



New South Wales Government
Independent Planning Commission

TRANSCRIPT OF PROCEEDINGS

RE: THE STAR MOD 18 - CHANGES TO MUEF (MP08_0098-MOD-18)

APPLICANT MEETING

COMMISSION PANEL: DIANNE LEESON (Panel Chair)
 ADRIAN PILTON
 DR PETER WILLIAMS

OFFICE OF THE IPC: JANE ANDERSON
 OLIVER COPE
 HEATHER WARTON

APPLICANT
REPRESENTATIVES: GRAEME KEARNS
 PAUL RIGBY
 TOM GOODE
 YVETTE CARR
 JULIET WITTENOOM LOUW
 DEREK CARROLL

LOCATION: VIA VIDEO CONFERENCE

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TRANSCRIBED AND RECORDED BY APT TRANSCRIPTIONS

MS LEESON: Before we begin, I would like to acknowledge that I'm speaking to you from Ngarigo land and I acknowledge the traditional owners of all of the country from which we virtually meet today and pay my respects to their Elders past and present. Welcome to the meeting today to discuss The Star Casino Complex Mod 18, Changes to the MUEF case currently before the Commission for determination. The applicant, Foundation Theatres Pty Limited, is seeking consent for alterations and additions to the multi-use entertainment facility in the northern part of The Star Casino Complex. These include conversion of the MUEF into a two-theatre complex, construction of a new fly tower, construction of new dressing room and plant and equipment areas and
10 internal alterations to foyer and pre-event spaces.

My name is Dianne Leeson, I'm the Chair of this Commission Panel. I'm joined by my fellow Commissioners Adrian Pilton and Dr Peter Williams. We are also joined by Jane Anderson and Oliver Cope from the Office of the Independent Planning Commission and Heather Warton who is assisting the Commission. In the interests of openness and transparency and to ensure the full capture of information, today's meeting is being recorded and a complete transcript will be produced and made available on the Commission's website. This meeting is one part of the Commission's consideration of this matter and will form one of several sources of information upon
20 which the Commission will base its determination.

It is important for the Commissioners to ask questions of attendees and to clarify issues whenever it is considered appropriate. If you're asked a question and not in a position to answer please feel free to take the question on notice and provide any additional information in writing which we will then put up on our website. I request that all members here today introduce themselves before speaking for the first time and for all members to ensure that they do not speak over the top of each other to ensure accuracy of the transcript. We will now begin.

30 So good morning and welcome again. We have circulated an agenda to the applicant a couple of days back, I think, for you to be able to be prepared for today. I've introduced ourselves, it might be appropriate for you to quickly introduce yourselves given we haven't met some of you. Graeme Kearns, can I start with you please.

MR KEARNS: Hello. I am Graeme Kearns, I'm the CEO of Foundation Theatres, the applicant, and I'm looking forward to discussing today's agenda.

MS LEESON: Thank you, Graeme. Derek.

40 MR CARROLL: So, yeah, Derek from Altis Architecture. I think we met last week when we had the walk around the site.

MS LEESON: We did, thank you. And Paul.

MR RIGBY: Good morning, Paul Rigby from Foundation Theatres.

MS LEESON: Thank you. Tom Goode.

MR GOODE: Yes, hello, Tom Goode from Ethos Urban and Director in the Planning Team.

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MS LEESON: Thank you. And we have Juliet, Juliet Louw.

MS LOUW: Juliet from Ethos Urban, Senior Urbanist, and I also attended the site visit.

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MS LEESON: Yes. Thank you. And we do appreciate the time you gave us last week on the site visit, it was very informative which will make today's meeting, I think, quite seamless, it will be very useful. So we've been through our opening statement. The next item on our agenda is the Department's assessment. We've got the benefit of the assessment report, we've had the benefit of the materials that you've produced in preparing this application and as I said, the site visit last week which was really helpful. So all of that on board, you can take it that we're well informed about the application and the Department's assessment report. I'd like to invite comments from the applicant or the people on behalf of the applicant around the recommended conditions of consent and whether there are any concerns or issues with those that you'd like to bring to our attention. No. You're comfortable with all the conditions as recommended?

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MS LOUW: Dianne, we provided a response to the Department's draft conditions and we were happy with conditions. There was just one that we raised that was a replacement of a plan but we concluded that it wasn't necessary so it was all fine on our part.

MS LEESON: Okay. So you're comfortable with the draft conditions and we take it you're comfortable with the assessment report given that it's recommending an approval.

MS LOUW: Correct.

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MS LEESON: All right. One of the things that we talked about on site - on the site visit was ownership and management and a clarification around the relationship

between Star - Star Entertainment Group and the Foundation Theatres and how the management of the new theatres and compliance with consent conditions will work and I think as we explained or we discussed with you last week, Paul, the principal issues are around external issues of the site and who has responsibility for those in terms of people, management, noise, disturbance, et cetera, and we'll get to it later as well, I think, but the loading dock arrangements and the joint management and servicing of those sorts of facilities. So could we start with a clarification of a relationship and I think you were of the view last week, Paul, that both Star and Foundation Theatres are ground - have ground leases of parts of the site, is that correct?

MR KEARNS: I can explain that. So Foundation Theatres is an independently-owned and operated company, we own the Capitol Theatre, we operate and have a long term lease over the Capitol Theatre and now Sydney Lyric which we - which we acquired from The Star in 2011. We are independent of them, we make the programming decisions and operational decisions of the theatre independently of The Star but we are close neighbours. We share lots of walls and floors and so forth. So we do work very closely together, we're in the same - same sort of facility, if you like. So we have to work really closely with them and we're cognisant of the conditions that apply to the theatre, the existing theatre and how we - how we have some responsibilities, The Star has some responsibilities and we work closely to make sure that we satisfy those responsibilities.

The new theatre - and for the Sydney Lyric we have a ground lease, a ground sublease, if you like, and the ownership of the building itself is, you know, essentially we own everything inside the building and The Star own the things outside the building. So the new - the new arrangement for the event centre will be identical. We will own the inside of the - inside of the building, they will own the outside of the building including the outside elements that we're constructing, ultimately they will - they will be responsible for those. There's a series of conditions around operation of the entire - the entire facility including the theatres and we work closely with them to make sure we satisfy all of those obligations of those conditions.

MS LEESON: Okay. So - - -

MR KEARNS: Is there a specific question around that? Yeah.

MS LEESON: Well, no, I think it's just building on what you said about already operating the Lyric Theatre and that management arrangement working well with Star and I think you said that that similar arrangement would then flow over onto the new theatres subject to this application?

MR KEARNS: Well, we will operate it much the same manner, yeah, we will - we will, yeah, that's how we will do it. It may be - it is a separate company owning and operating the theatre but it's a fully-owned subsidiary of Foundation Theatres just like the Sydney Lyric. So in terms of technical ownership that's how it works but, yeah, we've been operating with them now for, well, 12 years and it's worked really - really nicely.

10 MS LEESON: Okay. And in terms of compliance with conditions, I mean, it would be almost impossible, I imagine, to work out if there's an issue and a complaint outside the complex, if I can describe the whole thing as the complex. How does that get managed, is that managed by Star Entertainment Group - - -

MR KEARNS: Yeah.

MS LEESON: - - - because I'm not sure how you would differentiate someone as coming from a theatre or someone coming from a casino.

20 MR KEARNS: Yeah. Yeah. The Star have - have extensive facilities and capabilities to manage what happens outside of the theatre - the precinct of the theatre. If there's a disturbance or some noise issue that's coming from - and they identify it's coming from the theatre they will bring it up with us, we manage - we manage that ourselves and we resolve - we resolve whatever the challenge is with them. The contract that we have in place, you know, identify the particular elements of the building that we need to maintain and they need to maintain in accordance with all of the conditions that are applied to the wider - the wider complex and so we have some pretty - you know, we have to walk hand in hand to resolve those challenges if they're called by the theatre.

30 Usually, I mean, we don't really have a lot of people disturbances from the theatre, people coming from the theatre generally aren't too bad and if - but if there is they have a security presence and all of those sorts of things to help - help to manage those things with us.

MS LEESON: Okay. Thank you. I'm quite comfortable with the ownership and management arrangements at the moment but I'd just like to check that there's no further questions from either Peter Williams or Adrian Pilton. No?

40 DR WILLIAMS: Sorry, Dr Peter Williams. Could I just ask one question, sorry, Graeme and Paul. Sorry, Graeme, you mentioned - I think you said sublease, I just want to make it clear in my own mind, do you lease directly from State Government, I think it's Place New South Wales or it's a sublease through Star?

MR KEARNS: Okay. So the - there's - it's a sublease from - it's a sublease of the land on which the theatre principally sits and that's approved by what was the Casino Control Authority. So the casino authorities. So because we're on a controlled piece of land that needs to be - that had to be and is approved by the casino authorities or the regulator. So it's a sublease of the land for the next - well, it's a 99-year lease so for the remaining 70-odd years. Similar - it's actually very similar to the Capitol Theatre actually, it's very similar sort of structure those subleases.

10 DR WILLIAMS: Right. And that - so that won't affect in any way, shape or form - I think what we're looking at is there's sort of a clear line of sight or accountability in terms of if there's any compliance issues, who would be ultimately responsible for the compliance.

MR KEARNS: Yeah. Yeah, if it's - if it's - if it's relating to the theatre - the theatre it's our responsibility for compliance. In terms of - in terms of who - who is responsible for maintenance, I guess, is the outside of the building is going to be maintained by The Star and the inside of the building will be maintained by Foundation Theatres and that's clearly delineated in the -in the - in the transaction
20 documents - - -

DR WILLIAMS: Okay.

MR KEARNS: - - - when we acquired the building.

DR WILLIAMS: Thanks.

MS LEESON: I'm sorry, Peter.

30 DR WILLIAMS: Sorry. Thanks, Di, that's all. Thank you.

MR KEARNS: Does that make sense? Does that help you?

DR WILLIAMS: Yes.

MS LEESON: I mean, I think in a compliance sense around the recommended conditions of consent for this theatres complex you as the beneficiary of the consent would be responsible for compliance with the conditions. The grey area for us was really in relation to the external parts of the building if there are issues around that but
40 it sounds like that's - the first port of call is with Star Entertainment Group and then

it's worked out between the management structures at the complex as to who's got responsibility for certain issues.

MR KEARNS: Yeah. Yeah, we don't ping-pong them around at all. I would - if there's a problem with the outside - if there's something happening in compliance with the outside of the building, even if it's with the theatre generally, the authorities would call The Star and The Star would call us if we're required. That's - that's sort of fairly longstanding sort of approach mainly because it's a big complex, it's really quite hard for some people to get their head around exactly where the compliance issue's coming from. The Star knows who's responsible, we have legal obligations to The Star to satisfy certain - certain conditions and they look after the balance. So - but largely, I can assure you, that The Star place most of those back on Foundation Theatres, yep.

MS LEESON: Okay. Thank you. And I take it from the Department's assessment report that Place Management New South Wales is the owner - has actually provided owner's consent to the application?

MR KEARNS: Yes.

MS LEESON: Yes. Okay. Terrific. All right. Then we move on to built form and I know there are three items down here for discussion but we can probably move through it quite quickly given all the documentation we've seen and the walkaround we had with the very good explanations from Paul and Derek. One thing I'd like to talk around is the visual impact with the Watermark Tower and the other - the Waterview Pavilion. The assessment's been done, the visual impact assessment and we've got that and we understand all of that and the ratings that the Department and your assessment have applied to those view losses but it's not clear, I haven't got the visual impact assessment with me, how many apartments are actually affected in those buildings, particularly on levels 8 and 9 where the impacts are greater. Do you have that information to hand?

MS LOUW: Yeah. So there's - there was a - in the visual impact methodology report, it identifies each of the locations of the views that were - - -

MS LEESON: Sorry, Juliet, your audio's a little unstable.

MS LOUW: Sorry. Is this a bit better?

MS LEESON: That's a little better.

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MS LOUW: Okay. I'll just speak up, sorry. I'll just share my screen. This is a page from the methodology report that informed the visual impact assessment.

MR GOODE: It's also worth noting, Commissioner, just in terms of the context as well, we've been working on behalf of The Star with the Pyrmont Place strategy as well and that, I guess, was a line of sight from the Create New South Wales intent about increasing cultural space in New South Wales and then the Pyrmont Place strategy was implemented to establish the envelope as well over this site, so that was towards the end of last year that that was implemented as well. So just a bit of a context in just the area and then certainly this - this precinct being - they've identified as a 24-hour - - -

MS LEESON: Yes.

MR GOODE: - - - precinct just for context.

MS LEESON: Yes. No, we understand the strategic context and the Pyrmont Place strategy in your sub-precinct plan so that's all good background. So these locations that you have, it's particularly from camera positions 3 and 9 which, I think, are the Watermark Tower locations. What we're interested in is the number of apartments that are on levels 8 and 9 that are actually impacted. The view impacts are less as you go down the building but 8 and 9, how many apartments are affected?

MS LOUW: I can take that on notice and just confirm with the visual impact - Visual Ideas who undertook the imagery. I would assume that these apartments are the ones with the view to the proposal but, yeah, I can confirm that in writing.

MS LEESON: Yes, that would be helpful if you can. And can you confirm also - we heard from the Department earlier this morning that levels 8 and 9 are mezzanine apartments, so they're two-floor apartments which may - well, will influence the number of apartments as actually counted, is that your understanding?

MS LOUW: I'll have to confirm that too.

MS LEESON: Thank you. And just while we're on clarifications and the like, although tomorrow's a public holiday it would be really appreciated if any responses could be provided to the Commission by close of business Friday or Monday at the absolute latest just so that we can move expeditiously through our determination.

MS LOUW: Sure. I'm sure that will be - - -

MS LEESON: Okay. Thank you. But we will formalise that to you after the meeting.

MS LOUW: Great. Thank you.

MS LEESON: Okay. So in terms of the built form, the amended fly tower, the significant changes to the design as was explained to us last week and we can see in the documentation, I think we accept that the fly tower is the smallest, it can actually be and still be functional for the purposes of the theatre and that's really the only thing that's causing the visual impact at the moment. Anyone wish to comment on that?

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MR GOODE: Derek, maybe if you want to talk to that but as part of the process with the Department it was significantly reduced in scale but, yeah, maybe, Derek, do you want to talk to some of the technical aspects of that?

MR CARROLL: Yeah, I'm happy to go through it but it's the same presentation that we showed on site on Tuesday so if you want me to go through that I'm happy to but if you feel like you've already assessed that based on the site walk I can move on.

MS LEESON: Well, it would be helpful, Derek, if you could but quite briefly only because then we have it on our transcription which means it's on the public record for people to understand, whereas our site notes, as you would've seen by now, are very brief.

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MR CARROLL: Yes. Okay. I'll - - -

MS LEESON: If you keep it short that would be great. The gist of it would be fine, thanks.

MR CARROLL: Yep. No problem. Okay. Can you see this?

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MS LEESON: I can. Looks like we're mid-page. Yes, thank you.

MR CARROLL: Yes. Okay. Sorry, I'm just going to go back to the start. Okay. So on the left here we've got the existing view of the casino complex. In the centre here we had what was originally lodged in May of last year where we had a larger fly tower and we had a larger dressing room building on the side that was going - and an extension up to the top of the plant room. The view over here on the right shows the reduced bulk of the fly tower to minimise the impact on the neighbours and also we've got a lower - we've got a lower dressing room building, one storey lower, same height as the existing plant room and we also took the architecture of the existing plant room

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and extended it along here. The plant room that was being added to the top has been taken out of the equation altogether.

This dash line here shows the original - originally submitted application over the new, so you can see it's substantially less. Looking at it from Watermark Tower, again you've got the existing situation, we've got the - originally lodged where we've got the extension to the plant room, a larger, higher dressing room building and then what we've ultimately lodged with a smaller fly tower, the plant room taken away and the lower dressing rooms. Looking from the city, again you can see the existing on the left, the originally issued set of drawings where we had the much larger fly tower and then the reduced fly tower here on the right.

Again, can see the line, here the dash line which shows the reduction in scale which also includes the reduction of the dressing room in the back here and then an elevation from the north shows that we've actually not just pulled it in from the north and south, we've also pulled it in from the east and west in terms of the fly tower as well as dropping the height of it. You can see the height of the plant room that was going to be built about six metres - five or six metres lower and we were also extending the existing plant room here a little bit by about 1.4 metres and that also came out. Looking at the section with the dash line here shows the outline of the previously submitted drawing so again you can see the bulk is, you know, approximately half of what it was previously and that's it.

MS LEESON: Thanks. And we understand or we note that Council's actually withdrawn their objection based on the amended proposal that's been put in?

MR CARROLL: Correct.

MS LEESON: Yes. Okay. Peter or Adrian, do you have any questions around the built form? I think that's as quick summary of the changes.

MR PILTON: I'm happy with that explanation, thank you.

DR WILLIAMS: Derek, sorry, just one point of clarification. The plans you showed with the fly tower from the Watermark that was from levels 8 and 9?

MR CARROLL: It was, yeah.

DR WILLIAMS: Thank you.

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MR CARROLL: Yep.

MS LEESON: Thank you. New theatres and the Lyric Theatre, ongoing operational management between the theatres including scheduling, personnel, loading and unloading. We've touched on some of this earlier but I think we're interested in and we raised it earlier in a separate conversation around post-event unloading and staff vacating the building and, Adrian, I think it was a question that you raised to try and understand which way staff would be coming out of the building and what sorts of hours.

10 MR PILTON: Yes. I mean, I ask this because [REDACTED] and quite often late at night, 2.00am, 3.00am staff come out and they're quite noisy when there's silence, I'm just wondering where is the staff exit point - entry, exit point in your complex?

MR KEARNS: Well, everyone in the theatre world come - in our theatre world, not know about the Sydney Theatre but in our theatre comes in and out of the stage door and our stage door for the new theatre complex will be actually in the foyers, on one side of the foyers of the theatre. I don't know if you've been to Broadway but in Broadway the stage door is right next to the entrance to the theatre and we're sort of
20 going to replicate that concept with this design. So all of the staff, the cast, the crew will largely decant out through the foyers and into the - into the complex itself. So they'll be coming out with the general - the general public.

MR PILTON: Okay. Thank you.

MR KEARNS: You know, there is a loading dock and there will be movements in the loading dock but they'll be limited to bump-ins and bump-outs and, you know, movements of stock and so forth.

30 MR PILTON: Do they ever do bump-ins and bump-outs in the middle of the night?

MR KEARNS: Yes, we do. Not - we don't like to work at 2.00 and 3.00 in the morning but if we've got a very big show that has - has - has a lot of - a lot of movements it can happen during the night. The dock at the Sydney - at the - at the new theatre is entirely within the building. So the truck drives in, you close the door and it all happens internally to the - to the building and - and through the rear of - rear of the building so not - that will eliminate some of that. I mean, it's not - it's not regular that we'd be - we'd be working trucks - trucks in the middle of the night, you know, in the middle of the morning at least, 2.00 and 3.00 in the morning.
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MR RIGBY: We don't do those style of shows with a three-hour bump-out after the show which is what STC would be doing. If we're working overnight we'd be working till 7.00 o'clock in the morning continuously and there'd be a shift change at 7.00 or 8.00 o'clock in the morning so that type of three-hour bump-outs is just not what we do.

MR KEARNS: The Broadway Theatre will have, you know, longer-running productions in it largely similar to the Sydney Lyric and the Capitol Theatre. The live room will have a lot of its own - own gear and equipment, it's not - it might turn over
10 more regularly but the amount of bump-in and bump-out of that room will be pretty - pretty limited but, you know, of course it's going to happen, I'm not going to deny it will happen.

MR PILTON: Thank you.

MS LEESON: Thank you. And I think the consent has - or the recommended consent has some limitations around operational issues as well that are well covered. Peter, you have any follow-up - no?

20 DR WILLIAMS: No, that's fine, thank you, Di.

MS LEESON: All right. That's fine. Look, I think, you know, from our previous conversations we probably do now have a good understanding of the relationship between the new theatres and the Lyric, it's all under the same management, you're using the same sorts of personnel, it was just described to us last week that they will move between theatres as needed and, therefore, I think, we'll get you to confirm but I'm assuming that including the scheduling and the loading and unloading that's something that you coordinate between yourselves so that the loading dock is not necessarily a conflict with other activities around The Star facility, is that - is that
30 right?

MR KEARNS: Yeah, absolutely. Yeah, exactly. We very carefully schedule those to make sure we're not clashing with anything. In terms of - in terms of show start times and finish times we try to stagger those as much as possible. You know, it would be crazy for us to start three theatres in the place all at 7.30 in the evening, that's probably not going to happen, not guaranteeing it won't happen once or twice but it won't happen - if we can - we'll do all we can to avoid that and, yeah, the loading times will be - will be considered very carefully in conjunction with whatever else is happening around the complex and we do that now, we have a loading dock at the
40 Sydney Lyric and the loading dock right next to it is for some of the staff facilities in

Edward Street and we coordinate very carefully with them to make sure we're not running into each other.

MS LEESON: And is the proposed activity more intensive use in terms of loading dock usage and personnel than its current use as the - which is basically events and conferences, trade shows and the like? Is it a similar level of activity or would the theatres be more intensive use?

10 MR KEARNS: I wouldn't think it would be more intensive, I think it would probably be a bit - it will be intensive for smaller periods but I don't think it will be any - any less - any more than what it is right now, you know. They're loading in and out lots of different shows regularly into the event centre.

MS LEESON: Yes.

20 MR KEARNS: We - we - we won't be doing quite that amount of loading. We like to do - we'd like to do two, three or four shows in the theatre a year, you know, the event centre currently is probably doing 60 or 70 shows. The amount of activity in getting shows in and out will reduce but, you know, we might have four or five days at a time where it's fairly intense but then it will be pretty calm after that. So some - for most of the time it will be less intense, for some of the time it will be about the same.

MS LEESON: No, that's helpful, thank you.

MR KEARNS: Yeah. You can only get one truck into the loading dock at a time so it can't get any more intense than that, right.

MS LEESON: Yes, exactly.

30 MR GOODE: There's an overall loading strategy for the entire complex as well that's had - we've had accord to in terms of this project.

MS LEESON: When you say to the entire complex you mean including The Star?

MR GOODE: Part of our previous consent for The Star, yes.

MS LEESON: Yes. Okay. Thank you.

40 MS LOUW: So one of the conditions in the draft consent required Foundation Theatres to prepare an updated loading dock management plan which I'm sure will stipulate those kind of detail and that's also done in consultation with City of Sydney.

MS LEESON: We note in the recommended conditions there are requirements to update a few management plans and in consultation with the Council. We haven't met with Council yet, we'll be talking with them after this meeting, in fact, but we'll probably cover some of the same territory.

MR KEARNS: Yeah. And we - and we work with the City for both the Capitol Theatre and the Sydney Lyric already, we get specific licences to be able to move shows in and out so that - we already work really closely with them so it's really just an extension of the work we already do.

MS LEESON: Thank you. Thank you. We might move on to noise impacts if that's all right. We're mostly concerned or interested today the operational noise impacts. We understand the construction impact will be of, you know, relatively short duration, well, that work's done and there are management arrangements in place to deal with that. In the operational environment though, Paul, you spoke to us last week about your acoustic separation requirements inside the building and how you thought that would actually be of mutual benefit to outside the facility. Can you take us through that again and I raise it again only because whilst you spoke to us last week about it we don't have it on our public record and so it will be helpful just to cover it quickly today so that it is on our transcripts.

MR RIGBY: Okay. No problem. I'm in a slightly noisy area, there's a mower happening behind me so just tell me if I need to speak up.

MS LEESON: It's most appropriate we're talking about noise!

MR RIGBY: That's right. So I guess there's two - two sorts of noises, noise that's generated by - as part of the performance and there's patron noise as they're coming and going which will be the external noise. So from a theatre point of view we obviously want the theatre to be completely silent so we're doing quite a lot of work with our acoustic consultants to make sure that we keep the outside noise out and the inside noise in and that noise transfer happens both ways. So we won't be operating the theatres with any of the doors open, windows open or any of that sort of stuff, we need the theatre to be absolutely quiet. So in terms of any noise from the productions escaping outside, there's zero chance that's going to happen unless we have a lot of people complaining about the show, I can hear a plane flying over.

In terms of patron noises they leave that will be managed as part of The Star's, you know, strategy with people leaving the venue and the way that they dissipate. There's two main exits from the theatre, the new theatres into The Star and once the patrons

are inside The Star as they are now, they will, we think, primarily go to the car park, the light rail station down below and the busway, public transport so there's multiple exit points off the casino in terms of the number of patrons on the casino generally, probably not a huge - you know, I don't think it's going to be hugely noticeable dispersing of patrons as the show ends possibly.

10 The only other noise impacts are the mechanical plant. We've done a lot of work on the location of the plant room and the attenuation that's going to be required to the plant room, particularly to Watermark Tower which is our closed receiver. In our - in the plant room there's actually not a lot of plant because we need quite a lot of space for the attenuation and the sound levels there are quite - they're very prescriptive, very - very low and we've done a lot of work on, you know, the specifics of the plant, the specifics of the attenuation to meet the requirements there.

MS LEESON: Thank you. Adrian or Peter?

MR PILTON: No, I'm fine, thanks.

20 DR WILLIAMS: What time typically would performances finish in the theatres, both the Lyric and this one when it's operational?

MR RIGBY: Graeme might want to talk to this a little bit about the live room but in the Broadway Theatre - well, perhaps, Graeme, you'll be running this program so maybe Graeme's best to talk about that.

30 MR KEARNS: Most of our shows finish between 10.00 and 11.00 so in the evening. Afternoon shows finish, you know, mid-afternoon depending on the - matinees start at 1.00, 2.00 and 3.00 during the week. So that means the shows are finishing at, you know, 3.30, 4.30 and 5.30 in the afternoons for Wednesday, sometimes Thursdays, Saturdays. Sundays we generally run earlier evening performance, they generally run at 6.00 or 6.30 so on Sunday nights the theatre's pretty much finished by 9.00 and most people are out of there by 9.30 - 9.30. So - but during the week if we have a 7.30 or 8 o'clock show they're out of there by 10.30 largely.

40 I think it's also important to sort of talk through the existing event centre, you know, has - has a high capacity, three or 4,000 people can be in there and that - that capacity is really being reduced. So we're actually reducing the number of people who are going to be moving around the - the venue and the complex with the new theatres. The live room could run a little bit later but I would think, you know, most - mostly we'd be done and dusted well before midnight. In the performance space everyone

gets paid double-time after midnight and no one wants to do that, commercially - commercially suicide so that's more likely to be the case.

DR WILLIAMS: Thanks - thanks, Graeme. That's helpful. Thank you very much.

MR GOODE: And also, Commissioner, again there's a site-wide operational noise management plan as well which has been, I guess, trickled down into the conditions for this proposal as well.

10 DR WILLIAMS: Yes.

MS LEESON: And I think notwithstanding the double-time arrangements after midnight that live theatre has, I think in the documentation listed as around about a thousand people that we heard last week on site, you suspect by the time you put in some acoustic management issues it might be a fraction less than that so - or something less than that so - - -

MR KEARNS: The live room, that's right, yeah, it's going to be a bit smaller, probably - probably closer to eight or 850 I would say by the time we finish the -
20 finish our acoustics, Paul, thank you very much.

MS LEESON: And I think we do acknowledge that the overall capacity of the venues combined even at full capacity is less than it currently is at the moment so that has consequential, you know, impacts across the board. Our last item that we had on the agenda was traffic access and loading but I feel quite comfortable that we've dealt with most of that unless there's any questions from the other Commissioners around these.

MR PILTON: Not from me, thank you.
30

MS LEESON: No. Okay.

DR WILLIAMS: No, fine thanks, Di.

MS LEESON: All right. Then I think that being the case, we don't have any further issues or questions for you for today. We appreciate the time and the number of you that have come on to be able to cover all of the questions that might arise but if you could just take that question on notice around the number of apartments and include that sort of mezzanine arrangement that would be really useful and the office will
40 follow that up in a formal sense today but as I say, if we can get an answer by Friday

or Monday at the latest that would be very helpful. So I'd like to thank you for your time this morning and we'll close the meeting. Thank you.

MEETING CONCLUDED

[11.09am]