



AGENDA

Commercial and Strategy Committee Meeting Tuesday, 2 February 2021

Date Tuesday, 2 February 2021

Time following the Community Services Committee

Location Council Chamber
Timaru District Council
King George Place
Timaru

File Reference 1402170

Timaru District Council

Notice is hereby given that a meeting of the Commercial and Strategy Committee will be held in the Council Chamber, Timaru District Council, King George Place, Timaru, on Tuesday 2 February 2021, at the conclusion of the Community Development Committee meeting.

Commercial and Strategy Committee Members

Cr Peter Burt (Chairperson), Cr Richard Lyon, Cr Gavin Oliver, Cr Paddy O'Reilly, Cr Barbara Gilchrist, Cr Sally Parker, Cr Stu Piddington, Cr Steve Wills, Allan Booth (Deputy Chairperson) and Mayor Nigel Bowen

Quorum – no less than 2 members

Local Authorities (Members' Interests) Act 1968

Committee members are reminded that if you have a pecuniary interest in any item on the agenda, then you must declare this interest and refrain from discussing or voting on this item, and are advised to withdraw from the meeting table.

Donna Cross

Group Manager Commercial and Strategy

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- 1 Apologies**
- 2 Identification of Items of Urgent Business**
- 3 Identification of Matters of a Minor Nature**
- 4 Declaration of Conflicts of Interest**
- 5 Chairperson's Report**

6 Confirmation of Minutes

6.1 Minutes of the Commercial and Strategy Committee Meeting held on 24 November 2020

Author: Jo Doyle, Governance Advisor

Recommendation

That the Minutes of the Commercial and Strategy Committee Meeting held on 24 November 2020 be confirmed as a true and correct record of that meeting and that the Chairperson's electronic signature be attached.

Attachments

- 1. Minutes of the Commercial and Strategy Committee Meeting held on 24 November 2020**



MINUTES

Commercial and Strategy Committee Meeting Tuesday, 24 November 2020

Ref: 1402170

**Minutes of Timaru District Council
Commercial and Strategy Committee Meeting
Held in the Council Chamber, Timaru District Council, King George Place, Timaru
on Tuesday, 24 November 2020 following the Community Services Committee at 10.55am**

Present: Cr Peter Burt (Chairperson), Cr Richard Lyon, Cr Gavin Oliver, Cr Paddy O'Reilly, Cr Barbara Gilchrist, Cr Stu Piddington, Cr Steve Wills, Mayor Nigel Bowen, Allan Booth (Deputy Chairperson – via Video Link)

In Attendance: **Community Board Representatives**
Temuka Community Board – Gaye Broker
Geraldine Community Board – Jan Finlayson

Council Officers

Group Manager Commercial and Strategy (Donna Cross), Chief Executive (Bede Carran), Management Accountant (Sandy Hogg), Strategy and Corporate Planning Manager (Mark Low), Senior Programme Delivery Manager (Ashley Harper), Programme Delivery Manager (Lili Delwaide), Manager of Property Services and Client Representative (Nicole Timney), Property Administration Officer (Phillipa Steans), Museum Director (Philip Howe), Governance Advisor (Jo Doyle)

1 Apologies

Resolution 2020/48

Moved: Cr Barbara Gilchrist

Seconded: Mayor Nigel Bowen

That apologies from Cr Sally Parker and Anne Lemmens of Pleasant Point Community Board be received and accepted.

Carried

2 Identification of Items of Urgent Business

An item of urgent business was identified and is required to be discussed in the Public Excluded section of the meeting regarding the Sale of 37 Sophia Street.

Resolution 2020/49

Moved: Mayor Nigel Bowen

Seconded: Cr Steve Wills

That the sale of 37 Sophia Street be discussed as urgent business in the Public Excluded section of the meeting.

Carried

3 Identification of Matters of a Minor Nature

There were no minor nature items.

4 Declaration of Conflicts of Interest

Cr Stu Piddington advised his Conflict of Interest for the Urgent Matter item and will leave the room for this discussion.

5 Chairperson's Report

The Chairperson reported that he had attended meetings such as Long Term Plan Workshops, Council Meeting, Hearings for District Licencing Committee, a Timaru District Holdings Meeting, meetings with ECan and TDC Governance, Aoraki Trust, Tenders and Procurement and meetings with the Group Manager of Commercial and Strategy.

Resolution 2020/50

Moved: Cr Peter Burt

Seconded: Cr Gavin Oliver

That the Chairpersons report be accepted.

Carried

6 Confirmation of Minutes

6.1 Minutes of the Commercial and Strategy Committee Meeting held on 13 October 2020

Resolution 2020/51

Moved: Mayor Nigel Bowen

Seconded: Cr Paddy O'Reilly

That the Minutes of the Commercial and Strategy Committee Meeting held on 13 October 2020 be confirmed as a true and correct record of that meeting and that the Chairperson's electronic signature be attached.

Carried

7 Reports

7.1 Investments and Borrowing Treasury Report for quarter ending 30 September 2020

The Committee was presented on the status of Council treasury activities at 30 September 2020 by the Management Accountant.

Council is still using short term investments with banks as bonds don't have favourable rates at the moment.

There is a fall in borrowing costs so Council may look at more LGFA borrowing to disperse special funds have cash reserves have been used to pay for Opex and Capex instead of debt.

The net debt is increasing, however this is affected by rates instalments and there will be an increase when the rates are paid in December.

Resolution 2020/52

Moved: Cr Barbara Gilchrist

Seconded: Cr Richard Lyon

That the Committee note and receive the report.

Carried

7.2 Aorangi Stadium Trust Annual Report to 30 June 2020

The Committee was presented with the audited Annual Report/Financial Performance of the Aorangi Stadium Trust for the year ending 30 June 2020 by the Management Accountant.

It was noted that this was the first year with the new auditor who found no variations however one benchmark was missed, the sign off on the accounts were not completed within 3 months, however the statutory timeframe was extended with Covid-19.

Resolution 2020/53

Moved: Cr Steve Wills

Seconded: Cr Barbara Gilchrist

That the Committee receive and note the report.

Carried

7.3 Timaru District Holdings Limited - Quarterly Report - 30 September 2020

The Committee was presented with the TDHL quarterly report for the period 1 July to 30 September 2020, on behalf of Council as shareholder. The General Manager of TDHL, Mr Frazer Munro, and the Chief Executive spoke to the report.

This report is a requirement of the Statement of Intent and provides an update on the performance and position of TDHL. The Alpine Energy Dividend was budgeted at zero due to dividend uncertainty, however a \$235k payment was received in September.

An update was requested on the South Stafford Street buildings, but Mr Munro advised there was nothing to note at this stage.

Resolution 2020/54

Moved: Cr Paddy O'Reilly

Seconded: Cr Barbara Gilchrist

That the Timaru District Holdings Limited (TDHL) quarterly report be received and noted.

Carried

7.4 Overview of 2020/2021 Capital Work Programme - Dashboard

The Committee was provided with an overview of the 2020/2021 capital work programme and an update on its current status by the Senior Programme Delivery Manager and Programme Delivery Manager.

The schedule has been included the report this time and includes contracts that are valued above \$400k, e.g. Temuka Pool, plus has added those at tender as at 6 November. There are \$22 million worth of tenders out in the market place at the moment.

The tendering programme fits with what the Market can deliver and two pipelines, one in December and one in January, the basis that market need to know who won and who can bid for others.

There is concern about possible delays of product delivery towards the end of the financial year.

The Committee commented on the clarity of the reports and the ease of understanding on how the projects are tracking.

Resolution 2020/55

Moved: Mayor Nigel Bowen

Seconded: Cr Barbara Gilchrist

That this report be received and noted.

Carried

7.5 Progress Report: Theatre Royal and Heritage Facility Development and Social Housing Ventilation Compliance projects

The Committee was presented with the progress of the two key property projects: the Theatre Royal and Heritage Facility Development project and the Social Housing Ventilation Compliance project.

The Group Manager Commercial and Strategy, Manager of Property Services & Client Representative, Museum Director and the Property Administration Officer presented the reports.

Theatre Royal and Heritage Facility Development

The agreement for the shovel ready funding is expected to be finalised this week.

The architectural team have engaged with various stakeholders and has developed a draft return brief that will come to Council. This will form the basis of the design work.

It was noted that this is currently behind schedule by a month but this will not affect overall construction time frames. The decommissioning plan is currently being arranged.

The timeline for the concept and visuals was questioned and whether there were any pictures available yet and discussions about what it would look like.

Group Manager Commercial and Strategy advised that the return brief from the architect while it didn't include designs or drawings of the facility, was quite detailed and contains a number of images such as a visual representation of the project site and how this will sit within the wider precinct. The first design is expected in February with two options for consideration. The initial timeframes were noted indicative and these will be confirmed with firm dates.

Social Housing Ventilation Compliance

After initial delays, this project is going well and is expected to be completed by the 30 June 2021 timeline.

The delays were due to availability of the range hoods and bathroom fans. Good feedback has been received from tenants.

Resolution 2020/56

Moved: Cr Steve Wills

Seconded: Cr Richard Lyon

That this report be received and noted.

Carried

7.6 Long Term Plan 2021-31 - Strategic Direction Engagement

The Committee was provided with an overview on the upcoming engagement on the Long Term Plan (LTP) 2021-31 strategic direction by the Strategy and Corporate Planning Manager.

The “Thriving Together” brand for the Longer Term Process has produced a ‘light’ engagement given the restricted timeframes. This provides an opportunity for the community to feed into the plan and identify any areas that have been missed.

The primary tool will be the Council Website which will go live this week and run through until mid December. A 5 minute questionnaire can be completed online and a brochure is to be produced.

Resolution 2020/57

Moved: Cr Barbara Gilchrist

Seconded: Mayor Nigel Bowen

That the Committee endorse the LTP 2021-31 strategic direction engagement process as outlined.

Carried

8 Consideration of Urgent Business Items

Sale of 37 Sophia Street, to be heard in the Public Excluded section of the meeting.

9 Consideration of Minor Nature Matters

There were no minor nature matters.

10 Exclusion of the Public**Resolution 2020/58**

Moved: Cr Paddy O'Reilly

Seconded: Cr Richard Lyon

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
11.1 - Proposed Social Housing Trial	s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons	To protect a person's privacy
11.2 – Sale of 37 Sophia Street	s7(2)(b)(ii) and s7(2)(h) - The withholding of the information is necessary to protect information where the making available of the information would be likely unreasonably to prejudice the commercial position of the person who supplied or who is the subject of the information and The withholding of the information is necessary to enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities	Commercial sensitivity and To enable commercial activities.

Carried

Resolution 2020/59

Moved: Cr Gavin Oliver

Seconded: Cr Barbara Gilchrist

That the meeting moves out of Closed Meeting into Open Meeting.

Carried

11 Public Excluded Reports

11.1 Proposed Social Housing Trial

12 Readmittance of the Public

The Meeting closed at 12.14pm.

.....
Chairperson

7 Reports

7.1 Investments and Borrowing Treasury Report for Quarter Ending 31 December 2020

Author: Donna Cross, Group Manager Commercial and Strategy

Authoriser: Donna Cross, Group Manager Commercial and Strategy

Recommendation

That the Committee note and receive this report.

Purpose of Report

1 To update the Committee on the status of Council treasury activities as at 31 December 2020.

Assessment of Significance

2 This matter has low significance under Council's Significance and Engagement Policy.

Discussion

3 Council's treasury management involves holding a range of investments and borrowing to fund long term capital projects and operational expenditure as agreed in the Annual Plan.

4 Council treasury activities are managed in compliance within the limits of the Council's Investment and Liability Policy.

5 Bancorp Treasury Services Limited provide external treasury advice to Council on borrowing and investment decisions.

6 Bancorp's report for the quarter ending 31 December 2020 is attached. A summary of Council's investments and borrowing position for that period is set out below.

Investments

	31 December 2020 \$(000)	30 September 2020 \$(000)	30 June 2020 \$(000)	31 March 2020 \$(000)
General Funds	26,020	19,058	\$15,761	\$25,773
Special Funds	12,176	18,176	\$26,082	\$22,079
Total	\$38,196	\$37,234	\$41,843	\$47,852

7 General Funds are cash reserves held for day to day operating activities. General Fund balances fluctuate across the quarter depending on operational income and expenditure cash flows. Council has a financial strategy to maintain a minimum of \$10 million general funds for liquidity purposes. Council has been entering shorter term deposits in order to maintain cash availability during Covid-19.

- 8 Special Funds are held for specific purposes as set out in the Long Term Plan, Annual Plan and Annual Report. These funds are invested for approved future expenditure, to implement strategic initiatives, support intergenerational allocations, bequests and other reserves. The above balances sometimes drop to cover operational cashflow shortfalls and timing of general fund term deposits maturing.
- 9 The yields available for term deposits continue to be higher than those available for bonds of a similar term. This is reflected in the proportion of Term Deposits to Bonds held. This is not expected to change in the short term.
- 10 Based on market valuation the Council's bond portfolio increased by 0.01% over the December 2020 quarter, and outperformed the benchmark portfolio (a selection of market bonds from Bancorp) which decreased by 0.30%. For the twelve months ending 31 December 2020 the portfolio value increased by 4.9% compared to the benchmark portfolio's increase of 4.09%. The value of the portfolio increases when bond yields decline and decreases when bond yields rise.
- 11 The duration of the Bond portfolio is compliant with the policies 25% fluctuation band comparable to the benchmark portfolio's duration for this quarter. The portfolio duration is the remaining weighted average term to maturity.

Portfolio duration 2.58 years
 Benchmark portfolio Duration 2.27 years.

Borrowings

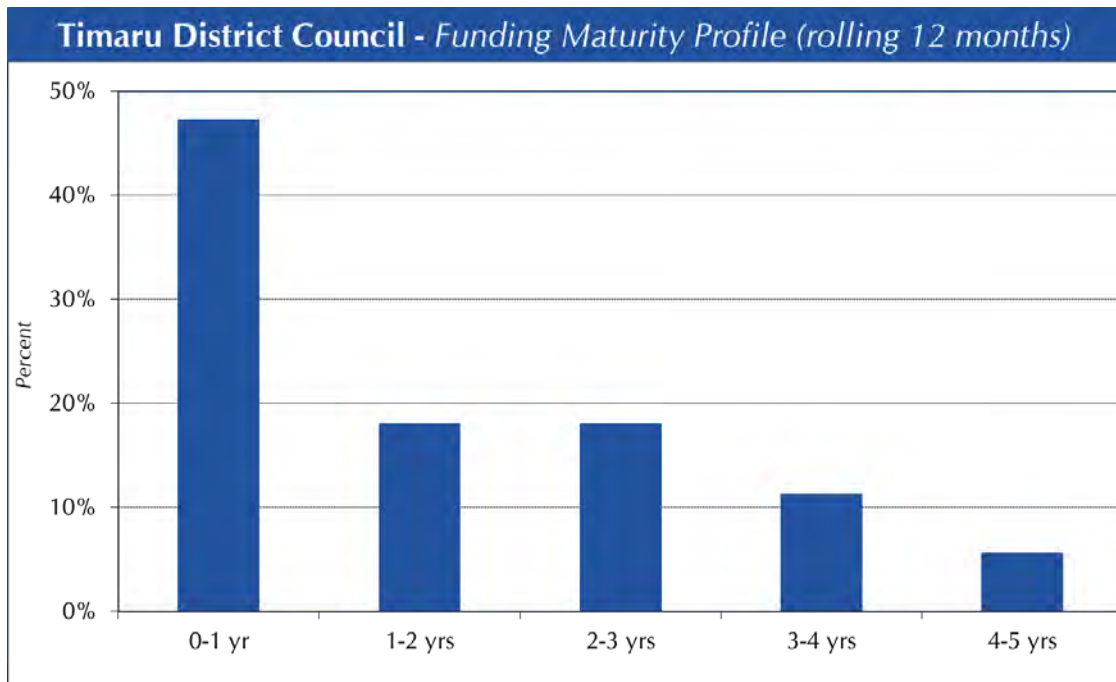
	31 December 2020 \$(000)	30 September 2020 \$(000)	30 June 2020 \$(000)	31 March 2020 \$(000)
Bank Debt	\$0	\$0	\$0	\$0
Bonds Issued	\$89,500	\$89,500	\$89,500	\$89,500
Total	\$89,500	\$89,500	\$89,500	\$89,500

- 12 There has been an increase in the borrowing interest rates available to Council. This is a reflection of has been a sharp increase in the yields for Fixed Rate Bonds due to the rise in underlying swap rates, although credit spreads for LGFA debt have declined slightly, resulting in a minor decline in yields for floating rate LGFA debt. Swap rates have increased due to expectations that US inflation will move higher which has pushed US bond rates up with a consequent flow on to New Zealand. Adding to the increase in bond and swap rates has been the positive economic sentiment generated by the COVID vaccine rollout. At the end of December market pricing implied an 8% chance that the OCR would be at zero by April 2021 and a 16% chance that it would be at zero by October 2021. During the December quarter bank economists also pared back expectations for a negative OCR in 2021 as the extent of the economic recovery in New Zealand became apparent.

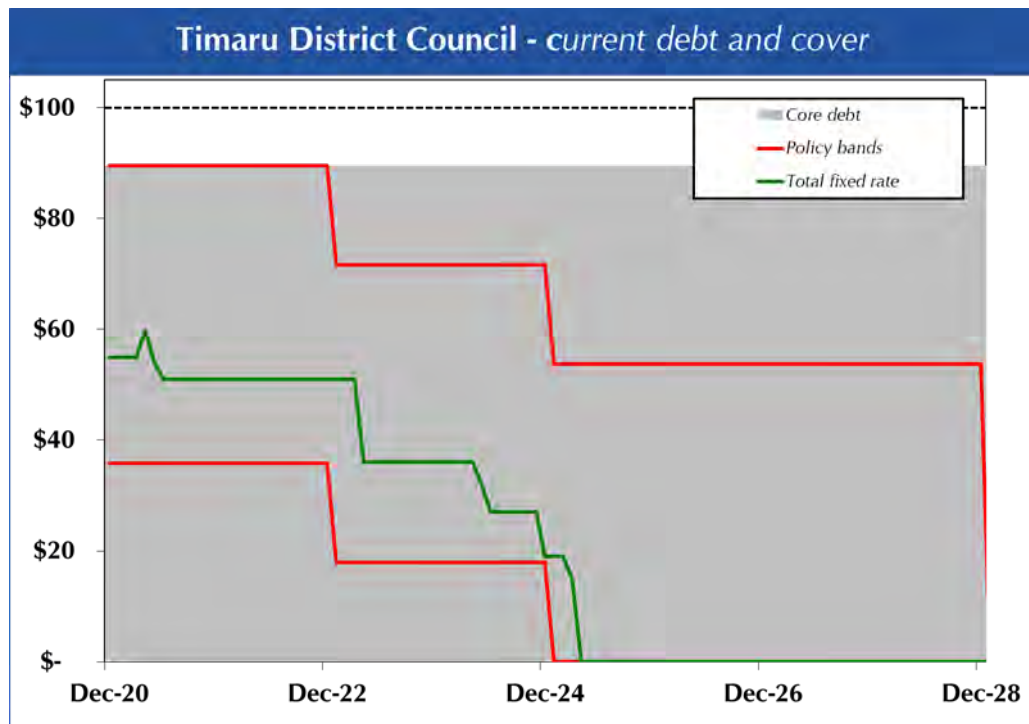
During the quarter, Council renewed \$22.5 million of LGFA Commercial Paper ("CP") at a rate of 0.45% with a maturity date of 6 April 2021. This refinancing of the CP continued the strategy of having a portion of the total debt financed off the short term CP market which provides the cheapest funding rates and assists to suppress Council's cost of funds. Council will continue to refinance maturing debt within the limits of the Funding Maturing Policy as well as using cash

reserves to fund debt requirements. The next refinancing is due in May 2021 when \$20.0 million of LGFA debt matures. A decision on the actual makeup of the refinancing will be made closer to the time that it is required, at this stage we expect that there will be a combination of floating and fixed rate debt all sourced from the LGFA with maturity dates extending out to circa 2027/2028.

- 13 Council's current funding maturity profile is as follows:



- 14 The Council's Policy states in Section 5 of the Liability Management Policy that the Council shall aim "where practical to have no more than 33% of its outstanding borrowings subject to refinancing in any rolling twelve month period". Council had 47.49% of its debt maturing in the 12 months ending 31 December 2021. This is a guideline not an actual policy requirement and therefore Council was not inconsistent with the Treasury Policy. Also, it should be noted that the percentage maturing in the 0-1 year timeframe will decrease to 25.14% after the maturity of \$20.0 million of debt on 15 May 2021, which will be refinanced into longer dated maturities.
- 15 The weighted average cost of funds excluding margins increased from 2.31% to 2.34% over the December quarter. The benchmark rate excluding margins was 1.40%. The cost of funds should decline slightly when historical (higher priced) debt matures in May and also if additional debt is sourced.
- 16 The chart on the following table illustrates the debt and cover profile set against the Liability Policy Control and indicates that as at 31 December 2020 Council was policy compliant.



Attachments

- 1. Bancorp Quarterly Treasury Report for December 2020**

QUARTERLY TREASURY REPORT

FOR



For the quarter ended 31 December 2020

PREPARED BY BANCORP TREASURY SERVICES LIMITED



AUCKLAND • WELLINGTON • CHRISTCHURCH

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1. FINANCIAL MARKETS OVERVIEW

1.1 GLOBAL MARKETS OVERVIEW (AS AT 31 DECEMBER 2020)

Markets have had a lot to digest over the last quarter as COVID-19 second waves struck the Northern Hemisphere, the US election resulted in a change of President and central banks reinforced that they will do as much as they possibly can to engender economic growth. Despite a resurgence of COVID-19 cases in several countries, markets seem to be adopting a forward looking approach to a time when a vaccine(s) will halt the global pandemic. Risk remains the clear victor as US share markets posted record highs weekly, despite the 92 million COVID-19 cases recorded around the world and the never-ending geopolitical tensions, China, Iran etc.

The global benchmark interest rate, the US 10 year Treasury bond yield, started the September quarter at 0.67% and trended higher throughout the quarter, finishing December at 1.10%. This was due to the US Federal Reserve changing its inflation mandate to allow inflation to go beyond 2.0% which resulted in the market betting on the return of inflation in the medium term. This, along with the positive vaccine developments led to a 'risk on' market sentiment, resulting in US bond yields climbing.

It was different story for European bond yields as the German 10 year Bund remained relatively flat over the same period. Historically, Treasuries and Bunds have a relatively strong correlation, but over the quarter the correlation weakened dramatically. This was due, once again, to the 'average inflation' policy announced by the Fed, allowing inflation to move above 2.0% in the medium term. Another factor contributing to the deterioration of the correlation was the profit taking on US bonds and the expectation of inflation reaching its central bank target faster in the US than in Europe.

Reserve Bank of Australia ("RBA") Governor, Phillip Lowe, in November cut the cash rate and the target for the 3-year swap rate to 0.10% as expected, and the RBA confirmed that it would purchase \$100 billion of 5 to 10-year Government and State bonds over the next six months to push longer term rates lower. The RBA again ruled out a negative cash rate, stating it sees little benefit from such a move. It did, however, commit to maintaining the current cash rate of 0.10% well into 2023.

The Chinese economy is recovering quickly with GDP, retail sales and industrial production all up over the September quarter. The IMF is now projecting a 1.9% increase in GDP for China over 2020 and 8.2% over 2021. President Xi Jinping recently outlined his focus for the next five years with his Government earmarking hundreds of billions of dollars for infrastructure spending, a staggering US\$1.4 trillion for technology research, and a 'dual circulation' strategy that will see an increasing focus on domestic consumption, and further opening up of the Chinese economy. This is expected to support average annual GDP growth of around 5.0%.

1.2 NEW ZEALAND MARKET OVERVIEW (AS AT 31 DECEMBER 2020)

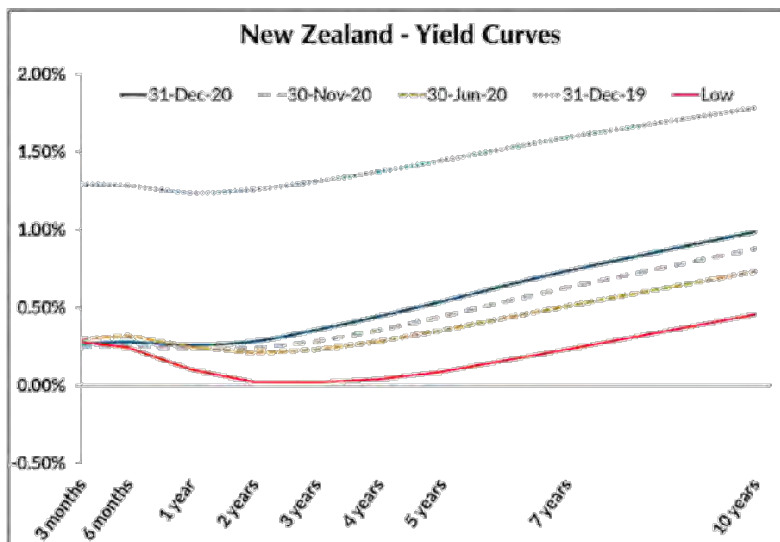
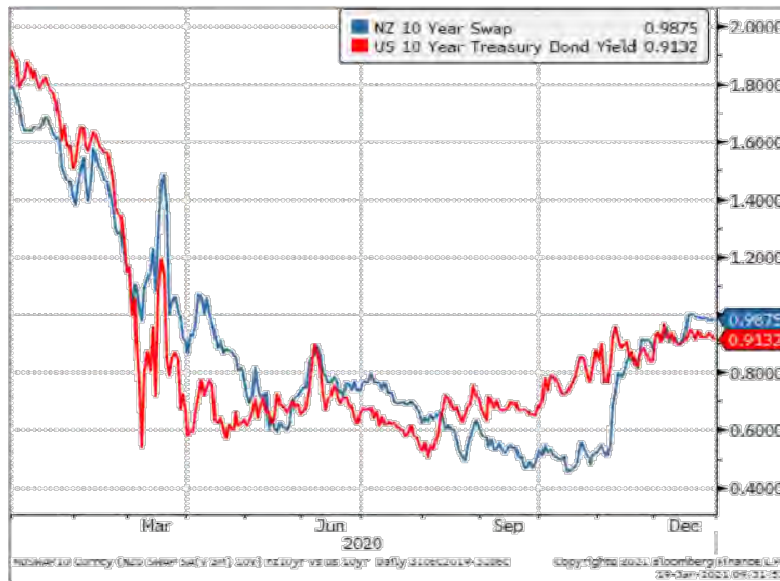
	OCR	90 day	2 years	3 years	5 years	7 years	10 years
30 Sep 2020	0.25%	0.31%	0.05%	0.05%	0.13%	0.28%	0.51%
31 Dec 2020	0.25%	0.27%	0.28%	0.36%	0.54%	0.74%	0.99%
Change	0 bps	-4bps	+23bps	+31bps	+41bps	+46bps	+48bps

In the November *Monetary Policy Statement* (“MPS”), the Monetary Policy Committee of the Reserve Bank of New Zealand (“RBNZ”) “reached a consensus to hold the OCR at 0.25 percent, in accordance with the guidance issued on 16 March, maintain[ed] the existing Large Scale Asset Purchase (“LSAP”) programme of a maximum of \$100 billion by June 2022; and direct[ed] the Bank to implement a Funding for Lending Programme (“FLP”) in early December 2020.” The FLP involves the RBNZ providing banks with medium-term funding at the level of the OCR, secured against high-quality collateral. The programme aims to promote lending to businesses and households at lower interest rates, increasing investment and consumption.

Market expectations regarding future changes to the OCR changed dramatically after the November MPS, due to the unexpectedly bullish (or less dovish) tone of the statement. Prior to the MPS, markets were assigning a 100% probability of the OCR falling to zero by April 2021 and a 92% probability to it being at minus 0.25% by October 2021. By the end of December, market pricing implied an 8% chance that the OCR would be at zero by April and a 16% chance that it would be at zero by October. Bank economists also pared back expectations for a negative OCR in 2021 as the extent of the economic recovery became apparent.

NZ September quarter GDP skyrocketed 14.0% after contracting a revised 11.0% in June, achieving a so-called V shaped recovery as massive fiscal and monetary stimulus fuelled consumer spending. The economy grew 0.4% for the year, confounding the consensus forecast for a 1.8% decline. Still, the RBNZ and some economists have cautioned the economy may contract in the fourth quarter of 2020 and even face a double-dip recession early in 2021, citing slower global growth and the possibility that the border will remain closed to most visitors until at least the second half of 2021.

Swap rates have recovered aggressively since the Octobers lows, as the 10 year rate bottomed out at 0.45%, finishing the quarter at 0.99% This has been a similar story across the entire yield curve as bets on a negative OCR fall away, inflation expectations increase and the correlation with US interest rates returns. The first chart on the following page shows the New Zealand 10 year swap (blue line) and the US 10 year Treasury bond (red line). The second chart shows the changes in the shape of the yield curve going back to December 2019, including the low in interest rates which was reached in October 2020.



1.3 LOCAL AUTHORITY SECTOR

Listed on the following page are the credit spreads and applicable interest rates as at 13 January (these were not published at the end of December) for Commercial Paper (“CP”), Floating Rate Notes (“FRN”) and Fixed Rate Bonds (“FRB”), at which Timaru District Council (“TDC”) could source debt from the Local Government Funding Agency (“LGFA”).



Maturity	Margin	FRN (or CP) Rate	FRB
3 month CP	0.20%	0.47%	N/A
6 month CP	0.20%	0.485%	N/A
May 2021	0.31%	0.58%	0.59%
April 2022	0.40%	0.67%	0.65%
April 2023	0.40%	0.67%	0.69%
April 2024	0.42%	0.69%	0.80%
April 2025	0.47%	0.74%	0.98%
April 206	0.48%	0.75%	1.08%
April 2027	0.54%	0.81%	1.21%
April 2029	0.60%	0.87%	1.54%
April 2033	0.80%	1.07%	1.97%
April 2037	1.92%	1.19%	2.40%

During the quarter, credit spreads for LGFA debt declined in line with an overall fall in spreads for non-sovereign debt in New Zealand. Despite this decrease in credit spreads, there has been a sharp increase in the yields for FRBs due to the rise in underlying swap rates. At the end of September, the April 2025, April 2029 and April 2037 FRBs were trading at 0.58%, 0.77% and 1.05% respectively. As at 13 January, they were at 1.08%, 1.54% and 2.40% respectively.

2. DEBT MANAGEMENT

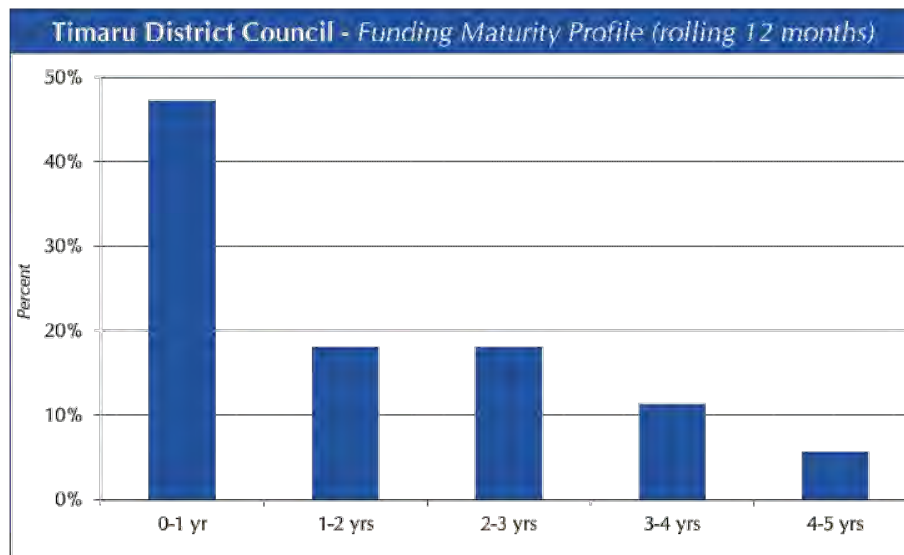
2.1 FUNDING POSITION

As at 31 December 2020, TDC had \$89.5 million of debt, all sourced from the LGFA using a combination of CP, FRNs, and FRBs. Details of the debt are as follows:

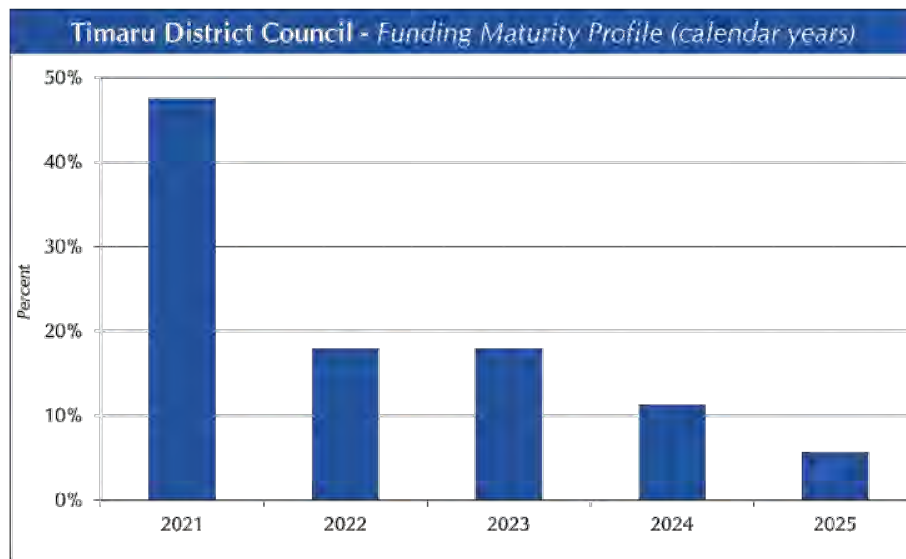
Instrument	Maturity	Rate	Margin	Amount
LGFA CP	6-Apr-21	0.45%	20 bps	\$22,500,000
LGFA FRN	May-21	1.1025%	84.25 bps	\$10,000,000
LGFA FRN	May-21	1.3825%	112.25 bps	\$4,000,000
LGFA FRB	May-21	5.60%	74 bps	\$5,000,000
LGFA FRB	May-21	5.98%	112 bps	\$1,000,000
LGFA FRN	Apr-22	0.62%	35.5 bps	\$5,000,000
LGFA FRN	Apr-22	0.64%	37.5 bps	\$5,000,000
LGFA FRN	Jun-22	0.6875%	43.75 bps	\$6,000,000
LGFA FRN	Apr-23	1.10925%	82.25 bps	\$6,000,000
LGFA FRB	Apr-23	5.83%	83 bps	\$5,000,000
LGFA FRN	Apr-23	0.745%	47.5 bps	\$5,000,000
LGFA FRN	Apr-24	0.762%	49.2 bps	\$5,000,000
LGFA FRB	Jun-24	3.40%	58 bps	\$5,000,000
LGFA FRB	Apr-25	3.87%	63 bps	\$5,000,000
			TOTAL	\$89,500,000

2.2 MATURITY PROFILE

The following chart depicts TDC’s funding maturity profile as at 31 December and is depicted on a rolling 12 month basis.



As at 31 December, TDC was not conforming with the guideline in Section 5 of the Liability Management Policy which states that the Council shall aim “where practical to have no more than 33% of its outstanding borrowings subject to refinancing in any rolling twelve month period”. TDC had 47.49% of its debt matures in the twelve months ending 31 December 2021. This is a guideline not an actual policy requirement and therefore TDC was not inconsistent with the Treasury Policy. Also, it should be noted that the percentage maturing in the 0-1 year timeframe will decrease to 25.14% after the maturity of \$20.0 million of debt on 15 May 2021, which will be refinanced into longer dated maturities. The debt maturity profile based on calendar years is depicted in the following graph.

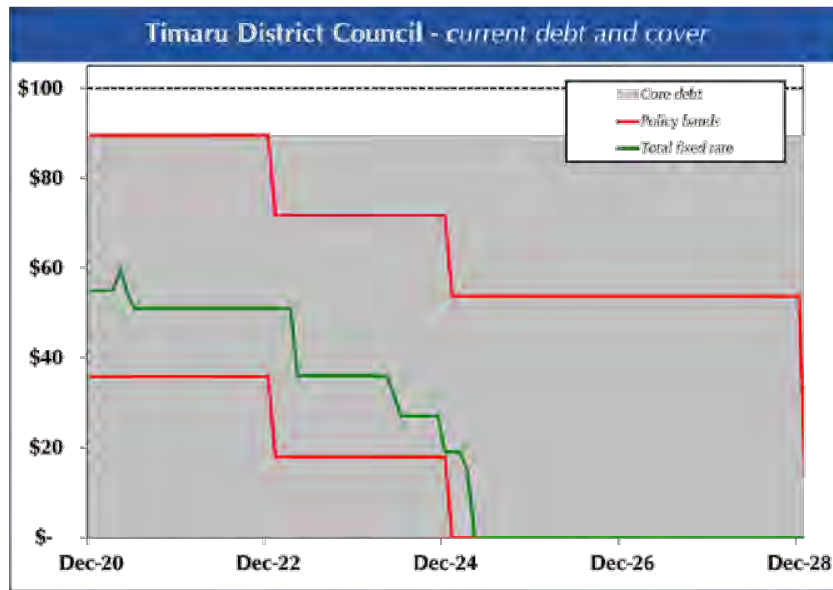


2.3 DEBT AND COVER PROFILE

TDC’s fixed rate hedging parameters used for the management of its debt are contained in the Liability Management Policy and are reproduced in the following table.

Fixed Rate Hedging Percentages		
	Minimum Fixed Rate	Maximum Fixed Rate
Less than 2 years	40%	100%
2 – 4 years	20%	80%
4 – 8 years	0%	60%

The debt and cover profile using these parameters and incorporating the fixed rate debt (which is achieved by using interest rate swaps and FRBs) is depicted in the graph on the following page which indicates that, as at 31 December, TDC was policy compliant.



2.4 COST OF FUNDS

Based on information supplied by TDC, the weighted average cost of funds (excluding margins), as at 31 December was 2.34%, compared to TDC’s benchmark rate of 1.40% (which also excludes margins). The weighted average cost of funds inclusive of the margins is 2.86%.

3. INVESTMENT MANAGEMENT

3.1 PORTFOLIO SUMMARY

Below is a summary of the performance of TDC's Special Funds Portfolio ("SFP") and the benchmark portfolio for the quarter ended 31 December.

- The SFP outperformed the benchmark index, increasing in value by 0.01% compared to the benchmark portfolio's decrease of 0.30%.
- The weighted average purchase yield of the SFP as at 31 December was 3.83%.
- The nominal value of the SFP remained unchanged at \$2.92 million during the December quarter.
- In addition to the SFP, there was \$9.0 million invested in bank Term Deposits ("TD") at the end of December.

TDC portfolio value at 30 September 2020	\$3,163,863
TDC portfolio value at 31 December 2020	\$3,128,803
Add coupon payments	\$35,466
Total	\$3,164,269
Percentage change in effective cash value	+ 0.01%

Benchmark portfolio value at 30 September 2020	\$11,885,697
Benchmark portfolio value at 31 December 2020	\$11,796,343
Add coupon payments	\$53,300
Total	\$11,849,643
Percentage change in effective cash value	-0.30%

3.2 PORTFOLIO ACTIVITY

During the December quarter, the SFP, which had a duration of 2.58 years, outperformed the benchmark index, which had a duration of 2.27 years.

Normally during a period of rising interest rates, as occurred during the December quarter, a portfolio with a shorter duration will outperform a portfolio with a longer duration. Despite its longer duration, the SFP outperformed the benchmark due to the specific makeup of its portfolio at a 'micro' level and attendant valuation of individual bonds where there were variances between the two portfolios with bonds which had similar durations.

Looking at the performance on an annual basis, the SFP increased in value by 4.90% for the year ending 31 December 2020, compared to the benchmark portfolio's increase of 4.09%. By comparison, the S&P/NZX Investment Grade Corporate Bond Index increased by 5.43% for the year ending 31 December 2020. However, this index incorporates coupon reinvestment in the calculations whereas the SFP does not, if it did then it would have

recorded a higher performance. On a quarterly basis, the S&P/NZX Investment Grade Corporate Bond Index declined by 0.96% for the three months ending 31 December.

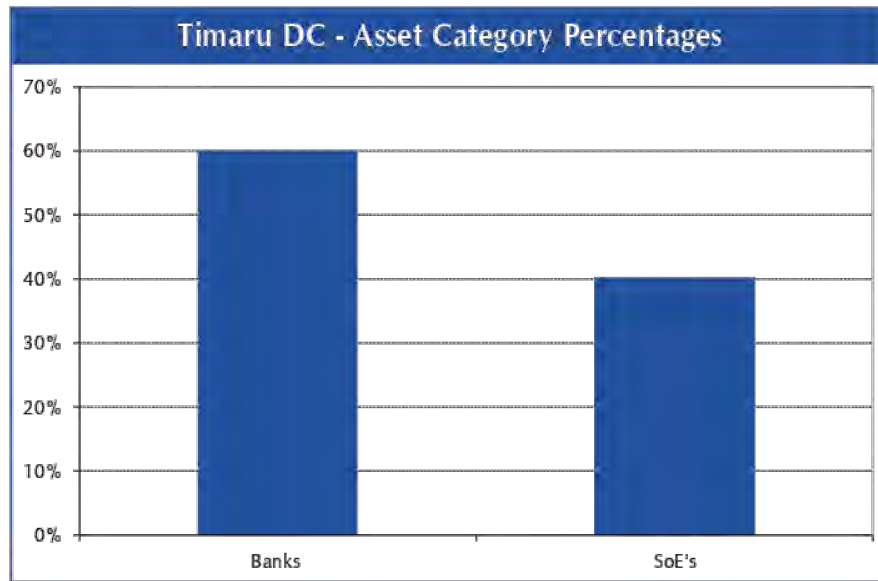
There were no bond maturities in the SFP during the December quarter, however the BNZ subordinated callable bond which had an interim maturity date of 17 December 2020 was rolled over (at the BNZ's discretion) to a new maturity date of 17 December 2025, with the coupon declining from 5.31% to 2.728%.

In addition to the investments in corporate bonds at the end of the December quarter, TDC had TDs with a total nominal value of \$9.0 million at yields ranging from 0.40% to 1.60%, and a weighted average of 1.08%. Details of the TDs are as follows with the TD that was invested in the December quarter highlighted in red.

Bank	Amount	Term	Maturity	Rate
ANZ	\$3,000,000	91 days	11-Jan-21	0.40%
ANZ	\$3,000,000	210 days	16-Feb-21	1.60%
Westpac	\$3,000,000	185 days	25-Mar-21	1.24%
Total	\$9,000,000			

3.3 POLICY ADHERENCE

- As at 31 December, TDC was compliant with the credit rating criteria in its Investment Policy.
- The duration of the SFP, at 2.58 years, is compliant with the duration requirement contained in the Investment Policy. Please note that TDC's Investment Policy states that compliance with the duration control limit is not required if the nominal value of the SFP is less than \$5.0 million.
- In terms of liquidity, all the bonds in the SFP traded regularly on the secondary market during the December quarter. We are confident that the SFP could be sold at short notice if required.
- As at 31 December, the asset category percentages of the SFP complied with the Investment Policy. These are detailed and illustrated in the chart on the following page. Note that these percentages exclude the TDs.
 - Banks 59.93%
 - State Owned Enterprises 40.07%



4. INVESTMENT STRATEGY

Since 2014, TDC has been investing in TDs on the majority of occasions rather than in corporate bonds due to the yield advantage that TDs provided. This strategy of investing in TDs is continually monitored to ensure that TDs provide a yield advantage over similar duration corporate bonds.

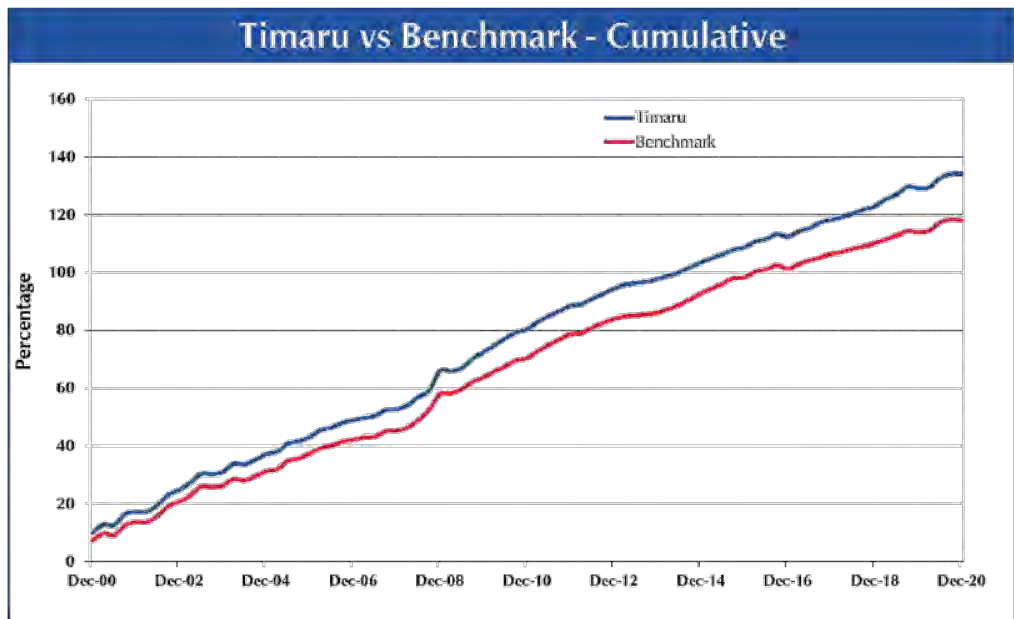
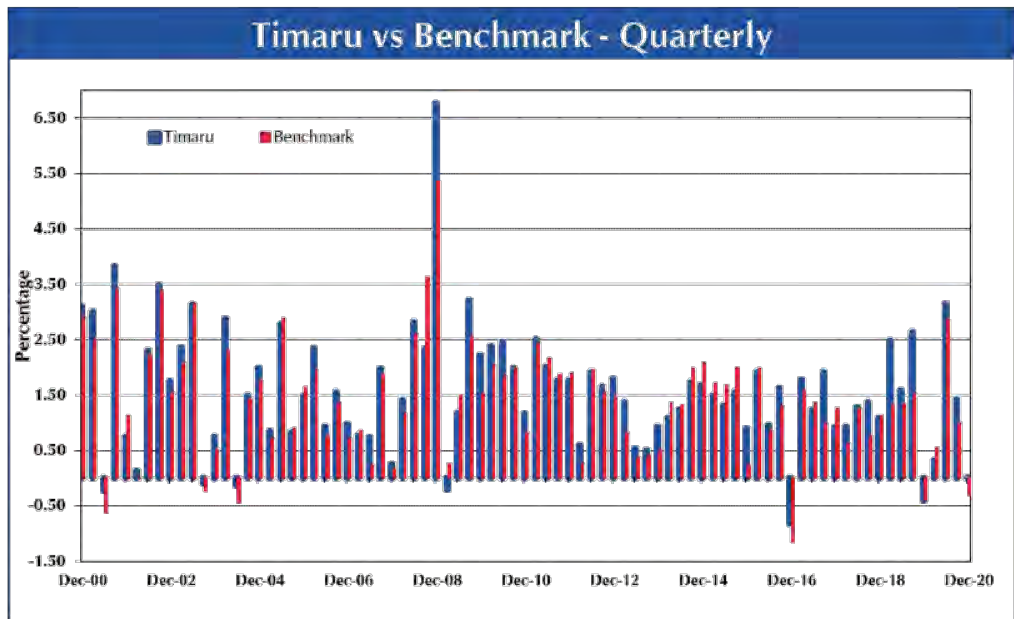
Detailed in the table below are the yields as at 31 December for various corporate bonds rated 'BBB+' or better by S&P Global Ratings, in which TDC would be able to invest under its existing Investment Policy (the yields in brackets are as at 30 September).

Security	Maturity	Coupon	Rating	Yield
ANZ	22-Mar-21	4.00%	AA-	0.40% (0.34%)
Wellington Airport	15-May-21	6.25%	BBB +	1.61% (2.03%)
Spark Finance	25-Mar-22	4.50%	A-	0.62% (0.55%)
Bank of China (NZ)	17-Oct-22	4.09%	A	0.91% (0.88%)
Fonterra	07-Mar-23	4.42%	A-	0.94% (0.89%)
Genesis Energy	08-Mar-23	5.81%	BBB +	0.98% (0.95%)
Chch City Holdings	27-Nov-24	3.58%	A +	1.03% (0.80%)
Auckland Council	24-Mar-25	4.18%	AA	0.85% (0.50%)
Fonterra	14-Nov-25	4.13%	A-	1.51% (1.10%)
Housing NZ	05-Oct-26	2.25%	AA+	0.85% (0.52%)

During the December quarter, TDC invested in one TD for a term of 91 days at a rate of 0.40%. This was invested for short term liquidity purposes and was not reflective of longer term TD rates which for a one year term varied between 1.10% to 1.30% during the quarter. The only yields in the above table which exceed the one year TD rates, are the Wellington Airport 2021 bond which comes with the risks associated with the aviation sector and the Fonterra 2025 bond which has an extended duration, and as such, in this period of rising yields has a significant revaluation risk. We are reluctant to take on this risk at present given the possibility of yet higher yields.

As we have been doing for some time now, when TDs mature, we will compare the TD rates available with bond yields to ascertain whether it is appropriate to continue investing in TDs. Bancorp Treasury will only recommend that TDC purchases bonds if such a purchase will meet TDC's requirements - to maintain an acceptable running yield, yet at the same time not expose TDC to excessive longer term revaluation risk.

Benchmark											
Security	Maturity Date	Coupon	30-Sep-20 Nominal \$	Yield	Value \$	31-Dec-20 Nominal \$	Coupons 01/10 to 31/12 \$	Yield	Value \$	Effective cash 31/12/2020 \$	
90 Day Bank Bill	30-Jun-19		1,000,000	0.28	999,297	1,000,000		0.27	999,335	999,335	
Dunedin CT	25-Nov-21	4.88	1,000,000	0.41	1,068,297	1,000,000	\$24,400	0.46	1,044,525	1,068,925	
Fonterra	25-Feb-22	5.90	1,000,000	0.78	1,077,025	1,000,000		0.77	1,079,242	1,079,242	
ANZ/National Bank	1-Sep-22	3.75	1,000,000	0.30	1,068,999	1,000,000		0.41	1,067,920	1,042,550	
Auck Int Airport	9-Nov-22	4.28	1,000,000	1.05	1,083,883	1,000,000	\$21,400	1.05	1,065,324	1,033,368	
Transpower	15-Mar-23	5.44	1,000,000	0.38	1,125,959	1,000,000		0.57	1,122,603	1,102,817	
Westpac	23-Mar-23	3.72	1,000,000	0.32	1,084,661	1,000,000		0.49	1,081,607	1,050,376	
Auckland Council	25-Mar-24	5.81	1,000,000	0.41	1,187,388	1,000,000		0.65	1,180,187	1,174,382	
ASB Bank	19-Aug-24	1.83	1,000,000	0.48	1,053,998	1,000,000		0.74	1,045,692	986,659	
BNZ	29-Jan-25	2.16	1,000,000	0.55	1,072,472	1,000,000		0.81	1,063,152	1,063,152	
LGFA	15-Apr-26	1.50	1,000,000	0.46	1,063,718	1,000,000	\$7,500	0.66	1,046,756	1,054,256	
			<u>\$11,000,000</u>		<u>\$11,885,697</u>	<u>\$11,000,000</u>	<u>\$53,300</u>		<u>\$11,796,343</u>	<u>\$11,655,062</u>	
Value as at 30/09/2020					\$11,885,697			31/12/2020		11,796,343	
								Coupons		53,300	
								Total		11,849,643	
								Effective change in cash		-\$36,054	
								% change		-0.30%	
								Duration-years		2.27	
Timaru District Council											
Security	Rating	Maturity Date	Coupon	30-Sep-20 \$	Yield	Value \$	31-Dec-20 \$	Coupons 01/10 to 31/12 \$	Yield	Value \$	Effective Cash 31/12/2020 \$
Genesis	BBB+	18-Mar-22	4.14	500,000	0.80	524,990	500,000		0.76	526,304	526,304
Genesis	BBB+	8-Mar-23	5.81	500,000	0.95	560,216	500,000		0.98	561,223	561,223
BNZ	AA-	15-Jun-23	4.10	500,000	0.35	556,476	500,000	10,250	0.54	544,271	554,521
CCB	A	23-Jun-23	4.00	750,000	0.90	820,655	750,000	15,000	1.03	805,019	820,019
Meridian	BBB+	27-Jun-25	4.21	170,000	1.02	196,889	170,000	3,579	1.31	191,503	195,082
BNZ (qtrly)	BBB+	17-Dec-25	2.73	500,000	1.85	504,637	500,000	6,637	2.73	500,483	507,120
				<u>\$2,920,000</u>		<u>\$3,163,863</u>	<u>\$2,920,000</u>	<u>\$35,466</u>		<u>\$3,128,803</u>	<u>\$3,164,269</u>
Value 30/09/2020						\$3,163,863			Value 31/12/2020		3,128,803
									Coupons		35,466
									Adjustments		Nil
											3,164,269
									Effective change in cash		\$406
								Duration-Years	2.58	% change	0.01%



This document has been prepared by Bancorp Treasury Services Limited ("BTSL"). Whilst all reasonable care has been taken to ensure the facts stated are accurate and the opinions given are fair and reasonable, neither BTSL nor any of its directors, officers or employees shall in any way be responsible for the contents. No liability is assumed by BTSL, its directors, officers or employees for action taken or not taken on the basis of this document.



7.2 Riskpool 2020 Annual Report

Author: Donna Cross, Group Manager Commercial and Strategy

Authoriser: Donna Cross, Group Manager Commercial and Strategy

Recommendation

That the Committee note and receive this report.

Purpose of Report

- 1 To provide a copy of the Riskpool Annual Report for the year ending 30 June 2020.

Assessment of Significance

- 2 This matter has low significance under Council's significance and engagement policy.

Discussion

- 3 Riskpool offered public liability and professional indemnity cover to its member councils from 1 July 1997 to 30 June 2017, a total of twenty years. At its peak, Riskpool was providing cover to 82 out of a possible 85 district, unitary and regional councils. Over those twenty years, Riskpool collected \$128.6 million in member contributions (including additional contributions) and as at 30 June 2020 it had paid its member councils \$169.4 million in claims.
- 4 Riskpool is now in run off. The Directors decided in February 2017 that new covers from Riskpool would not be offered from 1 July 2017. Support from the sector had dropped, particularly from the larger councils, and without good support Riskpool could not offer the competitively priced cover and risk management services it was able to offer in the past.
- 5 It is expected that Riskpool will remain in run off for a further 3 to 10 years.
- 6 Civic Financial Services Ltd (Civic) holds the shares of the trustee company for Riskpool on behalf of the Fund's members and is responsible for appointing its Directors. Civic is owned by local authorities.
- 7 Civic is Riskpool's Fund Manager and Scheme Manager, which provides the risk management, administrative and actuarial services for Riskpool. The Claims Manager Jardine Lloyd Thompson provides the claims management service and the Scheme Solicitor Heaney & Partners the defence of litigated claims against local authorities.
- 8 This year's annual report includes the financial statements for both Civic Liability Pool (CLP) and Riskpool.
- 9 As at 30 June 2020, Riskpool's accounts show a deficit of \$2.9 million (2019: \$1.9 million). In 2018, Civic Financial Services agreed to lend Riskpool up to \$6 million at commercial interest rates. As at 31 October 2020 the loan from Civic Financial Services is \$2.221 million. A call on Riskpool's members before 30 June 2022 is not expected.
- 10 CLP was structured to not require calls. All CLP claims are covered by ground-up reinsurance.
- 11 Riskpool's financial statements by Fund Year, CLP's Trust Deed and Riskpool's Trust Deed and Scheme Rules are available on Riskpool's website at <http://www.riskpool.org.nz/node/4>.

Attachments

- 1. Local Government Mutual Funds Trustees Ltd - Annual Report 2020**



Local Government Mutual Funds Trustee Limited

Annual Report 2020



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CHAIRMAN'S REPORT

This annual report includes the financial statements for both New Zealand Mutual Liability Riskpool (Riskpool) and Civic Liability Pool (CLP). Riskpool's financial statements by Fund Year are available on request to the Scheme Manager (Civic Financial Services), as are CLP's Trust Deed and Riskpool's Trust Deed and Scheme Rules.

RISKPOOL IN RUN OFF

Riskpool offered public liability and professional indemnity cover to its member councils from 1 July 1997 to 30 June 2017, a total of twenty years. At its peak, Riskpool was providing cover to 82 out of a possible 85 district, unitary and regional councils. Riskpool has collected a total of \$134.6 million in member contributions (including additional contributions) and as at 30 June 2020 it had paid its member councils \$169.4 million in claims.

Riskpool is now in run off. The Directors decided in February 2017 that new covers from Riskpool would not be offered from 1 July 2017. This was a difficult decision to make, but support from the sector had dropped, particularly from the larger councils, and without good support Riskpool could not offer the competitively priced cover and risk management services it was able to offer in the past.

It is expected that Riskpool will remain in run off for a further 3 to 10 years.

FINANCE AND MEMBER CALLS

As at 30 June 2020, Riskpool's accounts show a deficit of \$2.9 million (2019: \$1.9 million). In 2018, Civic Financial Services agreed to lend Riskpool up to \$6 million at commercial interest rates. As at 31 October 2020 the loan from Civic Financial Services is \$2.221 million. A call on Riskpool's members before 30 June 2022 is not expected.

CLP is structured to not require calls. All CLP claims are covered by ground-up reinsurance.

CLAIMS

Riskpool's total number of open claims reduced from 35 at 30 June 2019 to 21 at 30 June 2020.

In June 2017, Riskpool had proceedings served on it by Napier City Council in relation to a concurrent liability claim which had been declined. Based on Queen's Council advice, Riskpool defended the claim in Court in July 2020 and is awaiting the Court's decision.

CHAIRMAN'S REPORT *Continued***ACKNOWLEDGEMENTS**

I would like to extend my thanks to Civic Financial Services Limited, in particular to Ian Brown, Glenn Watkin and Tim Sole, as Fund and Scheme Manager. I would also like to thank our Claims Manager Paul Carpenter, Jeremy Holmes of MJW for the actuarial services provided to Riskpool, and our Scheme Solicitors at Heaney & Partners. During the year, David Heaney sadly passed away. On behalf of the Board, I acknowledge the huge contribution David made to Riskpool.



Tony Marryatt
Chairman



Annual Report 2020

CIVIC LIABILITY POOL

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INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF CIVIC LIABILITY POOL'S FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2020

The Auditor-General is the auditor of Civic Liability Pool ("CLP"). The Auditor-General has appointed me, Silvio Bruinsma, using the staff and resources of Deloitte Limited, to carry out the audit of the financial statements of CLP on his behalf.

OPINION

We have audited the financial statements of CLP on pages 8 to 16, that comprise the statement of financial position as at 30 June 2020, the statement of financial performance, the statement of movements in equity and cash flows statement for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information.

In our opinion, the financial statements of CLP:

- present fairly, in all material respects:
 - its financial position as at 30 June 2020 and
 - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance Public Benefit Entity (PBE) Simple Format Reporting – Accrual (Public Sector) Standards.

Our audit was completed on 4 December 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Trustee and our responsibilities relating to the financial statements, we comment on other information and we explain our independence.

**EMPHASIS OF MATTER – UNCERTAINTIES ASSOCIATED WITH THE OUTSTANDING CLAIMS
PROVISION AND REINSURANCE RECEIVABLES**

Without modifying our opinion, we draw your attention to Note 4 and 5 of the financial statements. The notes describe the variables that may affect the outstanding claims provision and related reinsurance receivables. Note 5 also describes the inherent uncertainties involved in estimating those amounts. The valuation of the related reinsurance receivables is subject to similar uncertainties as the valuation of the outstanding claims liability.

We consider the disclosures about the above matters to be adequate.

BASIS FOR OUR OPINION

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.



RESPONSIBILITIES OF THE TRUSTEE FOR THE FINANCIAL STATEMENTS

The Trustee is responsible on behalf of CLP for preparing financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand. The Trustee is responsible for such internal control as they determine is necessary to enable them to prepare financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible on behalf of CLP for assessing CLP's ability to continue as a going concern. The Trustee is also responsible for disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless the Trustee intend to wind up CLP or to cease operations, or have no realistic alternative but to do so.

The Trustee's responsibilities arise from clause 5.4 of the Trust Deed of CLP.

RESPONSIBILITIES OF THE AUDITOR FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers taken on the basis of these financial statements.

We did not evaluate the security and controls over the electronic publication of the financial statements.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risk of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of CLP's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustee.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Trustee and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the CLP's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements, or if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause CLP to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.



We communicate with the Trustee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Trustee is responsible for the other information. The other information comprises the information included in the Annual Report, but does not include the financial statements, and our auditor's report thereon. The Annual Report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

INDEPENDENCE

We are independent of CLP in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: *International Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests in CLP.

A handwritten signature in black ink that reads "Silvio Bruinsma".

Silvio Bruinsma
for DELOITTE LIMITED
On behalf of the Auditor-General
Wellington, New Zealand

CIVIC LIABILITY POOL

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 30 JUNE 2020

	Note	2020 \$	2019 \$
INCOME			
Interest - Bank Deposits		145	356
TOTAL INCOME		145	356
EXPENDITURE			
Direct Expenses			
Claims Expense		3,613,767	9,034,155
Reinsurance Recoveries		(3,613,767)	(9,034,155)
Total Claims Expense		-	-
Other Expenses			
Sundry Expenses		167	127
	3	167	127
TOTAL EXPENDITURE		167	127
NET (DEFICIT) / SURPLUS BEFORE TAX		(22)	229
Tax (Credit) / Expense		(7)	76
NET (DEFICIT) / SURPLUS		(15)	153

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

CIVIC LIABILITY POOL
STATEMENT OF MOVEMENTS IN EQUITY
 FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$	\$
Total Trust Funds at 1 July	1,973	1,820
Net Surplus	(15)	153
TOTAL TRUST FUNDS AT 30 JUNE	1,958	1,973

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.



CIVIC LIABILITY POOL

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2020

	Note	2020 \$	2019 \$
TRUST FUNDS			
Trust Accounts		1,858	1,873
Trust Capital Account		100	100
TOTAL		1,958	1,973
Represented by:			
ASSETS			
Bank	6	696	5,452
Accounts Receivable	6	100	100
Reinsurance Recoveries Receivable	4,6	4,738,307	10,673,077
GST Receivable		15,866	7,611
TOTAL ASSETS		4,754,969	10,686,240
LIABILITIES			
Accounts Payable	6	22,275	-
Funding Payable	3,6	1,369,343	402,390
Provision for Tax		(61)	(43)
Provision for Claims	5	3,361,454	10,281,920
TOTAL LIABILITIES		4,753,011	10,684,267
EXCESS OF ASSETS OVER LIABILITIES		1,958	1,973

Signed on behalf of the Trustee, Local Government Mutual Funds Trustee Limited on 4 December 2020.

TONY MARRYATT **CHAIRMAN** JOHN MELVILLE **DIRECTOR**

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

CIVIC LIABILITY POOL
CASH FLOW STATEMENT
 FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash was Provided from:		
Interest Received – Bank	145	356
Reinsurance Recoveries Received [®]	1,941,300	189,026
	1,941,445	189,382
Cash was Applied to:		
Claims*	2,904,723	333,837
Administration Fees	-	6
Other Expenses	176	237
Net GST Paid	8,255	2,208
	2,913,154	336,288
NET CASH FLOW (TO) / FROM OPERATING ACTIVITIES	(971,709)	(146,906)
CASH FLOWS FROM FINANCING ACTIVITIES		
Cash was provided from:		
Funding	2,659,435	249,700
Cash was applied to:		
Repayment of funding	1,692,483	100,000
NET CASH FLOW FROM FINANCING ACTIVITIES	966,953	149,700
Net (Decrease) / Increase in Cash Held	(4,756)	2,794
Opening Cash Balance	5,452	2,658
CLOSING CASH BALANCE	696	5,452

* Claims directly settled by the reinsurer to the claimant are not reflected in the Cash Flow Statement.

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

CIVIC LIABILITY POOL**NOTES TO THE FINANCIAL STATEMENTS**FOR THE YEAR ENDED 30 JUNE 2020

NOTE 1 REPORTING ENTITY

The Civic Liability Pool (the 'Pool' or 'CLP') is a trust registered on 17 June 2016.

The purpose of the Civic Liability Pool is to provide professional indemnity and public liability cover to Member local governments and to manage claims for civil liabilities made against Members, thus benefitting Local Authority residents and ratepayers.

The Scheme is not an insurer under the Insurance (Prudential Supervision) Act 2010 and is not required to have a credit rating.

Local Government Mutual Funds Trustee Limited ('LGMFT') has been appointed to act as the Trustee for the Scheme.

Civic Financial Services Limited ('Civic') is the Administration Manager for the Pool and holds all the shares in LGMFT in trust for the Members of the Pool.

Statement of Compliance

The financial statements have been prepared in accordance with generally accepted accounting practice in New Zealand and with the Public Benefit Entity (PBE) Simple Format Reporting – Accrual (Public Sector) Standards on the basis that it is not publicly accountable and is not large.

NOTE 2 STATEMENT OF ACCOUNTING POLICIES**General Accounting Policies**

The reporting currency is New Zealand dollars. Income and expenses are accounted for on an accruals basis.

Particular Accounting Policies

The following are particular accounting policies which materially affect the measurement of financial performance and financial position. Further particular accounting policies are contained in the relevant notes to the financial statements.

INCOME RECOGNITION

Contributions are recorded in the Statement of Financial Performance in the year in which they relate. All revenue is exchange revenue.

GOODS AND SERVICES TAX

The financial statements are prepared on a GST exclusive basis, except for receivables and payables that are stated inclusive of GST.

TAXATION

The income tax expense charged against the surplus for the year is the estimated liability in respect of that surplus and is calculated after an allowance for permanent differences. The liability method of accounting for deferred taxation is applied on a comprehensive basis. Future tax benefits attributable to tax losses or temporary timing differences are only recognised to the extent that it is probable that future taxable profit will be available against which the unrecognised temporary difference or unused tax losses can be utilised.

Changes in Accounting Policies

There have been no changes in accounting policies during the year. All policies have been applied on a basis consistent with the previous year.

CIVIC LIABILITY POOL
NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2020

NOTE 3 RELATED PARTIES

In 2017, as a result of the decision to wind up the Pool (refer to Note 8) Civic, as the sole shareholder of the Pool's Trustee, undertook to pay all non-claim costs charged to the Pool. Audit fees of \$17,640 (2019: \$15,000) in relation to the Pool are charged to Civic.

There is a potential time lag between claims being paid by CLP and the funds being available to meet those claims via insurance receipts. During 2017 Civic undertook to facilitate claim payments by providing the funds at no cost on a short-term basis with repayment due on receipt of the Pool's reinsurance receivables. Funding payable to Civic at 30 June 2020 is \$1,369,343 (2019: \$402,390).

NOTE 4 REINSURANCE

Accounting Policy:

Reinsurance recoveries are provided for when a claim is incurred. These debtors are stated at estimated realisable value.

	2020	2019
	\$	\$
Reinsurance Receivable 1 July	10,673,077	1,827,948
Reinsurance recoveries received	(9,548,536)	(189,026)
Current year's reinsurance recoverable	3,613,766	9,034,155
REINSURANCE RECEIVABLE – DISCOUNTED AT 30 JUNE	4,738,307	10,673,077

CLP has had ground up reinsurance from commencement. All claims are expected to be 100% ceded to CLP's reinsurers, up to policy limits.

CIVIC LIABILITY POOL

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 5 PROVISION FOR CLAIMS*Accounting Policy:*

All claims are provided for when notified and claims provisions are recognised at management's best estimate of future expected claims costs. The claims provision includes provision for known claims, incurred but not reported claims, and incurred but not enough reserved.

Claim payments are made following quantification and approval by the Trustee.

	2020	2019
	\$	\$
CUMULATIVE CLAIMS EXPERIENCE		
Claims paid – Prior Year	580,183	246,346
Claims paid – Current Year	10,534,233	333,837
Claims Provision	3,361,454	10,281,920
Gross claims incurred (paid and estimated)	14,475,870	10,862,103
Less reinsurance received	(9,737,563)	(189,026)
Less reinsurance recoverable	(4,738,307)	(10,673,077)
TOTAL NET CLAIMS	-	-
CLAIMS PROVISION RECONCILIATION		
Claims Provision 1 July	10,281,920	1,581,602
Less: Claims paid – Current year	(10,534,233)	(333,837)
<i>Add:</i> Current year's claims	3,613,767	9,034,155
Direct Claims Expense	3,613,767	9,034,155
CLAIMS PROVISION AT 30 JUNE	3,361,454	10,281,920

The claims provision is measured as the best estimate of expected future payments relating to claims incurred at the reporting date and are discounted at the average expected term to settlement.

Claims expense represents claim payments adjusted for movement in the claims provision. The estimation of the claims provision is an estimate reliant on many judgemental inputs regarding future events and key variables.

Because all claims are expected to be ceded 100% to CLP's reinsurers up to policy limits, there is no variability in the net outstanding claims hence no risk margin has been applied.

The Trustee takes all reasonable steps to ensure that they have appropriate information regarding claims exposures. The use of other experts is used to assess open claims however, given the uncertainty in establishing the liability, it is expected that the final outcome will be different from the original liability established. Because the claims are fully reinsured, changes in claims estimates are offset by changes in reinsurance recoveries in the year in which the estimates are changed hence there is no impact on the profit and loss.

CIVIC LIABILITY POOL
NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2020

NOTE 6 FINANCIAL INSTRUMENTS

Financial Assets and Liabilities

The carrying amounts of all financial assets and liabilities are considered to be equivalent to their market value, which for these assets and liabilities is also considered to be fair value.

	2020	2019
	\$	\$
CARRYING VALUE OF FINANCIAL ASSETS AND FINANCIAL LIABILITIES		
Financial Asset: Cash and Receivables		
Cash	696	5,452
Accounts Receivable	100	100
Reinsurance Recoveries Receivable	4,738,307	10,673,077
TOTAL RECEIVABLES	4,739,103	10,678,629
Financial Liability: Amortised Cost		
Accounts Payable	22,275	-
Funding Payable	1,369,343	402,390
TOTAL AMORTISED COST	1,391,618	402,390

CIVIC LIABILITY POOL**NOTES TO THE FINANCIAL STATEMENTS**FOR THE YEAR ENDED 30 JUNE 2020

NOTE 7 CONTINGENT LIABILITIES AND COMMITMENTS

It is possible that actual claims will exceed the claims reserve. If so, any excess will be fully covered by reinsurance. Other than this, the Pool had no contingent liabilities at 30 June 2020 (2019: Nil). The Pool had no capital or operating lease commitments at 30 June 2020 (2019: Nil).

NOTE 8 GOING CONCERN

These financial statements have been prepared on a going concern basis.

No further member contributions are expected, but the Pool will remain open to administer existing claims from members of the 2017 Pool year. The Pool will be able to provide liability cover in the future if this is what the sector wants and market conditions favour doing so. A date has not been set for winding up the Pool.

COVID-19 is not expected to have a significant impact on the Pool. There is no material uncertainty that casts doubt on the entity's ability to continue as a going concern or its ability to pay claims as a result of the pandemic.

NOTE 9 EVENTS AFTER BALANCE DATE

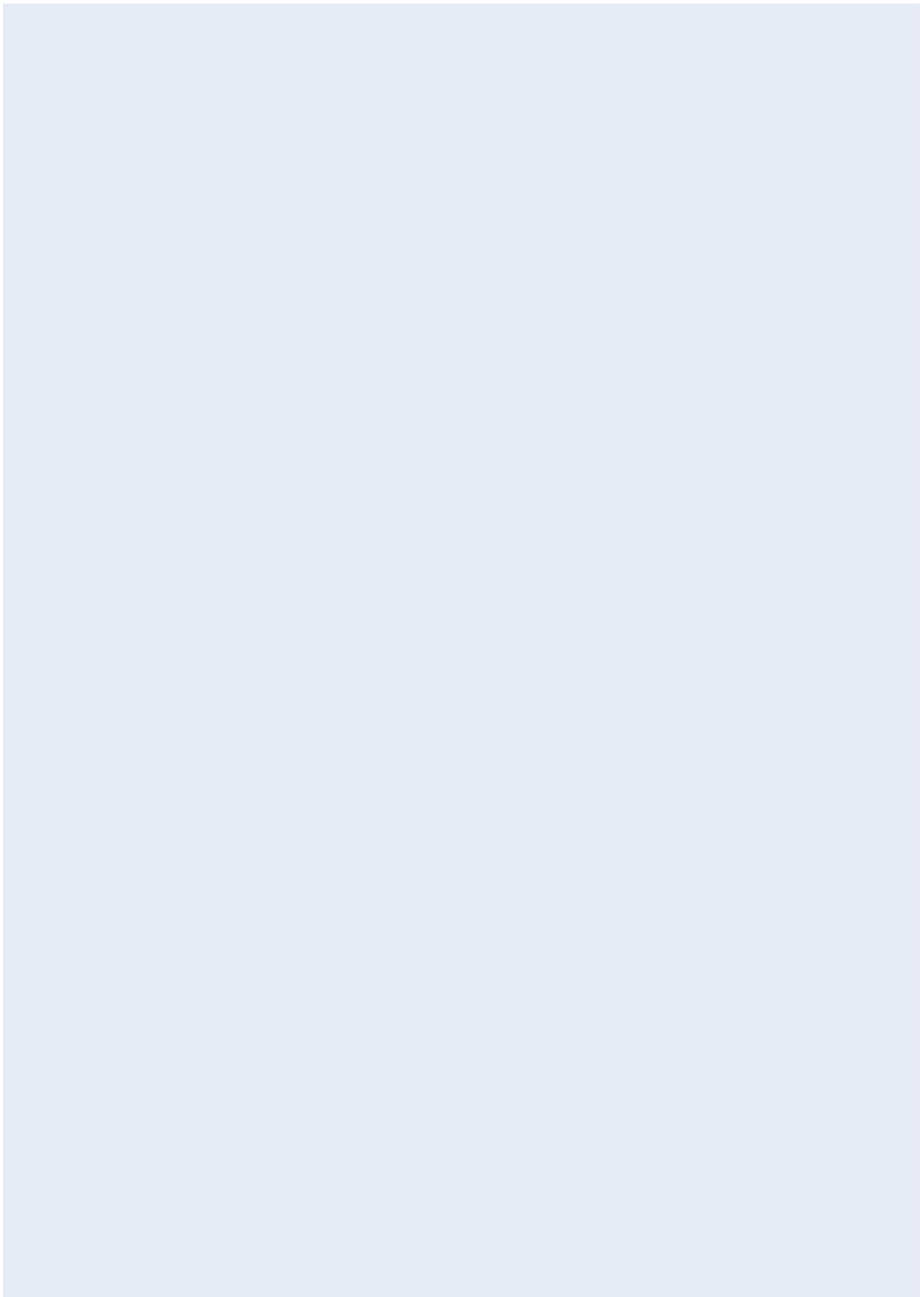
Apart from claims development prior to signing which have been considered in the claims provision, there have been no material events subsequent to balance date.

CIVIC LIABILITY POOL
DIRECTORY

Registered Office	7th Floor Civic Assurance House 116 Lambton Quay PO Box 5521 Wellington 6140	
Directors	Tony Marryatt (Chairman) Michael Hannan John Melville Tony Gray	Auckland Auckland Wellington Hastings
Administration Manager	Civic Financial Services Limited	
Claims Manager	Jardine Lloyd Thompson Limited	
Scheme Solicitors	Heaney & Partners	
Scheme Auditors	Silvio Bruinsma, Deloitte Limited On behalf of the Auditor-General	

A copy of the Civic Liability Pool Trust Deed and Guidelines is available on request to:

Civic Liability Pool
P O Box 5521, Wellington 6140
Telephone: 04 978 1250
Facsimile: 04 978 1260
E-mail: admin@civicfs.co.nz





NEW ZEALAND MUTUAL
LIABILITY RISKPOOL

Annual Report 2020

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
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INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF NEW ZEALAND MUTUAL LIABILITY RISKPOOL'S
FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

The Auditor-General is the auditor of New Zealand Mutual Liability Riskpool ("Riskpool"). The Auditor-General has appointed me, Silvio Bruinsma, using the staff and resources of Deloitte Limited, to carry out the audit of the financial statements of the Riskpool on his behalf.

OPINION

We have audited the financial statements of Riskpool on pages 24 to 34, that comprise the statement of financial position as at 30 June 2020, the statement of financial performance, the statement of movements in equity and cash flow statement for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information.

In our opinion, the financial statements of the Riskpool:

- present fairly, in all material respects:
 - its financial position as at 30 June 2020; and
 - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with the Public Sector Public Benefit Entity Standards Reduced Disclosure Regime (PBE Standards RDR).

Our audit was completed on 4 December 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below. In addition, we outline the responsibilities of the Trustee and our responsibilities relating to the financial statements, we comment on other information and we explain our independence.

**EMPHASIS OF MATTER – UNCERTAINTIES ASSOCIATED WITH THE OUTSTANDING CLAIMS
PROVISION AND REINSURANCE RECEIVABLES**

Without modifying our opinion, we draw your attention to Note 5 and 6 of the financial statements. The notes describe the variables that may affect the outstanding claims provision and related reinsurance receivables. Note 5 also describes the inherent uncertainties involved in estimating those amounts using actuarial assumptions, including in relation to leaky building claims which are subject to a high degree of uncertainty. The valuation of the related reinsurance receivables is subject to similar uncertainties as the valuation of the outstanding claims liability.

We consider the disclosures about the above matters to be adequate.

**BASIS FOR OUR OPINION**

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

RESPONSIBILITIES OF THE TRUSTEE FOR THE FINANCIAL STATEMENTS

The Trustee is responsible on behalf of Riskpool for preparing financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand. The Trustee is responsible for such internal control as they determine is necessary to enable them to prepare financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible on behalf of Riskpool for assessing Riskpool's ability to continue as a going concern. The Trustee is also responsible for disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless the Trustee intend to wind up Riskpool or to cease operations, or have no realistic alternative but to do so.

The Trustee's responsibilities arise from clause 6.6.1 of the Trust Deed of Riskpool.

RESPONSIBILITIES OF THE AUDITOR FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers taken on the basis of these financial statements.

We did not evaluate the security and controls over the electronic publication of the financial statements.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risk of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Riskpool's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustee.



- We conclude on the appropriateness of the use of the going concern basis of accounting by the Trustee and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on Riskpool's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements, or if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause Riskpool to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Trustee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

OTHER INFORMATION

The Trustee is responsible for the other information. The other information comprises the information included in the Annual Report, but does not include the financial statements, and our auditor's report thereon. The Annual Report is expected to be made available to use after the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

INDEPENDENCE

We are independent of Riskpool in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: *International Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests in Riskpool.

A handwritten signature in black ink that reads "Silvio Bruinsma".

Silvio Bruinsma
for DELOITTE LIMITED
On behalf of the Auditor-General
Wellington, New Zealand

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
STATEMENT OF FINANCIAL PERFORMANCE
 FOR THE YEAR ENDED 30 JUNE 2020

	Note	2020 \$000	2019 \$000
REVENUE			
Calls Received	9	-	6,000
Contribution to expenses from prior fund years		30	428
Contribution to expenses from FY 20 Reserve		18	18
Reinsurance Recoveries	6	835	83
Direct Claims Expense	5	(1,384)	94
Claims Administration Expense		(30)	(428)
Net Result for the Period		(531)	6,195
INVESTMENT REVENUE		4	4
TOTAL REVENUE		(527)	6,199
EXPENDITURE			
Claims Manager's Fee		92	116
Fund & Scheme Manager's Fee	8	170	180
Audit Fees		43	44
Tax Compliance Services		2	4
Consultancy		19	10
Directors' Fees		42	48
Interest Expense		68	308
Meeting/Travel Expenses		-	8
Directors & Officers Liability Insurance		41	37
Legal Fees		25	10
Printing and Stationery		8	4
TOTAL EXPENDITURE		510	769
NET COMPREHENSIVE (LOSS) / SURPLUS BEFORE TAX		(1,037)	5,430
Tax Expense		-	-
NET COMPREHENSIVE (LOSS) / SURPLUS AFTER TAX		(1,037)	5,430

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
STATEMENT OF MOVEMENTS IN EQUITY
 FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$000	\$000
Total Trust Funds at 1 July	(1,929)	(7,359)
Net Comprehensive (Loss) / Surplus	(1,037)	5,430
TOTAL TRUST FUNDS AT 30 JUNE	(2,966)	(1,929)

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2020

	Note	2020 \$000	2019 \$000
TRUST FUNDS			
Trust Accounts		(3,619)	(2,582)
Trust Capital Account		653	653
TOTAL		(2,966)	(1,929)
Represented by:			
ASSETS			
Cash	7	-	1,630
Accounts Receivable		-	4,370
GST Receivable/(Payable)		56	(200)
Reinsurance Receivable	6	5,219	4,399
TOTAL ASSETS		5,275	10,199
LIABILITIES			
Accounts Payable		318	441
Taxation Payable		-	3
Loans	7,8	1,508	5,755
Administration Expense Reserve		74	93
Claims Provision	5	6,341	5,836
TOTAL LIABILITIES		8,241	12,128
DEFICIT ASSETS OVER LIABILITIES		(2,966)	(1,929)

Signed on behalf of the Trustee, Local Government Mutual Funds Trustee Limited on 4 December 2020.



TONY MARRYATT CHAIRMAN



JOHN MELVILLE DIRECTOR

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2020

	2020	2019
	\$000	\$000
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash was provided from:		
Calls Received	4,355	1,645
Contribution to expenses from prior fund years	30	428
Interest Received – Bank	4	4
GST Refunded	(245)	240
Reinsurance recoveries received	12	1,621
	4,156	3,938
Cash was applied to:		
Claims Manager's Fee	(92)	(116)
Fund & Scheme Manager's Fee	(164)	(246)
Legal Fees	(95)	(192)
Claims	(778)	(1,980)
Consultants	(19)	(10)
Audit Fees	(45)	(44)
Interest Expense	(184)	(153)
Other Expenses	(73)	(81)
Taxation Paid	(4)	-
Reinsurance received on behalf of CLP	(184)	-
	(1,638)	(2,822)
NET CASH INFLOW FROM OPERATING ACTIVITIES	2,518	1,116
CASH FLOWS FROM FINANCING ACTIVITIES		
Cash was provided from:		
Administration Expense Reserve	(18)	(18)
Loans Issued	670	4,587
	652	4,569
Cash was applied to:		
Loans Repaid	(4,800)	(4,347)
NET CASH (OUTFLOW) / INFLOW FROM FINANCING ACTIVITIES	(4,148)	222
Net (decrease) / increase in cash held	(1,630)	1,338
Opening cash at 1 July	1,630	292
CLOSING CASH AT 30 JUNE	-	1,630

The notes to the Financial Statements form part of, and are to be read in conjunction with, these Statements.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 1 STATEMENT OF ACCOUNTING POLICIES**Reporting Entity**

The New Zealand Mutual Liability Riskpool (the Scheme or "Riskpool") is governed by a Deed of Trust dated 1 July 1997 and the provisions of the Deed of Variation of Deed of Trust dated 22 June 2007.

The purpose of the Scheme is to provide professional indemnity and public liability cover to Member local governments and to manage claims for civil liabilities made against Members. Until June 2017 a separate Fund was established for each year providing cover for the period from 4pm 30 June to the following 4pm 30 June. From 1 July 2017 the Scheme is in run off (refer to Note 11 for more information).

The Scheme is not an insurer under the Insurance (Prudential Supervision) Act 2010 and is not required to have a credit rating.

Local Government Mutual Funds Trustee Limited (LGMFT) is the Trustee for the Scheme.

Civic Financial Services Limited (Civic) is the Fund and Scheme Manager for the Scheme and also holds all the shares in LGMFT in trust for the Members of the Scheme.

Statement of Compliance

The financial statements have been prepared in accordance with generally accepted accounting practice (GAAP). For the purposes of complying with GAAP, the Scheme is a Public Benefit Entity and complies with the Public Sector Public Benefit Entity Standards Reduced Disclosure Regime (PBE Standards RDR). The criteria under which the Trust is eligible to report in accordance with PBE Standards RDR is that it is not publicly accountable and is not large.

The financial statements have been prepared in accordance with the requirements of the Trust Deed dated 1 July 1997 and the provisions of the Deed of Variation of Deed of Trust dated 22 June 2007 and been prepared in accordance with generally accepted accounting practice in New Zealand.

The financial statements have been prepared for the Scheme and represent the total for Fund Years 1 to 20. Detailed statements for Fund Years 1 to 20 are available from the Fund and Scheme Manager on request.

General Accounting Policies

The reporting currency is New Zealand dollars and the presentation is in \$NZ thousands. Income and expenses are accounted for on an accruals basis. The measurement base adopted is that of historical cost except for specific policies as described below.

Particular Accounting Policies

The following are particular accounting policies which materially affect the measurement of financial performance and financial position. Further particular accounting policies are contained in the relevant notes to the financial statements.

GOODS AND SERVICES TAX

The financial statements are prepared on a GST exclusive basis except for receivables and payables which are stated inclusive of GST.

REVENUE

Members' contributions are recognised in the relevant fund in the year for which they are invoiced. All revenue is exchange revenue.

FINANCIAL INSTRUMENTS**i) Non-derivative financial instruments**

A financial instrument is recognised if the Scheme becomes a party to the contractual provisions of the instrument. Financial assets are derecognised if the Scheme's contractual rights to the cash flows from the financial assets expire or if the Scheme transfers the financial asset to another party without retaining substantially all risks and rewards or the control of the asset.

Bank and Cash Equivalents

Bank and cash equivalents are measured at amortised cost using the effective interest rate and any accrued interest is recorded separately in the Statement of Financial Position.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2020

Receivables

Accounts receivables, reinsurance recoveries and other receivables are measured at initial recognition at fair value and are subsequently measured at amortised cost using the effective interest rate.

Financial Liabilities

Financial liabilities include Accounts Payable and Loans. Financial liabilities are recorded initially at fair value, net of transaction costs. Subsequent to initial recognition, liabilities are measured at amortised cost.

ii) Offsetting Financial Instruments

Financial assets and liabilities are not offset as there is no legally enforceable right to set-off.

iii) Asset Quality**Impairment of Financial Assets**

Financial assets measured at amortised cost are reviewed at each balance date to determine whether there is any objective evidence of impairment. If any such condition exists, the asset's recoverable amount is estimated and provision is made for the difference between the carrying amount and the recoverable amount.

As at the date of these Financial Statements, no such evidence of impairment exists.

iv) Fair Value and Carrying Amount of Financial Instruments

The carrying amounts of all financial assets and liabilities are considered to be equivalent to their market value, which for these assets and liabilities is also considered to be fair value.

Changes in Accounting Policies

There have been no changes in accounting policies during the year.

NOTE 2 TAXATION

The income tax expense charged against the surplus for the year is the estimated liability in respect of that surplus and is calculated after an allowance for permanent differences. The liability method of accounting for deferred taxation is applied on a comprehensive basis. Future tax benefits attributable to tax losses or temporary timing differences are only recognised to the extent that it is probable that future taxable profit will be available against which the unrecognised temporary difference or unused tax losses can be utilised.

The Scheme has not recognised a deferred tax asset in respect of tax losses of \$7.1M (2019: \$6M) as at 30 June 2020. There is no unrecognised deferred tax asset in respect of temporary differences at 30 June 2020 (2019: nil).

NOTE 3 MERGER OF FUNDS

Prior to 30 June 2009 the Board decided that as all Fund 1 claims had been settled resulting in a small surplus and that Funds 2-4 had excess assets over liabilities and it was extremely unlikely to have claims settlements which would result in those excesses turning into deficits, it was appropriate that in exchange for the surplus within each of Funds 1 to 4, that Fund 5 (2001-02) accept any losses not recoverable by reinsurance on the operations of Funds 1 to 4 and that the surplus remaining in Funds 1 to 4 be applied by way of transfer to Fund 5 on or before 30 June 2009.

NOTE 4 CONTINGENT LIABILITIES AND COMMITMENTS

The Scheme from time to time receives notification of legal claims and disputes in relation to claim settlements as a commercial outcome of conducting its business. The Scheme defends all such claims.

Other than possible future liabilities in respect of claims which have not yet been notified, the Scheme had no contingent liabilities at 30 June 2020 (2019: Nil).

The Scheme had no capital or operating lease commitments at 30 June 2020 (2019: Nil).

NEW ZEALAND MUTUAL LIABILITY RISKPOOL

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 5 CLAIMS*Claims Accounting Policy:*

All claims are provided for when notified and claims provisions are recognised at the Trustee's best estimate of future expected claims costs. The claims provision includes provision for future expected claims settlement, incurred but not reported claims, and incurred but not enough reserved. It also includes expected future claims handling costs.

	2020	2019
	\$000	\$000
CUMULATIVE CLAIMS EXPERIENCE		
Claims paid – Prior year(s)	169,095	167,554
Claims paid / (received) – Current year	295	1,541
Claims Provision – Undiscounted	6,018	5,530
Risk Margin – 75% PoA	348	398
Discounting	(25)	(92)
Gross claims incurred (paid and estimated)	175,731	174,931
Less reinsurance received	(80,828)	(80,817)
Less reinsurance recoverable	(5,219)	(4,399)
TOTAL NET CLAIMS	89,684	89,715
CLAIMS PROVISION RECONCILIATION		
Claims Provision 1 July	5,836	7,724
Less: Claims (paid) / received	(295)	(1,541)
Less: Direct Claims related expense paid	(584)	(253)
Add: Reassessment of prior years' claims	800	(347)
Add: Directly settled claims expense	584	253
Direct Claims Expense	1,384	(94)
CLAIMS PROVISION AT 30 JUNE	6,341	5,836
The Future Claims Administration Expense reflects the level of claims being handled. The table below shows the respective reserves for future claims administration expenses included in the claims provision. The reserve in the current year has been calculated as an estimate of all future expenses until the Scheme is wound up.		
FUTURE CLAIMS ADMINISTRATION RESERVE	1,238	526

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2020

The claims provision is measured as the central estimate of expected future payments relating to claims incurred at the reporting date. The expected future payments include those in relation to claims incurred but not enough reserved ("IBNER"). These claims are discounted in the financial statements at the average expected term to settlement.

Claims expense represents claim payments adjusted for movement in the claims provision. The estimation of the claims provision involves a number of key assumptions and is the most critical accounting estimate. Risk margins are held to allow for uncertainty surrounding the outstanding claims liability estimation process. Potential uncertainties include those relating to the actuarial models and assumptions, the quality of the underlying data used in the models, general statistical uncertainty and the general environment.

The risk margin is applied to the net central estimates in order to arrive at an overall net provision that is intended to provide a probability of sufficiency of 75%.

The Trustee takes all reasonable steps to ensure that they have appropriate information regarding claims exposures. External actuarial advice is sought and the use of other experts is used to assess open claims. However, given the uncertainty in establishing the liability, it is expected that the final outcome will be different from the original liability established. Changes in claims estimates that are not fully reinsured impact profit and loss in the year in which the estimates are changed.

Central Estimate of Claims Provision

As at 30 June 2020 the central estimate of the claims provision was evaluated by Jeremy Holmes (Fellow of the NZ Society of Actuaries) of Melville Jessup Weaver in accordance with the requirements of NZ Society of Actuaries: *Professional Standard No. 30 Valuations of General Insurance Claims*. Mr Holmes is satisfied as to the nature, sufficiency and accuracy of data used in the calculation of the outstanding claims liability.

The estimation of the claims provision is based on a claim by claim stochastic methodology adjusted for the impact of individual claim excess, excess of loss reinsurance, stoploss reinsurance and members' aggregate claim limits. Key assumptions used are inflation and discount rates.

The interest rates used for discounting were gross yields to redemption of NZ government debt of appropriate duration taken from the NZ Debt Management office website. The rates range from 0.22% to 1.42% with duration to payment of 0.25 to 19.75 years. The mean interest rate is 0.37% with an estimated timing of net cash outflows from the claims liability of 1.40 years.

The estimation of the claims provision is subject to a level of uncertainty. For 'leaky building' claims, the estimation is subject to a greater degree of uncertainty due to the nature of the claims, which are variable in size and settle over a longer term. The claims provision is considered the Trustee's best estimate as at the date of the signed accounts but should be viewed in respect of the uncertainties.

Areas of estimation uncertainties

Many assumptions were made in arriving at the estimated figure of the claims provision and related reinsurance receivables. The final outcome will depend on many variables including the percentage of WHRS (Weathertightness Home Resolution Service) registrations that will not proceed, the percentage that will involve private certifiers and will have no impact on Riskpool and the contribution applied to other parties. The estimate takes into account all known relevant factors and draws on Riskpool's historical experience of these types of claims and external actuarial advice. The figure invariably will be subject to upwards or downwards adjustments in the future as claims are resolved.

Additional sources of uncertainty relating to leaky buildings include unpredictable court outcomes and political interventions. A trend towards a reduced number of defendants to leaky claims is leaving councils under joint and several liability and are therefore liable for higher costs. Claims are now highly dependent on a relatively small number of large claims and defendants often choosing to keep information confidential for as long as possible. Some potential claims may not yet be recognised and multi-unit claims are not separately identified.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2020

NOTE 5 CLAIMS Continued**Review of Assumptions**

The normal review of assumptions in the year to 30 June 2020 includes interest discounting, finalisation patterns, zero/non-zero claim probabilities and case estimate credibility assumptions.

The most sensitive assumption is the case estimate credibility. If each of the case estimate credibility factors were decreased by 10% the baseline discounted 75% PoA outstanding claims net of reinsurance would increase by \$0.147M. Similarly a 10% increase would result in a \$0.390M decrease.

NOTE 6 REINSURANCE

Reinsurance Recoveries Accounting Policy:

Reinsurance recoveries are provided for when the estimated claims incurred exceed the reinsurance excess level. These debtors are stated at estimated realisable value.

	2020	2019
	\$000	\$000
REINSURANCE RECEIVABLE RECONCILIATION		
Reinsurance Receivable 1 July	4,399	5,696
Reinsurance recoveries (received) / paid	(12)	(1,378)
Current year's reinsurance recoverable	854	146
Reinsurance Receivable – Undiscounted at 30 June	5,241	4,464
Discounting	(22)	(65)
REINSURANCE RECEIVABLE – DISCOUNTED AT 30 JUNE	5,219	4,399

Reinsurance is discounted in line with the discounting terms of the claims provision.

Individual excess of loss and stoploss reinsurance is organised on a Fund Year basis.

Included in the reinsurance recoveries is an amount following a commutation with Swiss Re of the first layer of reinsurance and a portion of the upper layers for fund years 3 to 10. There is reinsurance for the remainder of the higher layers. Each Fund entered into a reinsurance contract with the effect that the Funds had maximum claims paying exposure of: Fund 1 \$2M, Fund 2 \$2.5M, Funds 3, 4 & 5 \$3M, Fund 6 \$3.25M, Fund 7 \$3.5M, Funds 8 & 9 \$4M, Fund 10 \$6M, Fund 11 \$1.5M, Fund 12 \$1.625M, Fund 13 \$1M, Fund 14 \$0, Fund 15 \$1.35M and Funds 16 to 20 \$0. However Funds 7 to 9 do not have reinsurance cover for WHRS "leaky homes" claims and Funds 10 and thereafter have limited reinsurance cover for "leaky homes" claims. All claims for Funds 14 and 16 to 20 are covered by reinsurance. There are 22 low risk members that have some cover for WHRS and Non-WHRS claims for fund years 13 to 20, these risks being fully reinsured.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
NOTES TO THE FINANCIAL STATEMENTS
 FOR THE YEAR ENDED 30 JUNE 2020

NOTE 7 FINANCIAL INSTRUMENTS**Financial Assets and Liabilities**

The carrying amounts of all financial assets and liabilities are considered to be equivalent to their market value, which for these assets and liabilities is also considered to be fair value. All fixed interest investments were managed around a 90 day duration and carry a minimum Standard and Poor's credit rating of "A1" or equivalent.

	2020	2019
	\$000	\$000
CARRYING VALUE OF FINANCIAL ASSETS AND FINANCIAL LIABILITIES		
Financial Asset: Cash and Receivables		
Cash	-	1,630
Accounts Receivable	-	4,370
Reinsurance Receivable	5,219	4,399
TOTAL CASH AND RECEIVABLES	5,219	10,399
Financial Liability: Amortised Cost		
Accounts Payable	318	441
Loans	1,508	5,755
TOTAL AMORTISED COST	1,826	6,196

NOTE 8 RELATED PARTIES**i) Administration Fees**

Civic is the Fund and Scheme Manager to the Fund. During the year the Scheme paid management fees to Civic of \$0.170M (2019: \$0.180M).

ii) Loans

A secured loan agreement between Civic and Local Government Mutual Funds Trustee Limited on behalf of New Zealand Mutual Liability Riskpool ("Riskpool") was entered into in February 2017 (Loan 1) and again in August 2017 (Loan 2) to assist with Riskpool's cashflow. The amount under each agreement is for a loan of up to \$2,250,000 (previously \$3,000,000 – amended on 15 November 2018) and under the terms of the loan the interest rate is set as BKBM plus a margin. A third agreement (Loan 3) was entered into on 15 November 2018 for \$4,000,000. Any loan may be repaid by Riskpool at any time without penalty and the agreement terminated by either party with six months' notice. The first loan including interest of \$45,376 under the first agreement was repaid in full in November 2018. The third loan including interest of \$183,762 under the third agreement was repaid in full in August 2019.

As at 30 June 2020 the balance of Loan 1 was \$nil (2019: \$nil), \$1.508M (2019: \$1.755M) was drawn down on Loan 2 and the balance of Loan 3 was \$nil (2019: \$4.000M).

NEW ZEALAND MUTUAL LIABILITY RISKPOOL**NOTES TO THE FINANCIAL STATEMENTS**FOR THE YEAR ENDED 30 JUNE 2020

NOTE 9 CALLS

The Board of the Trustee resolved in September 2018 that based on the claims outturn deficit estimates it was prudent to make a call for fund years 7 and 10. Following the resolution members were advised that Riskpool needed to make the interim call before it makes a final call (on wind up). The call was for \$6 million, split \$3 million each to fund years 7 and 10. The call on Riskpool's wind up is expected to be for a lesser amount.

NOTE 10 SUBSEQUENT EVENTS

Prior to Balance Date proceedings had been served against the Scheme by a member with regard to a claim where cover was declined on legal advice. The case has gone to trial with further legal proceedings under way. At this stage the outcome of the dispute cannot be determined consequently no provision has been made in the financial statements.

Apart from claims developments prior to the date of signing which have been considered in the claims provision, there have been no material events after 30 June 2020 that requires adjustment to or disclosure in the financial statements.

NOTE 11 GOING CONCERN

These financial statements have been prepared on a going concern basis.

While the total liabilities exceed total assets indicating a shortfall in equity, the Trustee is able to levy the members of the Scheme to cover any shortfall in equity in any Fund under the terms of the Deed of Trust. In addition, the Scheme provides mutual protection from risk on a discretionary basis, insofar as the Trustee has the ability to not pay a claim if the Trustee determines that the individual Funds of the Scheme are not in a position to do so.

The loan facilities provided from Civic referred to in Note 8 are used to cover the working capital for the Scheme.

From 1 July 2017 the Scheme is in run off. No further contributions will be received however the Scheme will remain open to administer existing and future claims for members of fund years 1 to 20. Given the long tail nature of the claims, no date has been set for the wind up of the Scheme, however the Scheme will be able to provide liability insurance in the future if this is what the sector wants and market conditions favour doing so.

COVID-19 is not expected to have a significant impact on the Scheme. There is no material uncertainty that casts doubt on the entity's ability to continue as a going concern or its ability to pay claims as a result of the pandemic.

NEW ZEALAND MUTUAL LIABILITY RISKPOOL
DIRECTORY

Registered Office	7th Floor Civic Assurance House 116 Lambton Quay PO Box 5521 Wellington 6140	
Directors	Tony Marryatt (Chairman) Michael Hannan John Melville Tony Gray	Auckland Auckland Wellington Hastings
Fund & Scheme Manager	Civic Financial Services Limited	
Claims Manager	Jardine Lloyd Thompson Limited	
Scheme Solicitors	Heaney & Partners	
Scheme Auditors	Silvio Bruinsma, Deloitte Limited On behalf of the Auditor-General	

A copy of the Local Government Mutual Funds Trustee Limited Trust Deed and Riskpool Scheme Rules is available on request to:

New Zealand Mutual Liability Riskpool
P O Box 5521, Wellington 6140
Telephone: 04 978 1250
Facsimile: 04 978 1260
E-mail: admin@civicfs.co.nz





www.riskpool.org.nz

7.3 Civic Financial Services Statement of Intent

Author: Donna Cross, Group Manager Commercial and Strategy

Authoriser: Donna Cross, Group Manager Commercial and Strategy

Recommendation

That the Committee receive and note this report.

Purpose of Report

- 1 To provide Council with a copy of the Civic Financial Services Limited Statement of Intent for the year ending 31 December 2021.

Assessment of Significance

- 2 This matter has low significance under Council's significance and engagement policy.

Discussion

- 3 Civic Financial Services Limited is owned by local authorities and supplies local authorities with a range of financial services.
- 4 Prior to 1 March 2017 it was known as New Zealand Local Government Insurance Corporation Ltd and traded under the name of Civic Assurance. Its history goes back to 1941.
- 5 Services administered by Civic Financial Services Limited include LAPP (www.lappfund.co.nz) and the SuperEasy and SuperEasy KiwiSaver Superannuation Schemes (www.supereasy.co.nz)
- 6 Civic Financial Services Limited has provided its statement of intent for the year ending 31 December 2021. A copy of this is attached.

Attachments

1. Letter - Civic Financial Services Statement of Intent for 2021 - Civic Financial Services

191289

Bede Carran
 Chief Executive
 Timaru District Council
 PO Box 522
 TIMARU 7940



Dear Bede,

Civic Financial Services - Statement of Intent for 2021.

Please find enclosed your copy of Civic's Statement of Intent for 2021.

With the sale of Civic Assurance House and subsequent Special Dividend having concluded and been paid to our shareholders in August 2019 our income now comes from two sources, administration services and investment income. Civic's primary source of income in 2021 will come from providing superannuation services for local government and local government staff via the SuperEasy and the SuperEasy KiwiSaver Superannuation Schemes. This is supported by administration, accounting, and a range of other services to LAPP, Riskpool, Civic Liability Pool and Civic Property Pool.

Civic has resolved not to pay any dividends to its shareholders. Civic with overwhelming support from the 2020 Special General Meeting, will apply the funds that could otherwise be provided as dividends to effect a reduction to the management fees for the members of the SuperEasy and SuperEasy KiwiSaver Superannuation Schemes. The reason for this decision is to support and enhance Civic's primary source of income from providing administration services to these schemes.

For the reasons described above we will be reducing the schemes' base investment management fee from 1 April 2021 from a rate of 0.44% per annum to 0.40% per annum.

Civic (through its SuperEasy and/or SuperEasy KiwiSaver Scheme) provides superannuation services to 76 councils, has over 11,000 members and funds under management of over \$470 million. Of the councils that have a preferred provider for KiwiSaver, 70 out of 74 (94%) have appointed Civic.

Having been appointed in March 2006, after a long and successful tenure Mike Hannan has retired as a Director of Civic Financial Services with effect from 4 December 2020. Jo Miller, Chief Executive of Hutt City Council, has been co-opted by the Board to fill this casual vacancy and takes up her appointment as a Director of Civic Financial Services Ltd with effect from 18 December 2020. Jo is required to step down at the next Annual General Meeting but is able to be nominated for election in the usual way.

Thank you for your continued support and I look forward to working with you in 2021.

Yours sincerely,

Ian Brown
 Chief Executive
 Email: ian.brown@civicfs.co.nz

Civic Financial Services Ltd • 10 Lambton Quay • PO Box 5521 Wellington 6140 • Email: admin@civicfs.co.nz
 Tel: 04 978 1250 • Fax: 04 978 1260 • www.civicfs.co.nz

CIVIC FINANCIAL SERVICES LIMITED
STATEMENT OF INTENT
FOR THE YEAR ENDED 31 DECEMBER 2021

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1.0 Mission Statement

Mission Statement of Civic Financial Services Ltd

To provide superannuation and risk-financing solutions to the local government sector

2.0 Corporate Goals

The specific goals of the Company are:

- 2.1 To operate as a sound and successful business.
- 2.2 To be the primary supplier of superannuation and risk-financing services to the local government sector.
- 2.3 To investigate and facilitate, as appropriate, new products and markets in superannuation and risk-financing and such other markets that it believes could prove beneficial to its shareholders and the local government sector.

3.0 Nature and Scope of Activities

- 3.1 The Company administers superannuation services for local government and local government staff via SuperEasy and the SuperEasy KiwiSaver Superannuation Scheme.
- 3.2 The Company provides administration, accounting, and a range of other services to LAPP, Riskpool, CLP (Civic Liability Pool) and CPP (Civic Property Pool).
- 3.3 The Company investigates and facilitates as appropriate such new superannuation and risk-financing services and/or markets that it believes will prove beneficial to its shareholders and the local government sector.
- 3.4 In a modest and selective way the Company provides sponsorship for a range of local government activities at regional and national level.

Civic Financial Services Ltd

-2-

4.0 Financial Projections

Civic's projected profit outlook over the next three years is shown in the tables below.

Civic's main revenue streams will come from two sources: fees from providing administration services and investment income.

Profits from providing administration services: Civic's primary source of income in 2021 will come from providing superannuation services for local government and local government staff via the SuperEasy and the SuperEasy KiwiSaver Superannuation Schemes, supported by administration, accounting, and a range of other services to LAPP, Riskpool, Civic Liability Pool and Civic Property Pool.

Profits from investment income: Civic's income in 2021 other than from providing administration services will come solely from investment income.

Dividends: Civic has resolved not to pay any dividends to its shareholders. Civic with overwhelming support from the 2020 Special General Meeting, will apply the funds that could otherwise be provided as dividends to effect a reduction to the management fees for the members of the SuperEasy and SuperEasy KiwiSaver Superannuation Schemes. The reason for this decision is to support and enhance Civic's primary source of income from providing administration services to these schemes.

Fee reduction for our SuperEasy and SuperEasy KiwiSaver Superannuation Schemes: For the reasons described above we will be reducing the schemes' base investment management fee from 1 April 2021 from a rate of 0.44% per annum to 0.40% per annum. This reduced fee structure has been taken into consideration and is reflected in the projections below.

Financial projections for 2021 to 2023 are:

	2021	2022	2023
Administration Income	\$2,443,312	\$2,525,085	\$2,537,487
Investment Income	\$103,175	\$107,000	\$112,000
Revenue	\$2,546,487	\$2,632,085	\$2,649,487
Expenses	\$2,197,367	\$2,216,512	\$2,251,994
Surplus before tax	\$349,120	\$415,573	\$397,493
Surplus after tax	\$251,367	\$299,213	\$286,195

Please note that these are projections, not firm predictions.

Civic Financial Services Ltd

5.0 Performance Targets and Measures

- 5.1 We aim to provide superannuation services to at least 90% of local authorities.
- 5.2 We plan to continue to be an efficient and effective administration manager for LAPP, Riskpool, CLP and CPP.

6.0 Reporting to Shareholders

- 6.1 We will provide an audited annual report for the 2020 year by 30 April 2021.
- 6.2 We will provide a report on the first half of 2021 by 30 September 2021. The report will contain a review of the Company's operations during the half year and unaudited half-yearly accounts.

7.0 Acquisitions/Disposals

Any acquisition or disposal that is equivalent to 50% or more of the Company's assets will constitute a "major transaction" under the Company's constitution and approval of the shareholders will be sought in accordance with the constitution. Any acquisition that is equivalent to 25% or more but less than half of the Company's assets will constitute a "minor transaction" under the Company's constitution and consultation with shareholders will take place.

8.0 Transactions with Related Parties

The Company has 72 local authority shareholder members plus TrustPower (holding 1.22%), Local Government Superannuation Trustee Limited and Local Government Mutual Funds Trustee Limited are wholly owned subsidiaries of the Company. Because it is sharing management resources, the Local Authority Protection Programme (LAPP), Riskpool, CLP and CPP are also considered to be related parties. Transactions with shareholder members include risk-financing services and superannuation related financial services.

Charges to and from shareholder members will be made for services provided as part of the normal trading activities of the Company and its subsidiaries. Transactions with shareholder members are on a wholly commercial basis.

***** END *****

Civic Financial Services Ltd

4

7.4 Progress Report: Theatre Royal and Heritage Facility Development and Social Housing Ventilation Compliance projects

Author: Ashley Harper, Senior Programme Delivery Manager
Lili Delwaide, Programme Delivery Manager

Authoriser: Donna Cross, Group Manager Commercial and Strategy

Recommendation

That this report be received and noted.

Purpose of Report

- 1 The purpose of this report is to inform the Committee on the progress of the two key property projects: the Theatre Royal and Heritage Facility Development project and the Social Housing Ventilation Compliance project.

Assessment of Significance

- 2 This matter is not significant in terms of the Significance and Engagement Policy.

Discussion

- 3 Progress reports are attached for the Theatre Royal and Heritage Facility Development and for the Social Housing Ventilation Compliance projects.
- 4 The 2020/21 approved budget for the above projects is:
 - 4.1 \$5.2m for the Theatre Royal and Heritage Facility Development project;
 - 4.2 \$740,000 for the Social Housing Ventilation Compliance project.
- 5 The attached progress reports cover all aspects of the project up until the 15th of January, 2021 except for the financials that are actuals as of 30 November 2020, unless indicated otherwise.
- 6 The progress reports include an overview of the project and their context as well as a detailed update on latest programme and current status.

Attachments

1. **Social Housing Ventilation Compliance Progress Report February 2021**
2. **Theatre Royal and Heritage Facility Development Progress Report February 2021**

KEY PROJECT

Social Housing Ventilation Compliance

Progress report – Issue 4 – 2 February 2021



OVERVIEW

Timaru District Council currently owns and manages 231 social housing units. The Residential Tenancies (Healthy Homes Standards) Regulations 2019 requires all tenanted houses to be ventilated. In this context, the 2020/2021 Annual Plan includes a budget of \$740,000 to install bathroom fans and rangehoods in TDC social housing units. At the end of this project, all 231 social housing units will be equipped with both a bathroom fan and a rangehood.

PROJECT UPDATE

- The project is well underway with Pleasant Point, half of Temuka and part of Timaru completed.
- The project experienced a delay with the procurement of some models of bathroom fans that were required for the project, this should not affect the project completion date of 30 June 2021.
- It is expected that a considerable portion of the contract will be completed by 31 March 2021.



- All tenants have been informed of the project and will receive at least 48 hours notice before work starts in their unit.
- A Health and Safety briefing will be organised on site at the start of each contract and with each contractor.

PROJECT TIMELINE



PROJECT TEAM

Project Sponsor: Donna Cross **Project Manager:** Phillipa Steans

<p>\$740k</p> <p>Total 2020/21 Annual Plan Budget</p>	<p>Pleasant Point completed</p>	<p>Installation of Tranche 1 well progressed.</p>
--	--	--

KEY PROJECT

Theatre Royal and Heritage Facility Development

Progress report – Issue 4 – 2 February 2021



OVERVIEW

This project combines the upgrade of the Theatre Royal with the development of a new Heritage Facility, key projects under our Long Term Plan.

This project/development will:

- Provide a fit-for-purpose facility for local and touring performing arts and other shows within an exciting heritage theatre, and for the exhibition and education component of the South Canterbury Museum and touring heritage exhibitions. The facility will also be utilised by Aigantighe Art Gallery for touring shows, to complement the Wai-iti Road gallery.
- Improve the vibrancy of the CBD and be a catalyst for the redevelopment of the south end of Stafford Street.
- Address significant deficiencies with current facilities, and create a multi-purpose facility that the community can be proud of.
- Create jobs during and after construction, make Timaru a more dynamic and attractive place to live, work and visit - and deliver improved economic, social, cultural, educational, recreational and entertainment outcomes for our region and community.

The Theatre Royal will benefit from a new back of house, upgraded stage house, new theatrical flying system, upgraded auditorium (new seating and floor) an improved front of house, and improved access. The Heritage Facility will provide exhibition and education space and cover 1335-1400sqm. Synergies between the Theatre and Heritage Centre will be optimised, with shared space, facilities and services between the two.



PROJECT TEAM

Project Sponsor: Donna Cross – **Architect:** Architectus - **Client Representative and Theatre Lead:** Nicole Timney - **Museum Lead:** Philip Howe - **Project Manager:** Rubix

\$23.8M

Total 2018-2028 LTP Budget

\$5.2M

2020/21 Budget

Current Status:
Procurement and design

KEY PROJECT

Theatre Royal and Heritage Facility Development

Progress report – Issue 4 – 2 February 2021



PROJECT PROGRESS

- The shovel ready funding agreement with the Provincial Development Unit of the Ministry of Business, Innovation and Employment has been signed and first payment claim made.
- The architectural team has completed the pre-design phase and submitted their return design brief. Refer to separate report seeking the approval of the Commercial & Strategy Committee on behalf of Council.
- Contracts are being finalised with the successful firms from the RFP process for the engineering disciplines, including structural, civil and geotechnical; building services (mechanical and hydraulics, electrical and ancillary, vertical transportation, environmentally sustainable design, fire engineering), as well as resource consent planning and cost management services. These were planned to be concluded earlier with adjustments within the programme required to keep the project on track for completion by the specified end date. The programme below is indicative, and will be updated and confirmed upon alignment of the full design team. While adjustments may be seen within the programme, achieving practical completion by the end date specified below remains achievable.
- A plan for the decommissioning works is being prepared, with decommissioning anticipated to be carried out between December 2020 and April 2021, followed by enabling works.
- The museum and property teams having been working on the future operating model as part of their activity management plans for the Long Term Plan for 2021-31. Engagement with industry parties such as Te Papa and Locales has helped inform this work.

INDICATIVE PROJECT TIMELINE

	2020					2021												2022	2023
	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	Jan	October
Pre-design and stakeholder engagement	█	█	█	█	█														
Stage 1 works: complete decommissioning						█	█	█	█	█									
Planning/Investigation continues (design team)			█	█	█														
Design						█	█	█	█	█	█	█	█	█	█	█			
Tendering – Stage 2 works											█	█	█	█					
Stage 2 works – construction (Enabling Works)																			
Tendering – Stage 3 works																			
Stage 3 works - construction (Main Construction)																			
Practical completion																			

PROJECT FINANCIALS

The combined total capital cost of the project is \$23.8m.

This project is to be funded by loan, reserves and external funding.

The 2020/21 budget is \$5.2m. The expenditure to November 2020 was \$218,072.00.

PROJECT RISKS

(requiring active management)

- COVID-19 - Alert Levels and restrictions resulting in project delays or increased costs. Impact of COVID-19 on the efficiency and effectiveness of the early design phase, stakeholder consultation, and initial site investigation progress by the design team.
- Construction Firms are heavily booked due to heated market and high level of construction projects. Early negotiation with prospective build contractor required to secure for 2022.
- Brownfields development – site or building complexities resulting in project delays or increased costs.
- Final sign off of the contracts for structural, building services, cost manager and planner has taken longer than expected – now expected in January 2021.

7.5 Theatre Royal and Heritage Facility Development Return Brief

Author: Nicole Timney, Manager of Property Services and Client Representative

Authoriser: Donna Cross, Group Manager Commercial and Strategy

Recommendation

That the Commercial and Strategy Committee ratify the Design Return Brief prepared by Architectus for the Theatre Royal & Heritage Facility project.

Purpose of Report

- 1 The Timaru Theatre Royal & Heritage Facility Return Brief is a collection and interpretation of comments from stakeholder meetings held with the community, interested parties and Council itself in regards to requirements for the Timaru Theatre Royal & Heritage Facility Development Project.
- 2 The purpose of the brief is to inform the design to meet the outcomes required by Council and stakeholders. The brief has sort to maximise the opportunities of the co-location of the two facilities. Wider public engagement is expected to occur in relation the concept design developed.

Assessment of Significance

- 3 Under the significance and engagement policy the degree of significance has been identified as high in regards to community interest but overall at medium in relation to required public involvement.
- 4 The project was consulted on as part of the Long Term Plan 2018-28 process, and engagement from local stakeholders was requested before the project was formally adopted.

Discussion

- 5 In order to progress the project and continue with concept design, leading to developed and detailed design, ratification of the Return Brief is required.
- 6 The Return Brief outlines some items that are outside of the original scope for the project. The quantity surveyor and other consultants involved in the design process will assess the costs associated with all requests within scope and will highlight costs for those items out of scope for Council's consideration. The Council will then be requested on advice from the project team, what may require to be brought into scope and associated process.
- 7 Ratification of the Return Brief at this time will keep the project timeline on track and allow the project to meet the agreed MBIE milestones for project delivery.

Attachments

1. Architectus Theatre Royal and Heritage Facility Design Brief Report



Return Brief

Timaru Theatre Royal & Heritage Facility

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Document Control

Document Name	Timaru Theatre Royal & Heritage Facility Return Brief
Revision	A
Author	JR, MJ, DP, JF, MG
Checked by	JR
Approved by	CA
Date approved	10/11/2020

1.0 Introduction / Executive Summary

Introduction

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

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

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

An upgrade and extension to the existing foyer will address existing conflicts and shortcomings and provide the opportunity to incorporate further community/function spaces shared with the Heritage Facility.

The project will also address vehicle requirements and improved pedestrian access from Barnard Street.

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

With connections to other nearby facilities

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

Executive Summary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

There are items raised in the acoustic section of this report that could be considered to improve the Theatre facility, particularly in relation to the disruptive noises from services. The current scope to services includes the replacement / relocation of the main switchboard and replacement of the existing boiler. An opportunity now exists to get feedback on all existing services to ascertain their current state of repair and probable design life.

2.0 Vision and Objectives



Objectives

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

Arts & Culture

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

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

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

A Vibrant Heritage & Cultural Precinct

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

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

A Community Asset to foster Civic Pride

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

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

A Fit for Purpose Theatre

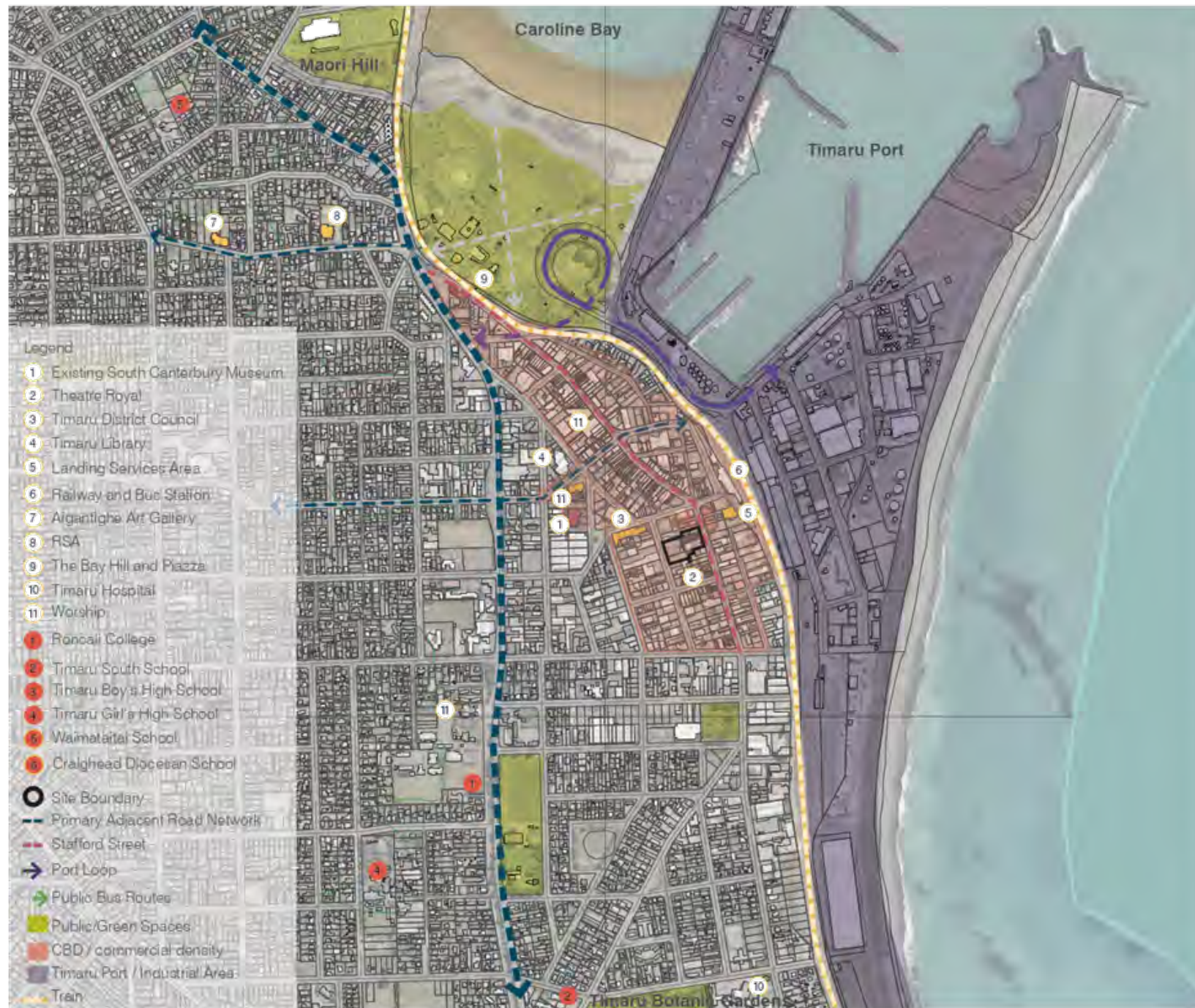
The redevelopment of the Theatre Royal can address the inadequacies of the back of house facilities and flying system to provide the infrastructure and conditions that modern shows require. The upgraded facility will attract more touring productions and exhibitions and act as a tourist magnet to the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

A Place of Exploration & Participation

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

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

3.0 Context **Timaru**



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

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

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

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

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

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

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

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

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

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

3.1 Context CBD - Connections



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

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

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

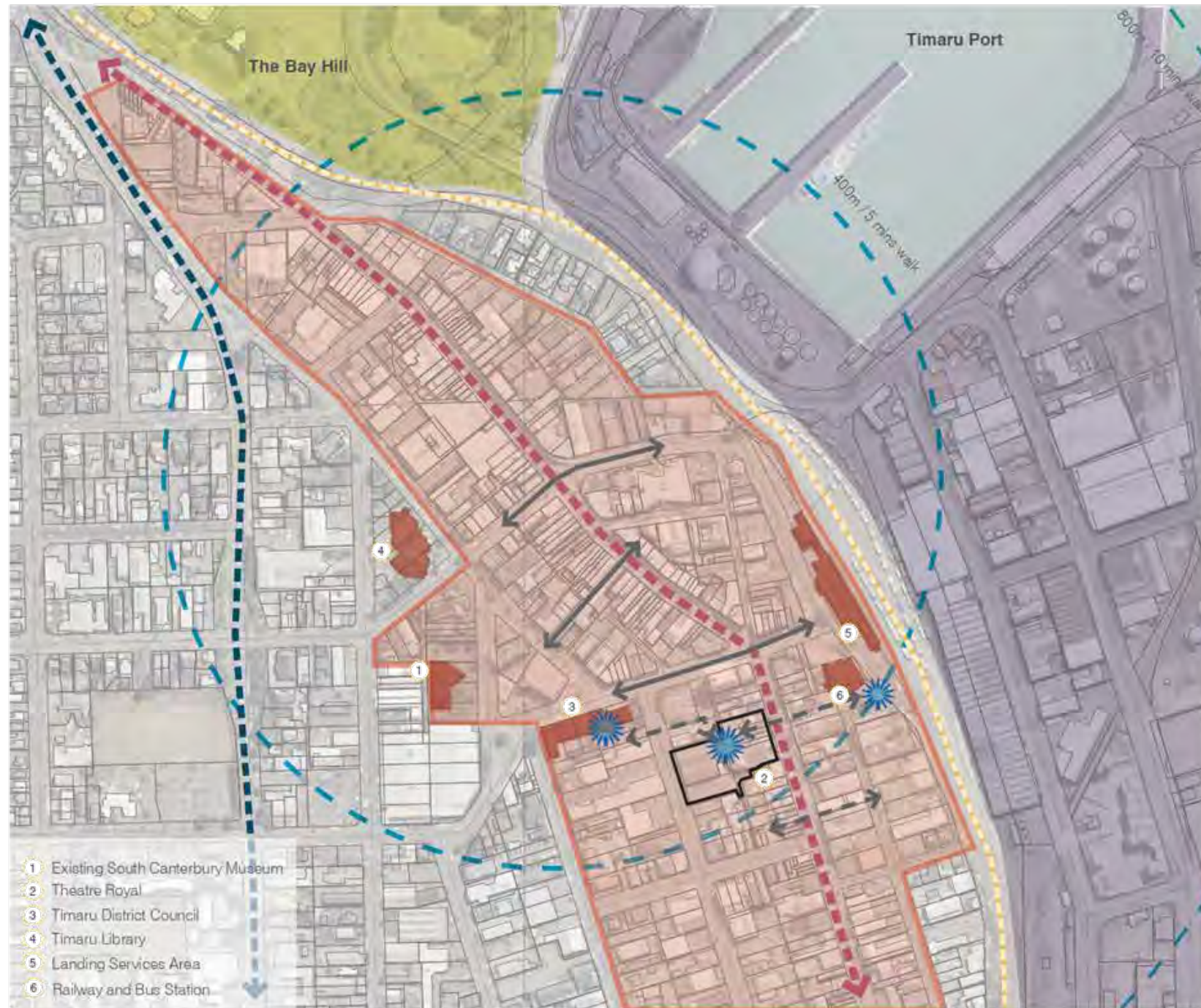
As well as the main north-south axis of Stafford St, the city centre is characterised

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



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

3.2 Context CBD - Connections



The Timaru Theatre Royal and Heritage Facility site is located at the south end of Stafford Street, as a "book end" to the town centre. The Project brief recognizes the opportunity to create a revitalised, welcoming and enticing cultural hub for Timaru at this end of the CBD.

The Te Ana Rock Art Centre which celebrates the history and culture of Ngāi Tahu is located to the east of the site in the Landing Service Building. There is an opportunity to introduce a connection between these two areas as a destination for cultural engagement amongst the heritage setting of the CBD area.

The Timaru Artisan Farmers' Market has recently relocated to the George St carpark, beside the Landing Service building and there has been surge of stall holders and customer interest in the market, which in part is likely due to its location surrounded and sheltered by the rock wall to the west and buildings to the sides. As well as being home to the market and the Te Ana Rock Art Centre, the Landing Services Building

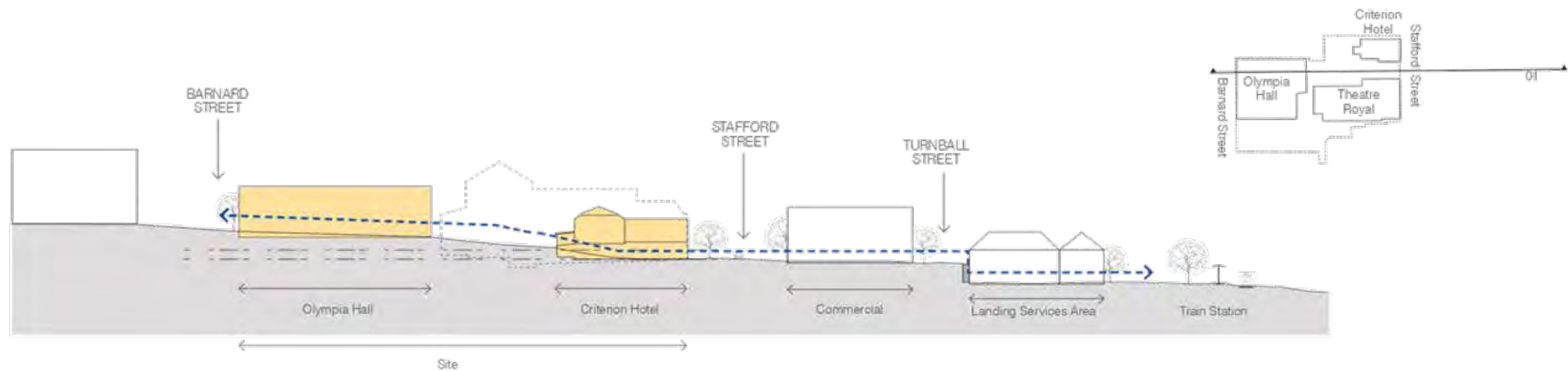
is also the location of hospitality venues. These activities provide a further catalyst to help encourage the development of a cultural and community "destination" which could be extended to include the Timaru Theatre Royal and Heritage Facility.

A set of stairs connects the market / carparking area to Turnbull Street and the project site can be seen across the vacant lot (currently owned by Timaru District Holdings) on the south side of Stafford St. There is an alleyway connection, as described previously, from Turnbull Street to Stafford street to the south. There is an opportunity within the project site to provide a connection which could be a combination of indoor and outdoor spaces through the Heritage Facility to an outdoor courtyard space.

The Timaru District Council is shown to the west of the project site, across Barnard Street. If security issues can be addressed, it may also be possible also to extend this "connection" to the Timaru District Council Building.



3.2 Context CBD - Connections



Section 01

4.0 Context Heritage



Heritage Zones in Timaru
 ■ Historic Heritage Zone
 ■ Historic Character Zone



Heritage Stock in Timaru
 ■ Heritage Buildings as listed in the Timaru Draft District Plan



Heritage Walk
 ■ Central Timaru Historic walk

Built Heritage

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

Objectives of District Plans include:

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

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

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

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

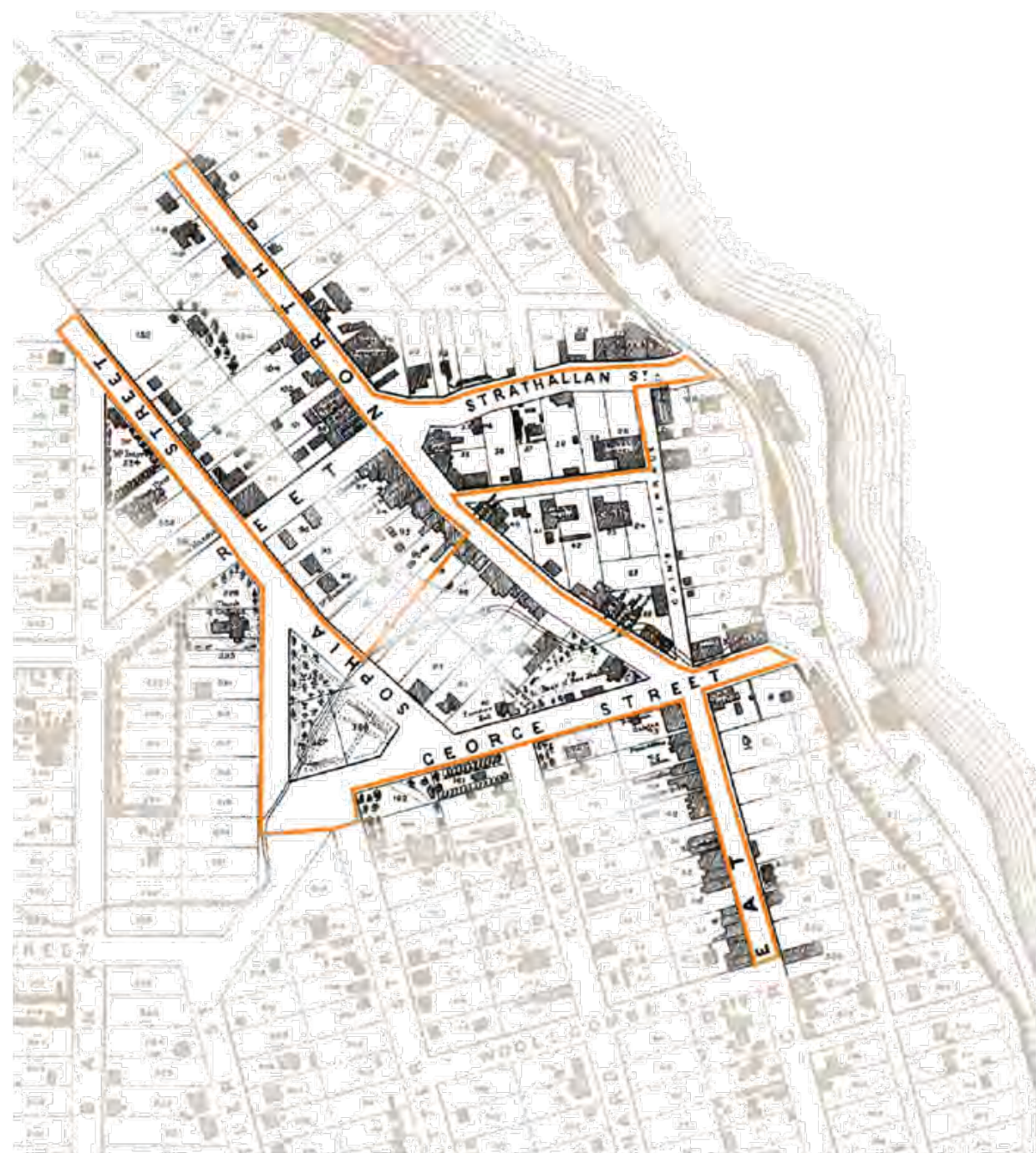
district at the loss of heritage sites and places, and of the need for the recognition and protection of heritage and cultural values associated with buildings, precincts, structures, objects, sites and waahi tapu. While the Draft District Plan will likely undergo a number of changes, and as yet does not have legal status, it is still relevant for the project as is the current Operative District Plan.

CBD Heritage Walk

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

- 1 Start at the Landing Service Building. Originally used for unloading ships around 1870, this is the only remaining example of such a building in Australasia. It is built of local volcanic basalt, known as bluestone.
- 2 The building on the corner of George Street and Cains Terrace, once Werry's Private Guest Hotel, probably designed by Maurice Duval, a Belgian architect.
- 3 The Theatre Royal was reconverted into a theatre in 1877 by Maurice Duval. It was upgraded in 1992/93 and a new foyer was designed by Barrie Bracefield Consultancy.
- 4 Grosvenor Hotel, redeveloped by architect James Turnbull in 1915 Edwardian Baroque style.
- 5 Shops and offices, Flemish Baroque style was built around 1930.
- 6 Lower Stafford Street has many fine examples of two and three storey commercial buildings of the late Victorian to Edwardian period.
- 7 The Arcade Chambers, a more restrained version of the Edwardian era, is typical of many of the buildings in Timaru. Cast iron columns above allow for maximum glazing of shop fronts.
- 8 The older part of the Council Chambers, originally the Public Library, was designed by Walter Panton and officially opened in 1909.
- 9 Chief Post Office was designed in 1881 by R.A. Lawson. (No longer used as a post office.)
- 10 South Canterbury Museum, opened in 1966, designed by architect, Ron Dohig.
- 11 St Mary's Church, built in local bluestone, was designed by architect, W.B. Arnson.
- 12 Timaru Public Library, designed by architects, Warren and Mahoney and built 1977.
- 13 Upper Stafford Street shows many good examples of small city Victorian and Edwardian buildings. The late Victorian FTC building and Tekapo buildings were designed by James Turnbull.
- 14 Offices on the Terrace are an example of the arts and crafts style.
- 15 The Old Customs House - 1902, architect, D. West. Now a restaurant.

4.0 Context **Heritage**



Timaru Draft District Plan

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

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

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

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

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

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

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

Comment

The heritage recommendations in the first issue of the Draft District Plan are yet to be confirmed and the plan is unlikely to become operative during the project design phase.

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

Theatre Royal - Background

- The present building was opened in 1912 and replaced earlier buildings on the site.
- Exterior in Italianate style to fit with other buildings in street.
- Interiors in the style of Louis XV of France with auditorium described as having blue and white walls and trimmings. Rocaille style of decoration incorporating elements from nature.
- 1962-63. TDC alterations & earthquake mitigation.
- 1988. Building refurbished and seismically strengthened.
- 1992-3. White's facade and entry foyer demolished and replaced by new structure designed by Barrie Bracefield, local architect. Foyer has ticket box in centre, side entrances to stalls.

4.1 Context **Heritage - Theatre Royal**



The Theatre Royal as constructed



The Theatre Royal today



The Theatre Royal present Foyer



The Theatre Royal Auditorium

Considerations

It is recommended that a formal assessment of the Theatre Royal is carried out by a heritage architect. One purpose of these documents is to help manage change in historic buildings and this report would be used to inform the project design decisions and to support consent applications. This could be a heritage assessment which would include a brief historical account, followed by an assessment of the heritage values of the building as a whole and the various elements of which each building is composed. Another option may be a conservation report which will give some guidance as to how elements could be treated. For example, elements of high heritage value should be retained, those with moderate heritage value could be subject to a greater degree of change while

elements that detract from the building's heritage values should be removed. This will be relevant with reference to the brief requirements to replace the current outdated dressing room block. Consent applications under the RMA with regards to historic heritage also often require a heritage impact assessment. A prior draft conservation assessment exists that could be reviewed as part of this project.

Opportunities

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

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

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

added to the scope of the project.

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

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

scheme in the auditorium is also rather overwhelming and the original blue and white colour scheme may have been more sympathetic to the Louis XV architectural style. Investigations should be carried out with a view to reinstating the original or an earlier colour scheme in the auditorium. The foyer could be redecorated with a colour scheme that is more in harmony with the auditorium. Redecoration of the auditorium is not currently included in the scope of the project however it would be unusual to carry out the upgrade of a historic facility of this nature without re-decoration. It is also likely that a heritage assessment would make comment on the original colour scheme and possible re-installment.

4.2 Context **Heritage - Criterion Hotel & Olympia Hall**



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



Stafford Street, Timaru. Present day



Former Olympia Hall and 1911 Garage.

Former Criterion/Excelsior Hotel 132 Stafford Street

Background

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

- terrace.
- TDC Historic Heritage Item Record Form considers the building to have significance under Historical and Social; Architectural and Aesthetic; Technological and Craftmanship; Contextual and Archaeological and Heritage criteria.
- Scheduled in Timaru Draft District Plan as Category A Historic Heritage Place meaning it is considered to have Highly Significant Heritage Value.
- The building is not listed as a heritage building in the current Operative District Plan.

Opportunities

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

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

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

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

Former Olympia Hall/ Army Drill Hall 31 Barnard Street

Background

- The arch-roofed Olympia Hall was constructed in early 1910 and was built to accommodate 2,000 people. Its intended use included the showing of motion pictures, roller skating and political meetings.
- A garage along the south side of the building was constructed in 1911 and by 1919, the two buildings had been connected and renamed the Olympia Garage. In 1920, three de Havilland aircraft were assembled in the building.
- The building operated as a branch of Blackwell Motors until 1941 when it was taken over for military purposes. It was renovated by the Public Works Department in 1944 and appears to

have continued to be used as a drill hall until the mid-1990s.

Opportunities

The Timaru District Council purchased the site with the intention of demolishing the building to assist with the access to the new back of house extension. In its place, a carpark is to be formed for the proposed facility. It is acknowledged that one of the constraints of the existing Theatre Royal to be resolved by this project is improved access to the back of house and that this is critical to ensure the success of the project.

The demolition of the Olympia Hall and Garage will provide opportunity to increase the carparking provision and provide upgraded vehicle and pedestrian access for users of the new facility.

5.0 Consultation - Public



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



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



Heritage Values
Timaru District Council - Timaru District Plan Review



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

Public Consultation

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

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

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

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

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

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

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

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

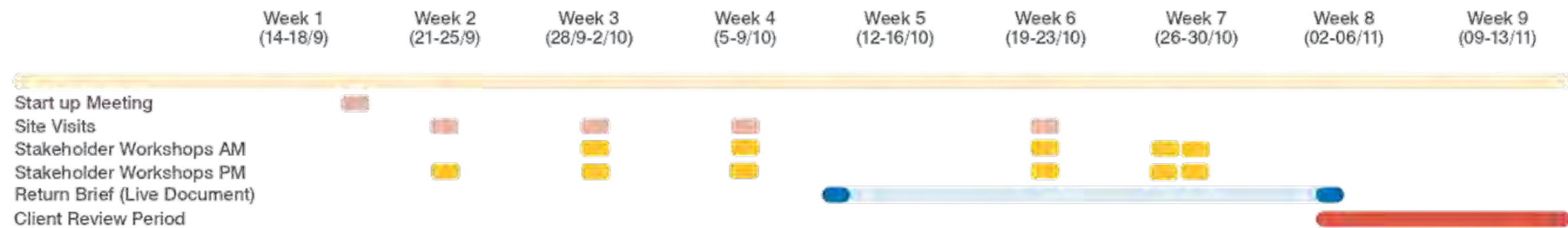
“The Theatre Royal is iconic to Timaru and should be able to accommodate every available performance.”

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

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

5.1 Consultation - Stakeholder Engagement

Pre-Design Brief Development Programme



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

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

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

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

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

Local Iwi

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

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

Stakeholder Engagement Workshops

23 September

- Site visit with former Stage Manager
- South Canterbury Museum: Museum Director
- Museum Staff

30 September

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

07 October

- TDC Planning: Planners and Heritage Consultant
- Vibrant Lighting
- South Canterbury Drama League Special Events Aoraki
- Aotea Electric
- Aigantighe Art Gallery: Curator, Manager

21 October

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

27 October

- Councillors
- Venture Timaru
- Audio Dynamite Ltd

28 October

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

19 November

- Arowhenua & Waihao Rūnaka representatives
- Further engagement with stakeholders within the touring shows market is proposed.

5.2 Consultation - Cultural Engagement

Cultural Engagement in the Design Process

Whakamana mana whenua.

Elevating mana whenua in the design process.

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

'Whakamana mana whenua' is a modern phrase that we adopt in the design process. We welcome the opportunity to work

closely with local mana whenua to manifest their aspirations within a project, and appropriately build depth and diversity in project outcomes.

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

The typical scope of cultural engagement in design may include:

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

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

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

Mana Whenua input in Project

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

Preliminary project establishment

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

Concept design

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

Developed design

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

Detailed design

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

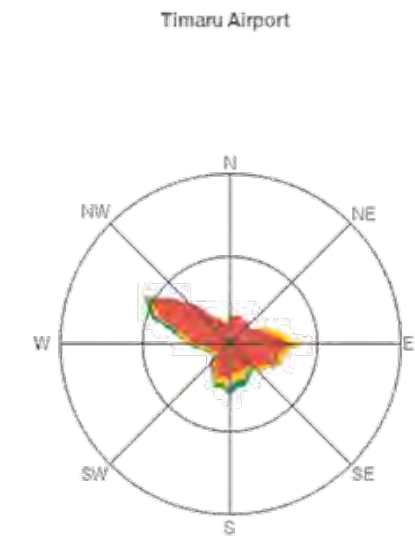
Additionally the Client may engage mana whenua for:

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

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



6.0 Site Climate



Timaru Theatre Royal & Heritage Facility Local Climate

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

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

Temperatures

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

Site Conditions

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

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

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

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

Sun Angles

Altitude at solar noon

- Summer Solstice: 69°
- Winter Solstice: 22.2°

6.1 Site Planning



Operative District Plan / Resource Consent Considerations

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

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

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

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

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

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

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

'The maximum building height is 12 metres.'

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

6.2 Site Demolition



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

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

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

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

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

29-31 Barnard Street (Army Hall)

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

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

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

6.3 Site Access - Existing



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

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

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



6.4 Site Access - Proposed



Option 1.

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

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

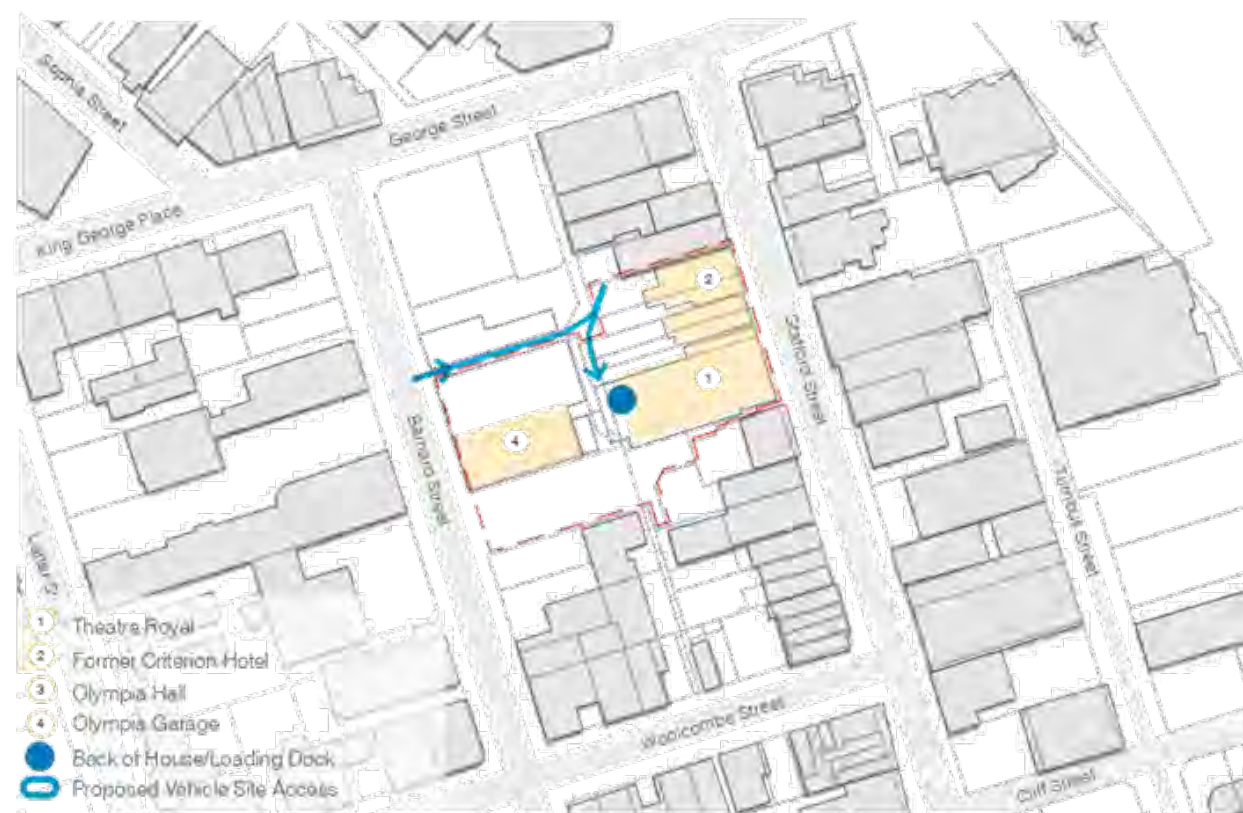
generally formed to a lesser grade than 1 in 5. Stakeholders who use the theatre have commented that the slope of the access getting out of the existing dock has been the biggest problem. Bearing that in mind, this first option would need the input of a traffic engineer to assess its viability.

Option 2.

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

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

6.4 Site Access - Proposed



Option 3.

The removal of the Olympia Hall would enable the adjacent access way to be widened. A previous feasibility study by TDC Property Management in March 2014 has suggested that a minimum two metre width is desirable from the site boundary adjoining the service lane for lane widening. The flexibility afforded by the site area of 126 and 128 Stafford Street and a reconfigured Back of House area may provide an opportunity to improve vehicle turning towards George Street so that trucks could then reverse into the loading dock, as they do now, without further land acquisition. However the level difference

from the corner of the service lane to the loading dock would still be no better than the current situation, unless the level at the corner of the service lane can be lowered. The use of designations to enhance the usability of the service lane needs to be progressed through the planning process for this option to be progressed.

6.5 Site Access - Pedestrian



Site Access – Pedestrian

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

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

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

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

7.0 Theatre Introduction



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



Touring Show, The Ten Tenors



Timaru's Brass Band

Theatre

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

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

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

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

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

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

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

Theatre – Annual Usage

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

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

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

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

7.1 Theatre Benchmarking Venue Analysis



Isaac Theatre Royal, Christchurch



Ashburton Events Centre



Oamaru Opera House



The Regent Theatre Dunedin

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

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

7.1 Theatre Benchmarking



Timaru Theatre Royal Interior

Theatre Services / Facilities	Christchurch Isaac Theatre Royal	Ashburton Events Centre	Oamaru Opera House	Dunedin Regent Theatre
Stage				
Proscenium width x back wall from setting line	8.1m x 16.6m	12m x 9m	8m x 10m	12.3m x 13.5m
PS Wing (beyond proscenium)	6.5m	5.2m	5.12m	5.9m
OP Wing (beyond proscenium)	6.5m	6.3m	5.12m	6.1m
Orchestra Pit	27m ² open to trap room	Total 40m ² 28m ² motorised (15pax)	28 m ² Manual/lidded	multiple configurations manual/lidded
Understage trap room	open to orchestra pit	?	✓	?
Dressing Rooms	2 x 1 pax, 2 x 2 pax, 1 x 3 pax (at stage); 1 x ensemble (level 1); 1 x recital dressing (level 2, with kitchen)	4 x 5 pax	6 x 4pax, 2 x chorus	6 no. accommodating 60 performers Each room with full bathroom facilities
Rehearsal Space	yes - performance space adjacent	Possible in function space	Inkbox room approaches full stage size	✓ not full stage size.
Green Room	35m ²	60m ²	✓	✓
Dock Access	Single truck via lane	direct to street via 3.5m wide doors	Access to dock via street	direct access from 4m wide x 30m long lane. Can split load 2 trucks by off setting.
Fly Lines	79 Counterweight x 500kgWLL + 2 x panorama	48 Counterweight x 500kg WLL	12 x Electric Hoist 5 x hand-lines (one counterweighted)	62 Counterweight + 4 x panorama
10A Stage Lighting Dimmers	192	120	120	210 (patchable to 520 SLOs)
Additional Power Supply	400A powerlock shared at OP and PS, + 3 x 63A 3 phase, 3 x 32A 3 phase on stage; 63A OB van connection	63 amp on stage	Unknown	300A shared between dimmers and 250A powerlock (OP and PS)
Lighting fixtures (no.)	141	167	106	161
FOH Lighting positions	2 x perch, 1 x cove/bridge, 2 x balcony rails.	2 x FOH bridges, 1 x advance truss	Advance Bar; 2 x Perch; Gallery Rail, 1 x LX bridge (split at centre)	✓

7.2 Theatre Acoustical Design

Table 1: Stakeholder Comments - Existing Theatre Royal

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

Table 1: Stage Lighting Position

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

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

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

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

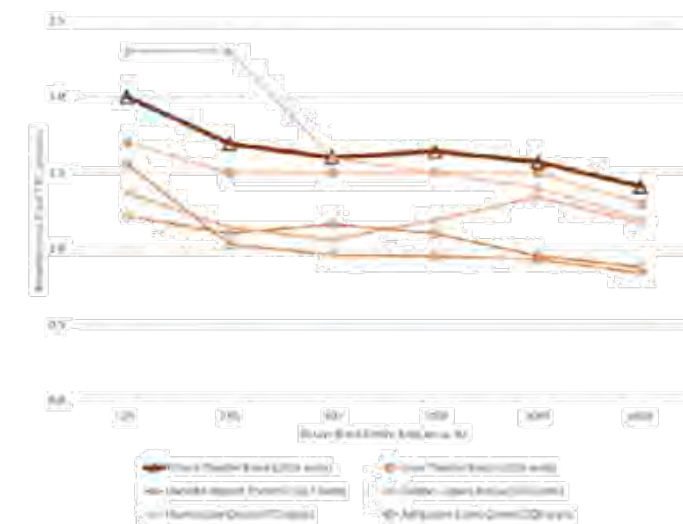
Table 1 summarises the key stakeholder

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

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

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

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



7.3 Theatre Needs Analysis

1.0 Introduction

Marshall Day Entertech is, alongside Architectus, carrying out Requirements Gathering and Return-Briefing for the Timaru Theatre Royal project. This report includes high-level issues that should be the focus of upcoming design work and is accompanied by notes and schedules to be utilised as input into Architectus documentation and reporting to the Timaru District Council.

This report will primarily focus on items that effect the technical and operational needs of the theatre. A lack of discussion on other items, for example FOH staff provisions, general mechanical services, toilets and the like, is not intended to indicate they are not critical to project success, rather that they simple are not suited to the scope of this report.

The contents of this report are intended to provide advice and context regarding scope inclusions. Further advice will be provided on each item as design commences.

2.0 Items of Primary concern

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

These difficult items include:

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

3.0 Items For Design Consideration

3.1 Accompanying Schedules

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

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

3.2 Items Briefed at Engagement

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

3.3 Building Services

Required for operation

Power distribution boards will need to be re-located as part of the works, and it is highly likely that supply into the building will need to be increased to meet the demands of touring productions.

Mechanical services have been raised as an item of concern by multiple stakeholders and will also need to be addressed, particularly regarding service to, and balance between, the auditorium and the stage house.

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

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

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

Newly constructed areas will as a matter of course require services design.

3.4 Loading Dock

Originally briefed

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

A new dock must:

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

3.5 Orchestra Pit

Originally briefed as 'additional consideration'

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

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

most expensive option)

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

3.6 Auditorium Lighting Positions

Originally briefed as 'additional consideration'

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

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



Figure 1: Blue light example on technical gallery



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



Figure 3: Perch bar redesign requirements

7.3 Theatre Needs Analysis

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

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

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

3.7 Forestage Rigging

Inherent need

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

This location will serve as a connection and adjustment point for technical wiring that serves the speakers and orchestra.

Some penetrations through the ceiling already exist to serve these cables and hoisting, however their positions may need to be changed or supplemented.

3.8 Access over auditorium

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

3.9 Control Locations

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

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

Table 1: Stage Lighting Position

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

7.3 Theatre Needs Analysis

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

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

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

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

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

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

3.12 Rehearsal Space

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

The room would require a sprung floor of at least the size of the stage acting area (approximately 10m x 10m) plus space surrounding for circulation and observation.

The advantage of such a room would be primarily that it would allow many final rehearsals to take place off the main stage, such that the stage itself could be free for technical setup, or even use by preceding performances.

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

3.13 Technical Equipment Locations

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

3.14 Dressing Rooms

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

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



Figure 4: The Bio Box and light-lock

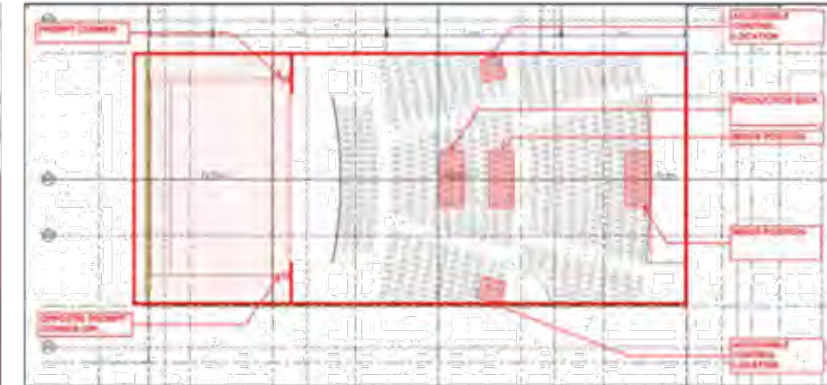


Figure 5: Typical Auditorium Control Locations - Plan

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



Figure 6: A Typical Green Room



Figure 7: Wardrobe through to adjoining laundry

8.0 Heritage Facility Introduction



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



Local school groups visiting the Museum



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

8.1 Heritage Facility Needs Analysis

Needs Analysis

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

Permanent exhibition gallery space

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

Ease of Access

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

Flexibility

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

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

Museum-standard environmental control and services

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

Temporary Exhibition Gallery Space

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

Ease of Access

As above

Flexibility

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

Museum-standard environmental control and services

As above

Exhibition Preparation Space

- Approx. 75m² floor space

Ease of Access

- Located between loading area and exhibition galleries.

Museum-standard environmental control and services

- As above
- No exposed

Exhibition Workshop

- Up to 75m² floor space

Ease of Access

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

Services

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

Education Space

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

Flexibility

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

Services

- AV Facilities
- Natural light

Shared Loading bay and crate storage

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

Multifunctional Foyer (Shared with Theatre)

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



9.0 Building Programme Accessibility & Sustainability

Access and Inclusiveness

Access for all

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

All building work must comply with the Building Act 2004 by following the New Zealand Building Code. Under this code, building and design features must allow people with disabilities to carry out normal activities and processes within them. The design team will develop an accessibility strategy with the input of an Accessibility Consultant, Colleen Jones. Knowledge of international best practice around universal design and the requirements of Barrier Free New Zealand Trust will ensure that the environment created offers equity, dignity and maximum independence for all users.

Accessible Journey

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

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

Approachability:

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

Accessibility:

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

Usability:

The building and facilities are, in fact, usable by all people with disabilities. These practical design principles relate the Accessible Journey to an individual building and connect the legislative requirements for access to the specific compliance detail of the "Accessible Route".

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

Inclusive Environments

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

NZ Legislation and Guidelines in relation to Access

NZS 4121:2001
Design for Mobility - Buildings and Associated Facilities

The NZ Building Act 2004

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

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

The NZ Building Code

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

Accessibility features to be included / considered:

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



Sustainability

Draft District Plan Objectives

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

Objective SD-03 – Climate change

iii. Encouraging efficiency in urban form and settlement patterns.

Objective UFD-01 Settlement patterns

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

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

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

Sustainable Design

Sustainable Design aims to optimise site potential, minimize non-renewable energy consumption and use environmentally preferable products so that projects perform environmentally. The built environment plays a major role in the human impact on the natural environment and the quality of life. Sustainable Design can also enhance the quality of indoor environments and optimize operational and maintenance practices. Sustainability as defined by the World Commission on Environment and Development is, forms of progress that meet the needs of the present without compromising the ability of future generations to do the same.

Sustainable Principles and Project Objectives

Investigate and propose the appropriate balanced use of the below;

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

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



9.1 Building Programme - Functional Relationships

Diagram of the functional relationships within the Heritage Facility

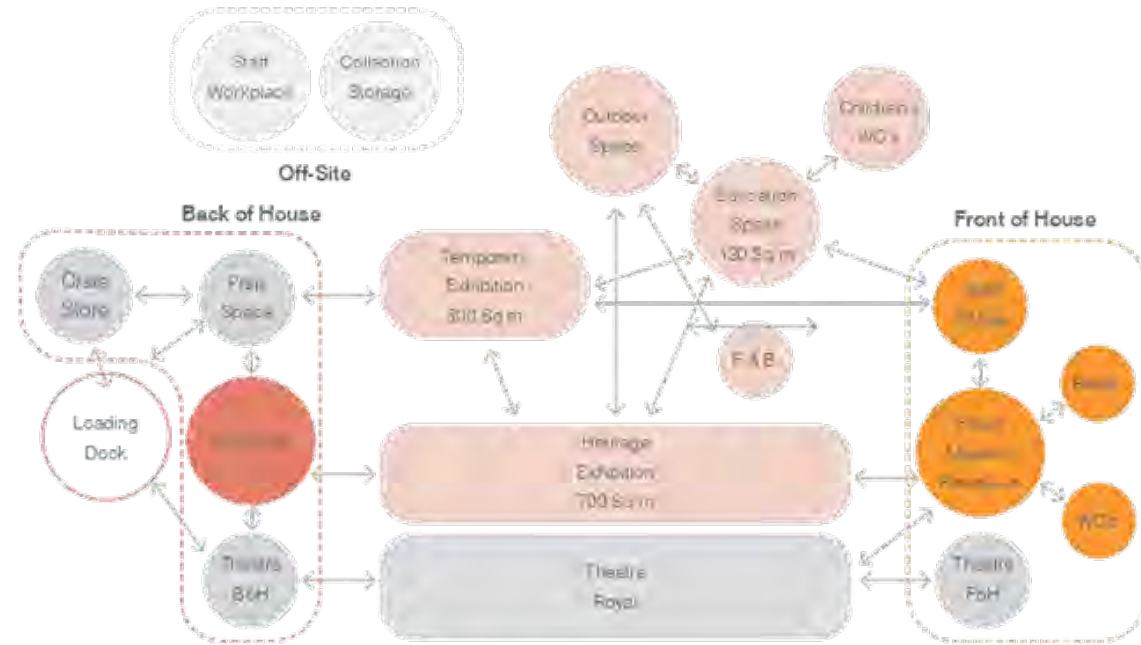
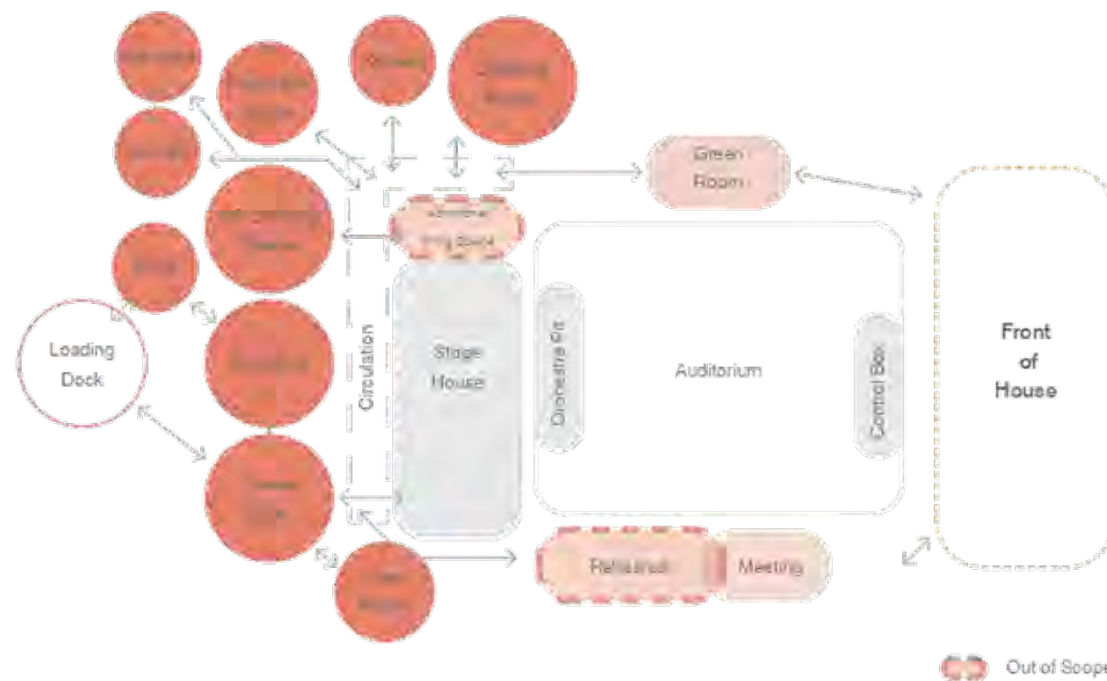


Diagram of the functional relationships within the Theatre Facility



Timaru Theatre Royal & Heritage Facility | Return Brief | Architectus

Building Programme - Functional Relationships

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

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

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

A rehearsal space has been included. Although not briefed, this space was suggested by several different Theatre stakeholders. The benchmarking exercise in the report highlights that all the neighbouring theatres offer an additional smaller theatre or function space that operates as a rehearsal space. It's possible that a multi-functional space could be provided to accommodate this function while providing some of the other aspects of the open-ended brief for the joint facility. One scope item, that could be considered in conjunction with the Rehearsal Space option is the "creation of meeting rooms". No indication of number, size, or capacity is noted in the brief, so at present 50-100m² has been allocated in the Theatre section of the Building Programme Area Requirements table.

This area isn't included in the 1335-1400m² allowance for the Heritage Facility but has been briefed as part of the Theatre Works. The cost of a larger full rehearsal space could be assessed against the cost to include the scoped meeting rooms.

Opportunities of the Joint Facility

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

Back of House

The loading dock will be used to provide vehicular access to the Theatre and the Exhibition Spaces. Storage spaces may be able to be shared but there will be security requirements for the storage of any exhibition material that cannot be in an area where it is accessible to itinerant theatre crew. The preparation spaces for the exhibition facility also needs to be secure and have the correct environmental conditions to allow the acclimatisation of artwork and exhibition pieces before they are moved to the viewing spaces. A workshop space, as exists in the current South Canterbury Museum is part of the brief. A workshop for set repairs etc is also a desirable functional space for the Theatre. Providing there is some management procedures for use, this is a space that may be able to be shared by theatre crew. It isn't unusual for a workshop area to be included in a Theatre Scene Dock. The location of the workshop would need to be considered so that it meets the requirements of both facilities. The co-location also provides opportunities for shared equipment (e.g. chairs, tables, scissor lifts) and shared services such as lighting, building management, security and fire systems.

Front of House

Redevelopment of the current Theatre FoH facilities will provide improved access, toilet facilities and hospitality facilities including bar and kitchen which can also be used by the Heritage Facility. A larger shared foyer will offer the opportunity to expand the footprint of exhibitions and events such as openings

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

Multi-functional Spaces

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

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
Theatre Royal						
1030						
Auditorium - Ground Stalls	665	518	440		unchanged	Likely seat capacity 850-900 with new seating from Schedule 4 - Clients Brief. Improvements to sightlines will call for changes to rake of this space, depending on restrictions from heritage and engineering/cost
Auditorium - Dress Circle	369	290	270		unchanged	As above
Control Room / Bip Box					25	
Building Plant / Skyplot			60		120	
Stagehouse						
Stage			272		272	1 in 36 slope. To be levelled. The levelling of the stage and the final height above the audience will be critical to sightlines, as will the rake of the seats. Any higher than 1m is unlikely to be workable.
Audience Wing Stairs			0		60	Additional 5-meters wide wing space at the same height as the proscenium would dramatically improve functionality of the stage area, and may be possible on the OP side (south)
FlyTRIP/Access galleries					60	Split between prompt-side and opposite-prompt side, above the stage wings. Roughly 2.5m each side x depth of stage, with clearance below to height of proscenium + 500mm. These technical galleries are used to manipulate stage rigging and lighting.
Roof area					272	Area above stage house for fixing and manipulating stage rigging. Significant structural allowances are required. A slatted 'grid' area covers entire stage proscenium (roughly 2.5 meters to either side of the proscenium opening)
Forestage Grid					25	Area over orchestra pit allowing rigging of audio and lighting equipment
Lighting Bridge			107		20	Area over audience allowing rigging of primarily lighting equipment
Orchestra Pit - Timpani/Drums			30		38	Orchestra pits are, as a rule of thumb, approximately 1.5m ² per musician. Drums and pianists take up additional space. To provide space for 18 musicians (including conductor), plus Timpani/drumkit, plus piano requires 38m ² . This space will be made up of the pit lift (if motorised) and the orchestra pocket (the portion beneath the stage)
Cross-Over corridor					*30	There is currently only a single entrance from BOH to the stage - a redesign should incorporate a corridor providing a path across the stage and entrances at each upstage corner *Upstage Gallery could be removed if cross over added.
Theatre BOH						
400						
Backloading Dock					TBC	Able to receive at least 1 semi. Covered at loading point. Will require dock leveller.

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

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

9.2 Building Programme Area Requirements

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

Identified in brief

Anticipated as required to achieve functionality

Additional to Brief/Scope

Shared Function / space

Associated facilities off site/Not included

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

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
WCs / Showers					15	Some amenities are included in dressing room area (see notes in dressing rooms and crew room above). Some toilets will be required near to stage.
Wardroom					12	Adjacent to laundry. Fume extraction required.
Laundry					9	Hanging space, ironing space, deep double sink, 2 washers and 2 dryers minimum. 3 of each preferred.
Kitchen			15		15	One small kitchenette per dressing room floor typical?
Rehearsal Space					240 (170-15mx10m performance area, plus some wiggle room)	Stakeholder request - Rehearsal space must have stage performance area (not full stagehouse) plus a small amount of surrounding space for viewing, bags, cupboard etc. Should have sprung floor, barre and mirror (with curtains to obscure) along one wall.
Rehearsal Store					10	Storage for furniture etc. to be utilised in the rehearsal room
Break Room					50	This is where cast and crew will have down time, meetings, meals etc. Will be furnished as per a canteen meets lounge room, with kitchenette, tables and chairs. Most deservng room of a nice outlook, but should be reasonably close to stage and have direct access to dressing rooms. Foyer access also preferred.
Corridor/Covered access to Foyer from BoH					*40	Stakeholder request - covered access from the BoH to the Foyer be provided so that performers could get there after a show without going outside. *May be possible to accommodate in heritage facility circulation space.
BoH Circulation					140	
Theatre FOH			50			
Foyer Ground Level					*existing	*extension subject to design
Foyer Upper Level					*existing	Currently seating for 60 - Theatre Royal Feasibility Study *extension subject to design
WCs - Creams/ Dressing	min	1000			120	Baby change/parents room required (FOTR)
Catering Kitchen					20	
Bar/Service / Food & Beverage					20	Stakeholder feedback - lack of licensee can be problematic. Possible future provision for 'Café' could be accommodated elsewhere (e.g. in foyer)
Manager's office					10	
Staff Store					10	12 Volunteers approx. for shows (FOTR)
Ticket office					15	
cloakroom					15	
Lit		16 approx.			7	
Meeting Room					*50-100	Flexible / Movable wall creation of meeting rooms that could be shared with Heritage Facility *Capacity not confirmed by Brief

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

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

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
Heritage Facility			1421	1385-1400		
Foyer					*65	90sqm Foyer / Function Space recommended in Museum Feasibility Study - space in a stand-alone museum * Remainder of 1400m ² area allotment for Heritage Facility
Exhibition Space - Long Term	22,000 per annum		650	700	700	Minimum height 4m.
Loading Dock					Included	
Crate Store				160 (with Loading Dock)	75	
Exhibition Preparation / Changeover Space				40	40	
Workshop					Included	
Education Space			75		60-120	Could be combined with function space
Dedicated WCs for children					5	
WCs					Included	
Circulation					Included	
Museum Theatre					*30	*Could be multiuse space shared with Theatre or Education Space
Museum staff office / Reception					60	
Retail					5	
Plant					50	
Staff Workspaces			180			Off site TBC
Collection Storage			540			Off site TBC

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

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

9.2 Building Programme Area Requirements

Temporary Exhibition						
Temporary Exhibition Space				250-300	290	Minimum height 4m.
Loading Dock						Included: Shared Loading Dock
BoH Crate Store						Included: Shared with Permanent exhibition store
Other						
Car parking						
Outdoor courtyard						Sculpture, cafe seating, public seating, school/congregation point
Space for Community activities						Multi use space - internal / external. Foyer functions etc.
External Pedestrian Access						Improvement of pedestrian access to the front of house from Barnard St.
External Envelope weather tightness						Other areas of the external envelope have probably weather tightness issue - only façade has been identified as part of brief, but more extensive weatherproofing / painting of external walls probably required.

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

NOTES

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



Appendices

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

Appendix 1 Original Brief

Schedule 4 – Client's Brief

1. Project Budget

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

2. Project description

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

3. The vision

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

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

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

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

4. Theatre Royal

Background

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

Appendix 1 Original Brief

Specific works

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

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

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

5. Heritage Facility

Background

5.1 The South Canterbury Museum sits on land given to the city of Timaru in 1941 "for the preservation, housing and display of such paintings, pictures, works of art, records and articles of any nature whatsoever as may be of interest to the Burgesses of the Borough of Timaru and particularly those of an historical character".

5.2 From a voluntary organisation, the museum has evolved into a professionally run operation that serves the wider South Canterbury region.

5.3 The current museum holds the museum exhibition space, staff offices, a research and archival area, an exhibition preparation area, an education area, and collection storage. Leased offsite storage also holds the growing museum collection.

5.4 A prior feasibility study completed by experienced museum consultant, Richard Arlidge highlighted that the current museum site and building was unfit for purpose as a future museum. His report highlighted issues including a lack of adequate work areas, fluctuating humidity and temperature, less than ideal exhibition space, packed storage areas, insufficient space to display touring exhibitions, and challenging physical access to the site.

5.5 Subsequent reviews and consultation have taken place, and we are now planning to relocate the museum exhibition areas to a new multi-purpose Heritage Facility co-located with the Theatre Royal. The existing museum site will continue to be used for collection storage, research, archives and exhibition preparation.

5.6 The new Heritage Facility will be used mainly for the museum, but additional exhibition space would be available for touring exhibitions and the Aigantighe Art Gallery. Its connection with the Theatre Royal and other nearby facilities (e.g. Te Ana Maori Rock Art Centre) will enable the development of a heritage and cultural precinct.

5.7 Land has been purchased by the Client adjacent to the Theatre Royal for the purpose of this development.

Requirements for museum

5.8 The overall vision is to provide a vibrant community facility where our heritage can be explored and enjoyed. It will be:

- an exhibition centre;

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Appendix 1 Original Brief

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

Appendix 2 Stakeholder Consultation Notes

Heritage Centre: Key Spaces				
Space	Description	Requirements	Possibilities	
<p>Wednesday, 23 September 2020 South Canterbury Museum Team</p> <p>Initial thoughts on the new Heritage Centre</p> <p>General Aim: To develop a new facility to host the Museum's public-facing functions - exhibitions, education programmes, public programmes and events. Building beside the Theatre Royal provides the possibilities of shared front of house and back of house services and functions, developing a heritage hub that is more than the sum of the two parts, and that provides new opportunities for public use and engagement in the CBD area. The potential exists for the site to provide a much-needed medium/large-sized conference facility for Timaru</p> <p>The Museum's collection development and archival service roles will be hosted elsewhere; at this stage it is planned that the current Museum site on Perth Street will be redeveloped for this purpose following the completion of the Heritage Centre project.</p> <p>Staffing: The Heritage Centre would be staffed by two receptionists who would work the public and monitor the building when open. The Museum's current education team would also be based at the Heritage Centre. If developed, a proposed Public Programmes role would also be based at the Heritage Centre. The Museum Director and curators would be based at the Perth Street site but would often be working on exhibition or public programmes at the Heritage Centre. The Museum Technician would work across both sites. It is likely that the Museum's team of volunteers could expand in number, with some working at either site, depending on their projects or tasks.</p> <p>Key spaces that we have identified and refer to are outlined in the table on the right</p>	Foyer	Public entrance to building. An open area with natural light, aimed at visitor orientation and comfort.	<ul style="list-style-type: none"> • Easy access for all • Able to be used as a performance/meeting space after hours • Linked to Theatre and shared facilities -but able to be separate • Obvious reception/information point • (securable when HC is closed in evenings) Retail area - could be linked to Theatre and any proposed cafe/bervery (securable when HC is closed in evenings) • Visitor facilities - lockers, toilets, etc. • Reception support area, including staff • work spaces and staff-only facilities (toilet, staff room, etc.) 	<p>Could hold one or two large artefacts (Pearse aircraft replica, Alexandra lifeboat) as well as a couple of small cases with robust collection items (stone, metal, ceramic)</p> <p>Distinctive South Canterbury Museum identity.</p> <p>Reflect geography / geology of South Canterbury</p> <p>Not like a shopfront.</p>
	Education Space	Classroom area used by school classes, informal education groups and for other people-based activities	<ul style="list-style-type: none"> • 75m²+ space • AV facilities • "Wet" floor area for messy activities as well as carpeted area for kids to sit on • Ample storage space for education items, equipment, seating, etc. • Educators office space capable of • accommodating 2-3 staff. • Natural light where possible 	Could be capable of being opened out into foyer to create larger space for after-hours performances, meetings, etc.
	Permanent Exhibition Gallery space	Main exhibition space for long-term displays that tell stories of our region -geology, biology, Maori heritage, European settlement, modern regional and social history	<ul style="list-style-type: none"> • 700m²+ floor space • No natural light • Museum-standard environmental control • Full range of lighting, communications and electronic services to allow flexibility in exhibition design and changes • Full-height double doors from loading area/preparation area to allow access for very large items, wheeled vehicles, etc. 	Flexibility would be ideal - starting with a basic "black box" into which can be added partition walls, colour, light, display cases, free-standing large objects, printed or projected imagery, and a range of technical exhibition techniques that could develop further in the future (AV, digital touchscreens, sound, virtual/augmented reality, etc.) Futureproofed for change.
	Temporary Exhibition Gallery space	Exhibition space capable of hosting one exhibition or being divided up into 2 or 3 separate spaces for concurrent exhibitions.	<ul style="list-style-type: none"> • 250-300m² • No natural light • Museum-standard environmental control • Full range of lighting, communications and electronic services to allow flexibility in exhibition design and changes • Full-height double doors from loading area/preparation area to allow access for very large items, wheeled vehicles, etc. • Capable of being transformed into performance/meeting space 	<p>Would make use of temporary walls to shape space specific to exhibitions. Will be used by Museum, Aigantighe Art Gallery and external exhibitors</p> <p>virtual/augmented reality, etc.) Futureproofed for change.</p>
	Exhibition Preparation Space	Secure area where items are prepared for exhibition, prior to entering gallery area	<ul style="list-style-type: none"> • 75m² • No natural light • Museum-standard environmental control • Full range of electronic and data services • Adjacency to exhibition galleries 	Needs to be located between loading area and exhibition galleries.
	Exhibition Workshop	Tool-equipped workshop for building display furniture, and generally working on display items and requirements	<ul style="list-style-type: none"> • Up to 75m² • Adjacency to loading bay • Exterior access and venting 	Could be shared facility with Theatre
	Loading Bay & Crate storage	Large dock area for receiving goods, plus storage for crates from travelling exhibitions, etc.	<ul style="list-style-type: none"> • 150 m² • Weather-proof and able to be secured easily • Positioned to connect to both Theatre and Heritage Centre • Crate storage area with environmental control • Access for very large vehicles 	<p>Could be shared facility with Theatre</p> <p>Need functional separation after unloading.</p>
	General Site & Exterior	Attractive setting with outdoors space, distinct from shop frontages. Ideally set back from street so that the HC is a distinct and recognisable entity.	<ul style="list-style-type: none"> • Marshalling space for groups • Outdoor community space • Easy access from car parking and from street • If the building is more than one story¹ then a robust and good-sized lift is strategically located for shifting large objects and materials. 	Outdoor performance opportunities

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Appendix 2 Stakeholder Consultation Notes

Wednesday, 30 September 2020 South Canterbury Drama League

Opportunity to talk to people who are close to the Theatre

Notes:

- Seating: Has anyone looked at previous events to see how many times it was used to capacity? Reduced future capacity?
- International shows may require greater seating
- No pre-conceptions re: reducing seating at this stage
- Drama League notes from 2018 LTP submission (have been made available to Design team)
- 12 months planning for a show, especially for big shows
- Priority should be given to BoH
- Stage should be flat, sightline issues with stage, audience view and comfort
- Excavate under stage to create space for storage - piano, use of thrust stage facility (pit lift) for access to storage basement and use of orchestras, sound booth, drums, etc
- Forward lighting truss - most advanced lighting on stage, auditorium lighting, motorised grid for lighting if not permanent.
- Maximise space - remove what doesn't need to be there e.g. switchboard
- New flying system - fully counterbalanced OK, lovely if electronic. 40-44 lines. 40 lines is enough. 40 lines at 300mm pitch between the lines.
- History on the wall of old shows on the fly floor (actual brick wall)
- Ashburton Theatre as a baseline - flying system, stage floor, pit, flexibility of stage, etc.
- TDL typically use the Theatre twice a year. Junior theatre and Broadway style show - 14/15 days for shows, with 6-7

weeks hire for set-up and pack down.

- Sound booth for drums
- Percussion instruments take a lot of space
- More control for the sound person is better, orchestra under the stage not forward. Requirement for microphones is a good thing as it increases control.
- Currently have two shows - one upstairs, one downstairs, need to fix this issue, two differing qualities of show.
- Lighting, AV, theatrics, etc: forward lighting truss, use lighting bars on balcony rail, special effects, etc. In future shows have people flying across audience, acrobatics, etc.
- Mandatory - disabled access onto stage
- Fly floor - load from stage or from gantry, safe access required.
- Level access and weather protected from loading dock onto stage
- Generally bring in own floor to screw stuff too on stage (trucks, etc).
- replaceable floor as a default.
- Might do more shows at theatre do to being easier pack in and tech set-up
- Green room, rehearsal rooms, dressing rooms - dressing room requirement 70-80 children, 65 adults + crew and orchestra. 8-10 stations in each room, ability to open windows, monitors in each room to see production, power points (heaps) and usb, kitchenette with urn, hanging racks adjustable, change room lighting to be safe, toilets and showers on each level, disabled access to ground floor, decent size of kitchen, laundry (at loading bay), wider passages/corridors, double door access to stage area, performance comfort - heating and cooling (back stage and front of stage controls) etc.
- Rehearsal room - multi-purpose space, sound proof, correct dancing floors, full length mirrors and bars, etc
- Audiences - 600 seater is adequate for

TDL

- Sightlines - given, good chance for MJ to get a heads up, not great at the moment, further back not great, under balcony OK, front 10 rows seem low (looking at performers legs), prefer not to have a centre aisle (taking out prime seating), compromise between numbers, access and sightlines.
- HVAC - old boiler system took about a day to warm up. Big issue
- Tech - applications, sound, lighting - needs wifi throughout purely for production - dimmers put in to deal with old lighting tech (cost consideration)
- Power - more three phase points around stage and in the pit.
- LED special effects - future proofing
- Rehearsal space something that is the same size as the stage.
- Storage space within reason.
- Repositioning loading dock/doors for sets to come directly to stage floor.
- Personal access from BoH to front foyer is currently terrible, not weatherproofed, for during shows as well as after shows, etc.
- Pyrotechnics - fire and smoke - need consideration
- Ashburton Theatre, Oamaru opera house, New Plymouth - retractable seating is good, Invercargill and Blenheim recent projects/ refurbishments.
- Feedback from Stage Manager: Majority using a thrust stage, not an orchestra pit, leaning towards manual lift/thrust. - Hydraulic pit vs manual pit thrust: budget consideration
- Flooding issue of pit
- Piano store on hit list
- Side/backing vocals and location an issue too
- What size of orchestra? 16-20.
- Default conductor height is head at

stage level to not block views but to be able to see stage and actors.

- Music too loud - Mamma Mia behind set to reduce sound/volume. Sound and backing singers under control, not organically coming out from pit/stage.
- Sound system - gold standard to swanky and cost prohibitive. MDE will acoustically model the space and then add the sound system, designing the system to suit the space. Best clarity and musical feeling out of the space and correct volume level. Good Rock'n Roll show volume. Technically model room, but also review friendliness of system for use and space and also what touring companies prefer. Maybe a D&B short line array hang, point speakers, hung or stage subwoofers. Digital console.
- Location of control needs to be reviewed (could be design problematic). Bio-box with possible second position under balcony.
- Sprung or semi-sprung stage with floor boxes for technical connections.
- Need to preserve auditorium historic elements and value is a consideration with all new technology and refurbishment.
- Flying system - counter weight vs electronic - who runs it? Skills. Historically TDL run it themselves with trained supervision. TDL diminished capability to running fly floor due to H&S changes in 2016. don't want to rely on third party - ultimately TDL become technical support for touring shows (money earner for TDL).

Wednesday, 30 September 2020 Friends of Theatre Royal

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

Notes

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

Appendix 2 Stakeholder Consultation Notes

<p>balcony, height issues, people sitting on it an issue. Safety issue.</p> <ul style="list-style-type: none"> - Greenroom/dressing room security at back doors. - Access/security to royal boxes and stage an issue - doors. - Rubbish bin location please. - Interaction with companies that use theatre - closer or further away to the BoH people. Own FoH facilities sounds like the way forward. Creative suggestions accepted. - Permanent etpos - currently hired for events? - Façade - all options being considered at the moment. 	<p>Wednesday, 7 October 2020 Heritage District Planning Manager Senior Planner Heritage Consultancy Services</p> <p>Notes:</p> <ul style="list-style-type: none"> - Enliven area with "Art and Culture to spill out the door" - Tell story of historic buildings on site - Contribute to street - create activity - Activation of both street frontages possible - if Drill Hall contained - Draft District plan - section 6 - has identified "Heritage area" - Stafford St. North of George St. - "Heritage character area" - Theatre is in this category - Heritage walk on council website - Drill Hall - Olympia Hall was social hub. 1910. Embedded social history - both parts scheduled. Commercial wing to south built one year later. - Criterion Hotel - Architectural pedigree. Architect- Wilson. - Scheduled as building as a whole - all (not just façade except Council Building) - Theatre Barry Bracewell façade will increase in Heritage value - Anne - Challenge - functionality from heritage buildings - Social activities lacking in Timaru - what are opportunities? - Community spaces - Farmers market - recently moved to car park by Land Services Building - popular - Flexibility is key - Scheduling Royal Arcade - another pathway of activation - rather than just focus on Stafford St (risk of facadism). - Night market in arcade. - Drill Hall could be Multi-purpose space - School ball function, Polling booth, 	<p>bands, school prizegiving</p> <ul style="list-style-type: none"> - Creatives in the space - not just the product of their activities , jewellers, artist - Project site is another anchor point to the new market space. - Competition with new out of town retail space. - Prior draft conservation advice. Status unknown. Is it fit for purpose? Could be reviewed in light of Draft District Plan assessment. 	<p>Wednesday, 7 October 2020 Lighting/Rigging/ Events</p> <p>Present: Vibrant - Lighting / Rigging Technical manager for touring shows Special Events Aoraki Aotea Electrical</p> <p>Notes:</p> <ul style="list-style-type: none"> - External access problematic. - Worst pack-in, Only one truck at a time. - 8 wheeler and Trailer + Van is typical. Rear load. 2.4m wide truck. - Case weight average 50kg, could be up to 200kg - Currently No scene dock. Truck not on level - People want - Flying bar, Chain motor, Flat floor - Access for two trucks better. - Space for people around truck. - Lifting platform not ideal. (Service lift in Te Papa good - Chris Thomas) - Shared loading dock and separate back of house areas for Theatre and Museum. - Current conflict with patrons leaving venue with back stage. - Fire exits "in silly places" - used as exits after end of show. - Maintenance of external paths etc - need to consider pigeon problem - Internal Storage of cases, under stage storage area, pit lift would be good. - More wing space - Variable speed electric flying - Counter weight system need larger wing size. Could be operated from stage floor or from fly gallery. - 300mm spacing ok. 24 lines would be ok - Electric lighting bars would be good - More expensive system - can be operated by less experienced crew. - Full time technician. Need to be able to 	<p>crew to staff it. Flying system generally responsibility of house staff.</p> <ul style="list-style-type: none"> - ETNZ trying to make more consistency - ticket system (doesn't exist currently). - Touring show - own lights and sound consoles. Lines to stage. More dimmers. Consistent standard lighting rig, good powder, production office, BoH call system, CCTV backstage, - Video wall to back wall. LED screens. Getting heavier. Moving lights up to 40kgs. Patch power for all systems - accessible - DMX, Ethernet, SDI (AV). - Good internet in building. Data hungry events increasing (TEDx) - Community theatre pricing is a good thing. - Vibrant use Grand MA consoles, ETC not popular in NZ, Hogg, MAs - Facility to fly line array L,C, R - Advance bar for lighting - better into the auditorium - they have installed temporary ones in line of the removed par lights. In line with outer edge of royal boxes. - Under balcony speakers sound be standard - Air con fan - noisy - All groups are amplified - Back wall - needs acoustic treatment - On stage performers - 30m of acoustic delay - Operating position - could be moved up back under the balcony. - Cable infrastructure to stalls position - Touring groups prefer to use own FoH loom / cables - Currently only 2 DMX lines. 	<p>Wednesday, 7 October 2020 Art Gallery</p> <p>Stakeholders Present Aigantighe Art Gallery</p> <p>Notes:</p> <ul style="list-style-type: none"> - Multi functional space - Flexibility is key, Functionality is key also - Quick change over possible - Specific requirements - from BoH? - Truck arrives, Crates into storage area 24 hour minimum for acclimatize. - Travelling shows high standards. 20 deg. Humidity 55% - Large crates can be 3.5m long x 800mm x 2.5m high - Prep temp space - more temp walls, paint space. - Suite of temporary walls stored somewhere. Used as needed. Plinths. Stored when not used - Range of exhibition furniture - flexible - Could be off site but will slow down process. - Then move crates into exhibit space and unpack. Could be unpacked in different space - particular for museum space that may need de-fuming. - Crates need to be stored. (could take 3x meeting room 1 space. 7.2m x 7.2) - 120 - 150m² storage. - Exhibition space - Height - min 4m - key, 100m - 400m linear wall space. - Natural light - moderated and controlled OK - provides flexibility - Some institutions may required no natural light - could be required for touring shows. Could cover. - Tech heavy. - Provide projectors for shows. Sound component as well. Sound system (ceiling?) - Lighting LED Currently - 50 lux. Paper. 250 lux oil, Ability to dim. 3
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Appendix 2 Stakeholder Consultation Notes

<ul style="list-style-type: none"> - phase track dimmable. - Power and data - recessed into floor. Grid in ceiling. Run off lighting track. - Gallery exhibits changes 6-12 weeks. - 18 shows a year. Travelling shows - would want to be longer. - Don't charge for any shows currently. - Normally education component with touring shows. - Break out space connected to exhibition space for supporting activity. - Openings / hospitality space - Foyer space - 230 people. Catering comes in. - Open 6 days currently. Hub would be open 7 days - Symbiotic activities for a possible community gallery space - studio space, workshops, art education, tapestry guild - Support spaces for Temp exhibition - could be shared with museum. Maybe Racking separate requirement. - Own collection could be added to visiting shows. - Future thinking - - Use of technology. 3D scans of archaeological sites. - Hamish - architecture shouldn't over-ride exhibition - Not necessarily "white box". - Flooring - hardwearing. (Concrete - crates shoved around floor) - Gallery requires more storage now for current permanent collection. - Carpet Court building - option for independent storage space. 	<p>Wednesday, 21 October 2020 CBD Group</p> <p>Presentation given. Points raised / discussed.</p> <ul style="list-style-type: none"> - Established cross paths in CBD - arcade and some unique alleyways - Character and Opportunity of existing spaces - Stafford St Character important (i.e. Verandas) - Open space more likely to be courtyard - not on Stafford St - Drill Hall - possible long term opportunity. Could tie into context and leave for future project. - More sustainable option to keep building. - Is there a potential route? Yes, connection from Council from Landing Services makes sense. - External / internal space - good idea - Site Location is bookend to town - Town becoming more compact. - Lacking good facilities for functions / meetings / catered events. - Multi-use everyday of the week. - Groups can come in to cater their own events. - Multi purpose for conferences etc - Catering facility really important. - Activity every day. - City Hub strategy Plan- tie in with this - not developed fully yet - currently being developed. Co-ordination with this critical. - Keep conversation open. - Key drivers for Hub strategy? - Space between buildings are key - activities, places to site away from traffic (will also be some car-parking). - Accessible for disabled and elderly - important (high proportion of population). - Parking - council CBD strategy not started yet. Will be an issue. 	<ul style="list-style-type: none"> - Western side? - Theatre Royal is effectively Timaru "Town Hall" - has that civic function. - Civic Space. Fit for multi-purpose. - Orientation of site - allows for good daylight access. We are in control of northern boundary. - Weather protected outdoor areas - Heritage Values - Excelsior Hotel - facade main value - Nigel - Heritage not freezing in time - bring uses to old buildings 	<p>Wednesday, 21 October 2020 South Canterbury Chamber of Commerce New Zealand Hospitality South Canterbury</p> <p>Notes.</p> <ul style="list-style-type: none"> - Presentation given. - Big Picture needs to be looked at. - Could Library be added to project as current Library is "not fit for purpose"? - What is number of performances envisaged in a year? - Needs to have commercial intent with what we are delivering. Timaru Theatre traditionally difficult not just access but commercially - i.e. Volunteer group running the bar. - TDC needs to plan ahead. - Hub - needs to be proper Hub. Needs active components. What do you think would support this / complementary uses? - Centre of walking circles - reference point should be mid town. - Don't have population to maintain Little high eatery in Army Hall. - Pop-up noddle market - local business revenue goes down 40% - Tourist cruise ships - the best little shopping street in NZ. "quaint historical" - Linkages - great - Over night stay adds more money to town - from accommodation / hospitality perspective. - Current events facilities - "terrible" - More opportunity for events centre / town hall use - Caroline Bay Hall - not suitable for a day-time event. - Breakout capability important - Opportunity to be multi- functional - Would need to be commercial / catering kitchen to cater for events - Foyer area is currently not large enough for Theatre - Foyer area doesn't work with Bar, WCs 	<p>etc</p> <ul style="list-style-type: none"> - Day to day Cafe function. - Licensee with catering in evening to cover - possible functions - Business After-5 event - Hesitant if Cafe business is commercially viable in a council owned building. - How can this type of space enable economic growth around it - Army Hall - Big spaces are useful (Summer meeting room) - What type of functions could it be used for? - Civic / Community functions - not competing with business. Council shouldn't stray into commercial activity. - Opportunities for possible future Army Hall space for Youth - nothing to do in Timaru. Laserstrike. Ten Pin bowling. - have to go to Oamaru and ChCh. - The Factory - late night venue will be a loss to some. (lots of shift workers) 	<p>Wednesday, 21 October 2020 Museum</p> <p>Staff feedback from Site visits</p> <p>Ashburton</p> <ul style="list-style-type: none"> - loading bay terrible - Bigger the entrance the better - Foyer - shared with art gallery - noise issue <p>Canterbury Museum - new plans (Check exhibition on proposal)</p> <p>Tūranga</p> <ul style="list-style-type: none"> - Like 3D printer - Exposed gardens <p>ChCh Art Gallery</p> <ul style="list-style-type: none"> - Like Foyer space - Central corridor with rooms branching off - Council still need to look at on-going operational model will work. i.e. Staff work areas - Mobile shelving units in Tūranga - Subtle differences in furniture style and colour as part of wayfinding strategy and different users at each floor. - Hidden storage in children's library would be good in museum education space for objects / museum items that are used in classes during the day that need to be packed away for different use at night. Optimum storage. - Items needed from collection storage - if off site - will be different way of operating. - Older clientele - more seating with arms - Museum - telling story, trying to get viewer to understand object. - Prompts to keep people moving through exhibition - Services - hidden black in Tūranga. Lighting different in Museum - needs to be articulated.
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Appendix 2 Stakeholder Consultation Notes

- ChCh Art Gallery Foyer and central stair well - lit and welcoming. Off main spaces light level drops - have control.
 - Like Basalt flooring
 - Fencing around objects - 3 levels in Timaru. Museum in ChCh only have one.
 - Security - can completely change atmosphere in the building.
 - More part of exhibition design than building.
 - Art gallery less likely to touch things than museum exhibit.
 - Zero tolerance for stuff going out the museum building.
 - Large iconic items - could be in Foyer visible at any time.
 - Richard Pierce replica aircraft
 - Lifeboat (relatively robust as long as not in direct sunlight) - better viewed from the top
 - Council owed. Sitting in limbo. Need to determine soon if this is to be part of museum.
 - Anything in foyer needs to be able to handle after hours. Could touch - not be able to climb into it.
 - How is combined space going to operate? Need to consider. Security presence? The way in which museum operates, needs to be considered with council around operation.
 - Wayfinding - important. (Ashburton difficult)
 - Permanent display - single channel or central spine
 - Canterbury - public access spaces near the entrance.
 - with teaser to pull into museum space.
 - Materials - could link back to geographic area - South Canterbury - stone.
 - Loading bay / Collection space / Quarantine space shouldn't have other services/utilities etc in them (not electrical board, pipes) nothing to contaminate
 - Layout of walls in exhibition space - hall with adaptability. Needs to have flexibly. Theatrical ideal. Add in - walls that look like permanent
 - Big cavity slider doors in ChCh art Gallery desirable.
 - Groups of spaces off a central space you can come back to.
 - Metaphor for exhibition design - Forest shrubland mosaic - see a magnificent tree in distance.
 - Community arena / space
 - Community gallery space
 - Benchmark for function - national museum conference 200-400 people
 - Education space - like a hot deck working area?
 - Education key functions space - need everything to hand but put away when other users.
 - Museum could do more like libraries and get more community engaged.
 - Museum of Art History Santa Cruz - a space with more programmes to engage public. This museum has become central community facility. Museum typical precious about objects and collections - balance with desire to bring public in. "showing your ankle".
 - Turanga approach was "No threshold" - people come in - feel relaxed - comes with notion of dealing with other problems (tourist for free WIFI, homeless coming for shower)
 - Behaviour that needs to be managed. What are challenges to creating space and how to overcome?
 - Building framework needs to support this approach.
 - Lockers could be provided - backpackers, tourist
 - Tourism spend - help develop for commercial community
 - Timaru District Holdings - owns old majestic theatre building and several beside.
 - Could encourage connection of parking to west of site for people going to Farmers market.
 - Venture Timaru - touring app being developed for Heritage in CBD
 - Link to "interesting journeys".
 - Outdoor space not accessible from street means you can have space that relates to programmes as well as providing lunch space and green oasis.
 - Is it worth looking for route through outdoor space independent of museum during the day?
 - Like the idea but need to restrict access at certain times.
 - Museum Workshop and prep space need to be separate.
 - Crate storage shared with temp exhibit space.
 - Long term exhibition - replica of current display at SC Museum
 - Exhibition space could be one big black rectangle conceptually.
 - Museum to provide conceptual current exhibit layout - for "test fit".
 - Would like a better reflection of mana whenua. - Would like to make it a more "integrated story".
 - Te Ana Rock art centre - connects to cultural walk.
- Wednesday, 21 October 2020**
- Educators**
- Notes:**
- Museum**
- Want to be Destination place but also meet local needs (like Turanga)
 - Interactive classroom - latest technology
 - Green space - for breakout between serious activity
 - Age groups catered for - full range.
 - Size of groups - 25 + 5-10 adults. Can bring two classes at a time - one in classroom one in museum, while one at library.
 - Bus full (more cost effective)
 - Could library come to Theatre to facilitate their programme?
 - Theatre could be available space - built into education visit.
 - High school groups - 12-15 students
 - Spaces for School groups to sit down and tuck away in certain spaces.
 - H&S briefing at entrance. - log jam near front door - would be good not to clutter foyer.
 - Need orientation space.
 - Ignition activity in classroom and then move to an exhibit.
 - Education opportunities outdoors.
 - Kiwi conservation club - insect hunt. Transplant local nature into green space.
 - Multiple flexible classroom spaces.
 - Things children liked about Museum-
 - Hands on exhibits for children.
 - Like to press buttons!
 - Space to do things in double height.
- Theatre**
- Junior drama League - pack-in, rehearse for a week before show. Would be nice to have a green space for down time to re-energise.
 - Current Theatre upstairs foyer is good for teaching space.
- Theatre was used for Jump Jam
 - Safe passage from seating area to backstage would be good
 - Would be nice to be used for prize giving.
 - A smaller Museum Theatre - could be used by small drama groups.
 - NCEA Drama assessments have taken place in museum
 - Typical approx. School audience size 500 students + parents + staff
 - End of year prize giving - might be cost prohibitive.
- Wednesday, 27 October 2020**
- TDC Councillors Update**
- Presentation**
- Upgrade of theatre, heritage facility, upgrade south end of Stafford St
 - Within 5 min walking circle from perceived centre of town
 - Stafford Street key, also east/west connections (e.g. royal arcade) to & from Stafford street
 - East / west link to 'the landing' & Saturday farmers market through our site to council & Barnard street
 - CBD group were excited about a possible east/west link
 - Planning - draft district plan up for discussion at the moment
 - North Stafford St - higher heritage rating
 - South Stafford St - lower heritage rating
 - Excelsior hotel - Cat A grade heritage listing in Draft District Plan
 - Army hall - Cat B grade heritage listing in Draft District Plan
 - Army hall - potential re-use, although to bring buildings like this up to standard e.g. temp, humidity, etc. is expensive and you can lose the character of the building.
 - Building site based on sqm briefed, shown and doesn't require the army hall site
 - access from Barnard or Stafford St - interesting
 - Retaining the Excelsior hotel façade is the feeling at the moment
 - Question - often more expensive to retain façade rather than demolish and new
 - access - 3 - George St, Barnard St, Woodcombe St - all very interesting and constrained
 - Levels for access to loading dock - Stafford St @ 0m, Barnard St @ +4.5m.
 - Option 1 - Shand Shelton option - removing garage component of army

Appendix 2 Stakeholder Consultation Notes

<p>hall, creating direct west access from Bernard St - about 1 in 7 ramp - for comparison a steep car park ramp is about 1 in 5</p> <ul style="list-style-type: none"> - Option 2 - through link from Woodcombe St to George St (no reversing of trucks) - 70 - 75 car parks if army hall and garage demolished and whole area turned into car parking (option 2) - no answers yet, just opportunities - key uses diagram shown and described - Tjiranga education space on L1 used as an example for the museum multi-use space e.g. rehearsal space. - Start of area schedule shown as example of what will be produced. green clearly in the brief, yellow not specifically mentioned in brief, but supporting of, red - clearly not part of the brief at this stage. - Most of the things that have come up through the stakeholder consultation process has been included by the brief. - Same themes coming through from various stakeholders - giving design team level of confidence. - finalise brief and ready for TDC approval <p>Council Feedback</p> <ul style="list-style-type: none"> - Heritage centre - museum theatre - capacity/use, etc. - specialist theatre space or is this part of the multi-use - Education space. Theatre space came out of a 2014 report on the museum - not in brief at the moment as a specialist space. - Consider Army Hall site requirement for project - access and parking. 	<p>Wednesday, 27 October 2020 Venture Timaru</p> <p>Notes</p> <ul style="list-style-type: none"> - Introduction to project - Improving vibrancy for CBD and south end - What you can do with what you've got - TDHL own 3500sqm of property across Stafford St, including existing gap and walkway in presentation - CBD group concepts for walkway from landing up - maybe request from DC - Potential hotel development for corner site (onr Stafford and George Streets), conference and meeting spaces - Engagement with private landowners in area could be an idea to gauge interest in private development - TDC conversation, not project. - Conferences not coming because of lack of facilities - deer farmers association at C-Bay. - 300-500 person conference spaces lacking in town. Venture Timaru could then pitch for events. - How best to locate spaces within the project. - How best to work with local other conference spaces to then accommodate a larger conference. Walking distance. - Needs a decent commercial kitchen for conferences Or a re-heat kitchen Or outside catering being bought in. 	<p>Wednesday, 27 October 2020 Audio Dynamite</p> <p>Loading:</p> <ul style="list-style-type: none"> - Introduction into site and access issues re: topography - Can we lower the hump from current access to lower ramp backing into loading dock? - Multiple bays for loading. one truck currently uses all the space. - Loading dock to north side of stage house, creating space at rear of stage - Drive forwards into lane, off street, then reverse off street is preferred. <p>Technical</p> <ul style="list-style-type: none"> - Needs under balcony system - Needs points and system for hanging - BYO systems touring groups bring with them - Acoustic treatment - at rear wall - Wings size - tight - not enough space - Stage pit - storage & access - for tech stuff - Excavation under stage to create more space - Relocate steps down to basement - Richard to issue photo of stage right space issues - What side does fly floor sit on?? - Prop space - Mixing position - multiple positions - Cable ducts everywhere - cat6 everywhere - Outside broadcast vans - very rare - although would be used more if facilities allow - lighting: dimmer locations, etc. to be reviewed through project, new lighting will be - LED, not a lot of cross patching going on (MI) - Dressing room intercom system is terrible - needs upgrade - Rake of stage - like to see go - flat stage 	<ul style="list-style-type: none"> - Chess show - chair carried on into orchestra pit due to rake of stage - anything with wheels just wants to go over the front of the stage - Stage floor tracks don't really work due to rake 	<p>Wednesday, 27 October 2020 Junior Drama League (up to 90 children)</p> <p>Notes</p> <ul style="list-style-type: none"> - H&S, sightlines, etc. - Impressed with Ashburton stage set-up, not so much with BoH (change rooms, kitchen, green room, access, etc) - double access good, no sightlines for searching for children. - Theatre Royal BoH flow is good, needs modernisation - richard: rat warren (bad) - flow - of functionality good - two stairs good. - Centrally located kitchen - double door or two door access. - Seating - bench seating on perimeter - BoH - extending building out the back - make it larger downstairs and make use of extending back with maybe only two floors of BoH. - Two access points onto stage - Children can get loud in BoH area, acoustics needs to be considered - BoH foyer/entry/awning for waiting parents - door from BoH not stage - Access from theatre entry to BoH - none ATM - Piano in basement - Off stage storage - Rigging - locations - needs work - away from stage floor is agreed, but ease for set-up, - pack-down and operation. - Entry point for sign-in, security, stage door, into holding space - Air-lock, noise-lock, between BoH and stage - Rehearsal room - minimum same size as stage to mark out placements etc, user friendly - for dance groups, could be multi-use. shows have precedence over booking for this - space. essential to functionality of theatre 	<ul style="list-style-type: none"> - Adjustable racks - Multi-level BoH - adult supervision - not ideal to leave children unsupervised - - kitchenette on each level - Security & access re: children very important - Vehicle access bay - away from pedestrian entrances - Sewing room - multi-purpose room. - 8-10 changing stations for each changing room - Monitors in changing rooms - to keep up with whats happening on stage and able to - adjust sound individually at each monitor - no real concern re: children adjusting due - to adult supervision - Power for Africa - LED lights - not hot lighting - Wheelchair access everywhere - Staging calling table for calling actors on-stage - stage manager calling chow & also calling cast - Possible top floor access onto stage - flying option - Stage flat - rake gone - Storage under stage - extra space always for storage. - FoH - foyer - narrow space in front of box office - shift box office to side - Location of toilets next to bar - a problem - area re-thought - Upstairs foyer - not large enough for capacity of theatre - congested for intervals - - Top floor extended to give greater space - very tight at the moment - Downstairs - designated area for photographs - not a congested area - taking and displaying photos - Central box office a problem
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Appendix 2 Stakeholder Consultation Notes

Thursday, 28 October 2020

CEO & Senior Leadership Team

Timaru District Holdings Company

- Concern around Heritage / Cost
- Will it impact functionality of project
- Reputational risk (TDC) - setting a precedent for demolitions for other heritage value buildings in the CBD, especially as unique features (heritage) around Timaru need earthquake strengthening in the near future
- What is it that makes Timaru, Timaru??
- Could be an example of how you can strengthen and maintain a heritage building.
- Excelsior Hotel - could result in a negative reaction if we plan to demolish, especially for a Heritage centre. Public could be vocal in trying to preserve it.
- TDC Councillors have been very clear with the Army Hall - to demolish, bought to facilitate project
- Freshen up of auditorium: currently not in scope/budget
- Façade of Theatre Royal and FoH scope: also not in scope/budget
- Looking to provide one FoH entry for the project - street address for both theatre and museum - museum spaces in central part of site - there is enough street frontage for both facilities
- Is a café to be included?
- Town Hall concept? Conference centre?
- CBD has many facilities that are not currently managed correctly
- Good opportunity with site
- TDHL - property across the road
- Future proofing? Art Gallery or Library?
- Having facilities dotted around can keep a CBD vibrant
- Access - decent BoH - cost? - all options involve significant change to levels and topography
- Rick - structural strengthening of stage house

Thursday, 19 November 2020

Arowhenua & Waihao Runaka

Representatives

- An introduction to the project was given to two key local Māori community representatives (with connections to Arowhenua and Waihao) as a sounding board to determine the best approach for engaging appropriately with Rūnaka. This involved whakawhanaungatanga, and an overview of the context and functional brief.
- Discussions included the appropriate Rūnaka for involvement and provision of information to facilitate Rūnaka decision-making. A short one-page project description and suggested engagement strategy was to be provided by the project team and Council. It was agreed that, from a mana whenua perspective, while Waihao is within the area and scope of the Museum, Arowhenua is the primary Rūnaka to engage with in terms of the overall TTRHC project.
- It was agreed that Rūnaka representation is appropriate at both the project team and Steering Group/ PCG levels.
- A project engagement request will be taken back to Rūnaka to determine and recruit an appropriate person to engage with design team at a workshop/wānanga level. Architectus to provide an outline of potential cultural involvement to assist with this and can support kōrero, if required.

Appendix 3 Theatre Stakeholder Requirement

Req ID	Area	System/Component	Phase	Description	Priority	Notes	Other
R1.1	Stage House	Stage Basement	Initial brief	Wiring on the sub-stage should incorporate facilitating other requirements listed below. It should be noted that the sub-stage area is known to be subject to flooding.	None		
R1.2	Stage House	Stage traps	Site visit 1	Works to the sub-stage should consider creating opportunity for temporary/future stage trapdoors.	5		
R1.3	Stage House	Flat stage floor	Initial brief	This is required to align with touring shows and reduce risk of injury.	2		removing rake is critical have own rear-doctor. Risks falling; chairs falling off the stage. needs to be level, so much easier to deal with. lots and lots of issues with the rake.
R1.4	Stage House	New roof structure	Initial brief	To support fly system; extent of needs is unclear prior to further investigation and design.	1	documentation regarding structural capacity.	
R1.5	Stage House	Fly floor and grid	Initial brief	Required for access and operation of stage house.	2		
R1.6	Stage House	Building Services	Initial brief	Power will require extensive changes as part of theatre systems work. Mechanical, Hydro etc. will require review alongside with architectural work.	1	"It is so cold in the theatre" Mechanical noise is a problem	Hum of dB is currently a udible from audience. Power - all around the building; powerlock;
R1.7	Stage House	Specialist Theatre Systems	Initial brief	Specialist systems require holistic replacement. This will include Audio, lighting, video, rigging, riggers, staging, stage management and stage communications systems.	1		Nicola / we want to make sure we can host international shows.
R1.8	Stage House	Specialist Theatre Systems - Audio	Initial brief		1	Area under the balcony is not served well for audio	They want a house sound system - possibly two systems, one big, one small. being able to hang an array or something is important - ground stacking is dangerous and no good at the moment. Small house system OK and larger one can be brought in, but there needs to be rigging points available
R1.9							
R1.10	Stage House	Specialist Theatre Systems - Fly system	Initial brief		1		300m line spacing ideal (around 54ish?). electric LX great because heavy they'd be ok with part and part, just can't get crew for counterweighting. "counterweighting is a happy medium"? need to operate from both floor and gallery level - this is flagged by multiple stakeholders
R1.11	Stage House	Specialist Theatre Systems - Stage Lighting	Initial brief		1		appropriate # of dimmers consistent lighting rig with good brand about a 120 lamps, this will be supplemented
R1.12	Stage House	Specialist Theatre Systems - Cabling	Workshop 3 - oct 27th				Cableways/trenches are required. Lots of cabs
R1.13	Stage House	Worklight	Initial brief	Worklighting should include blue light in critical production areas and worklight throughout backstage (stage house) area and the auditorium, with control integrated into stage management systems.	2		
R1.14	Stage House	Piano Storage	Initial brief	Piano storage should be level with stage and humidity controlled. Absolutely cannot be in an area subject to flooding.	3		
R1.15	Stage House	Equal access	Initial brief	To stage listed specifically but should be a consideration throughout	2		
R1.16	Stage House	Crossover corridor	Site visit 1	There is currently only a single entrance from BOH to the stage - a redesign should incorporate a corridor providing a path across the stage and entrances at each upstage corner	3		
R1.17	Stage House	Removal of light spill	Site visit 1	some light has been reported as spilling through vents above the stage house. It is critical that a blackout can be achieved.	1		
R2.1	BOH	Dressing Rooms	Initial brief	Dressing room facility will be part of a holistic re-design of BOH. All should have easy access to stage, with some being directly adjacent.	1		need comms and show relay. Need to accommodate 90 kids plus minders. Current flow is very good - they can all feel 'together' and can find kids easily bare minimum 2 dressing rooms at stage level kids are very loud so acoustic separation needs to be good. 8-10 minimum dressing stations per room show relay volume controls in room.

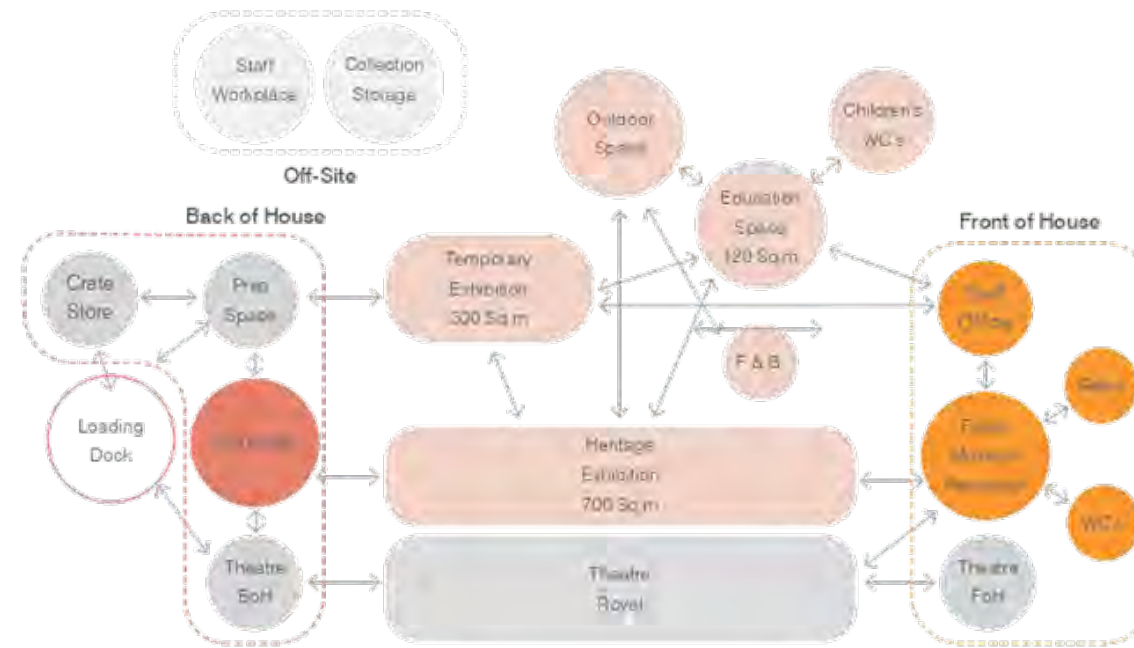
Appendix 3 Theatre Stakeholder Requirement

R2.2	BOH	Laundry facilities	Initial brief	Part of historic re-design of BOH	2			
R2.4	BOH	Scene Dock	Initial brief	Integral to the loading dock; A high-ceilinged space for pre-assembly, minor repair and short-term storage of set items	3			
	BOH	Workshop	Site visit 1	A workshop for set repairs could be incorporated into the scene dock	3			
R2.5	BOH	Stage Door	Initial brief	This item is listed alongside the loading dock, but should be treated separately. A secure, staffed (sometimes) entrance for crew, artists and venue staff that is adjacent to crew/artist parking and back-of-house	4			At the moment parents have to meet in the rain. Need a spot they can come in.
R2.6	BOH	Plant room	Initial brief	Plant areas must include provision of a dedicated dimmer room and dedicated rack space for technical equipment	2			
R2.7	BOH	Access to Fly floors	Initial brief	There is currently no safe way to access the upper levels of the stagehouse itself. While it is possible to operate without the venue would be highly compromised.	2			
R2.8	BOH	Level access to stage from scene dock	Initial brief	Scene dock and stairs should operate as a seamless unit, ideally along with loading dock	2			
R2.9	BOH	Production office	Initial brief	Facility for visiting stage/production/tour management teams to carry out their work	4		production office	
R2.10	BOH	BOH entry	Initial brief	Direct entrance to BOH - will be part of the stage door	2			
R2.11	BOH	Storage	Site visit 1	Backstage storage is virtually non-existent and should be a major consideration. Storage is required for venue owned equipment (Lighting, audio, video, cabling, staging, rigging) as well as storage of hire equipment (the above, plus sets, wardrobe etc.)	2	<ul style="list-style-type: none"> Since you're in there isn't any place to store cases Scene dock? Understage? Plt lift to get to understage? Lack of wingspace 	<ul style="list-style-type: none"> Wings need expanding - not enough room for crew. Particularly DP side could be much bigger. Understage storage re-iterated. 	<ul style="list-style-type: none"> Wings need expanding - not enough room for cast. Understage storage, and anywhere else you can get it.
R2.12	BOH	Green Room	Workshop 3.27 act					<ul style="list-style-type: none"> Tamara looks of a centrally located kitchen area, with bench seating and the ability for cast and crew to be fed. Also as a staging area before entering the stage house proper
R2.13	BOH	Rehearsal Room						<ul style="list-style-type: none"> Needs to be the same size as the stage, plus viewing/circulation room. Should have sprung floor, bars, mirrors. Will also be used as a function space. At the moment one of the dressing rooms is used for warmup because there is nowhere else to go. She sees a rehearsal space as essential.
R2.14	BOH	Wardrobe workshop						<ul style="list-style-type: none"> Need a sewing room; (big enough can be sewing, hemming, steaming, deal for laston etc. Somebody in charge in that room. (she wants the wardrobe to also be the production office)
R3.1	Auditorium	Replacement of stalls floor	Initial brief		?			
R3.2	Auditorium	Replacement of Seating	Initial brief	Listed as 'additional considerations'		<ul style="list-style-type: none"> The Friends like the centre aisle (it is a problem at Isaac TN), but say a wider path between rows would mitigate problems with long route to seats. Quite a number of wheelchair; "Slipper Schools need at least 2000 seats" (but may not use the theatre in any case) 	<ul style="list-style-type: none"> The production crew don't like the centre aisle because it takes away the best seats 	
R3.3	Auditorium	Orchestra Pit lift/stalls seating and thrust stage	Initial brief. Updated Site Visit 1.	The requirement for a mechanised lift could be examined; if one configuration dominates uses then a manually re-configurable option with removable stage lids and seating rostra could be more cost-effective. Some solution to improve on configuration is needed though.	2			Ashburton pit is fantastic
R3.4	Auditorium	Address Lighting Positions	Initial brief	<ul style="list-style-type: none"> Some positions are unsafe; Installation of additional positions or suspension of current will conflict with heritage requirements and must be addressed with this consideration. Work should include: - FOH Lighting Bridge (only exists - it is very restricted but expansion may not be possible given heritage constraints) - Side lighting/punch bars; Far closest to stage can be relocated into boxes to reduce visual/heritage impact. Far closest to foyer are unsafe to operate and require consideration in redesign. - Balcony Rail: Provision is required for cameras, projection, lighting and confidence monitors from balcony rail. Will require structural assessment as well as heritage considerations. 	2			

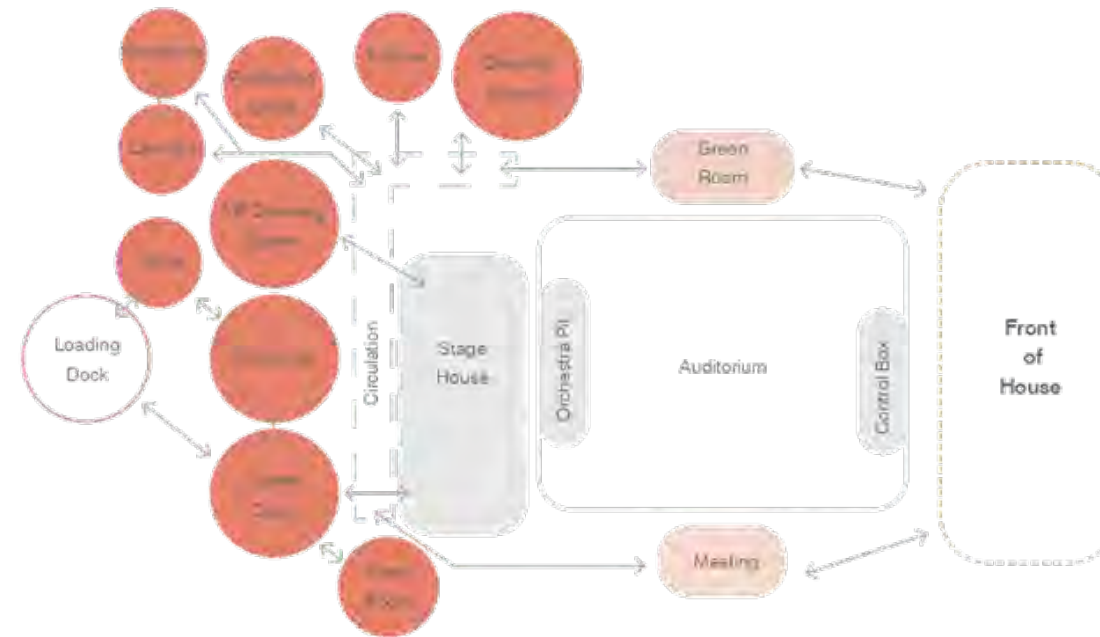
Appendix 3 Theatre Stakeholder Requirement

R4.5	Auditorium	Forestage grid/structure	Initial brief. Updated Site Visit 1.	Structure of some kind above orchestra pit/forestage will be required, and must consider heritage needs of existing ceiling. At minimum an orchestra truss with technical services is required (suspended via chain or SWR from motors affixed to structure above ceiling) - access required above ceiling for maintenance of motors - penetrations through ceiling must consider heritage Greater provision (eg. trafficable forestage grid) unlikely to be possible due to heritage constraints of ceiling	3	they'd like to do a LCR	They have hung put truss above the ceiling to hang a truss over the orchestra pit.
	Auditorium	Control Room	Site visit 1	Sightlines from the balcony are problematic, particularly when an extended stage is considered. The obstruction of sightlines (created by entrance from lobby/bowpoint porch) may have heritage value. Control from within the stalls is not acceptable as a permanent solution. A design solution should be reached but some compromises may be required.	2		stalls etc. opening positions. Needs cable infrastructure. Many companies want to make sure its gonna be right, so often hiring companies will put their own. Mix position needs to be available that is in the main stalls - not under the balcony
	Auditorium	Address audience sightlines	Workshop 1	Audience sightlines are pretty bad from most seats?		Columns get in the way. "Sightlines with rake is an issue (always has been) because rake is shallow. - it doesn't matter where you sit, someone's head is front of you."	
	Auditorium	Address lightboxes/anyways	Workshop 1	Light spill into the auditorium during audience entry.			
	Auditorium	Balcony Rail	Workshop 1	There are safety concerns regarding the height of the balcony balustrade		"from row of balcony - children lean over balcony at the moment... We think someone has fallen over. The Isaac has a perspex front to the balcony."	
R4.6	FOH	Tables	Initial brief		?		
R4.7	FOH	bar and kitchen	Initial brief		?		
R4.8	FOH	Lift replacement	Initial brief		?		
R4.9	FOH	equal access	Initial brief		?		
R4.10	FOH	Facade weather-tightness	Initial brief		?		
R4.11	FOH	link to heritage facility	Initial brief		?		
R4.12	FOH	meeting room location	Initial brief		?		
R4.13	FOH	Use of Foyer for smaller functions and gatherings	Workshop 1			Currently acoustics is bad. People have been 'gawking' through the windows	
R4.14	FOH	Facilities for FOH staff	Workshop 1	There is no staff room or kitchenette where volunteers can have a break, and there will need to be accommodation for vendor manager etc.		"You've been there from 7 in the morning until 3am in the afternoon. couldn't even make a cup of coffee."	
R4.15	FOH	Signing space	Workshop 3				A spot where photos could be taken and autographs signed would be nice.
RS.1	Access	BOH vehicle access	Initial brief	As discussed in 'Initial Brief'	2		
RS.2	Access	BOH disabled access	Initial brief	As discussed in 'Equal Access'	2		
RS.3	Access	Pedestrian Access	Initial brief				

Heritage Facility - Requirements Scheme



Theatre Facility - Requirements Scheme



8 Consideration of Urgent Business Items

9 Consideration of Minor Nature Matters

10 Exclusion of the Public

Recommendation

That the public be excluded from the following parts of the proceedings of this meeting on the grounds under section 48 of the Local Government Official Information and Meetings Act 1987 as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to each matter	Plain English Reason
<p>11.1 - Public Excluded Minutes of the Commercial and Strategy Committee Meeting held on 24 November 2020</p>	<p>s7(2)(a) - The withholding of the information is necessary to protect the privacy of natural persons, including that of deceased natural persons</p> <p>s7(2)(b)(ii) - The withholding of the information is necessary to protect information where the making available of the information would be likely unreasonably to prejudice the commercial position of the person who supplied or who is the subject of the information</p> <p>s7(2)(h) - The withholding of the information is necessary to enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities</p>	<p>To protect a person's privacy</p> <p>Commercial sensitivity</p> <p>To enable commercial activities</p>

11 Public Excluded Reports

11.1 Public Excluded Minutes of the Commercial and Strategy Committee Meeting held on 24 November 2020

12 Readmittance of the Public