Bristol City Council
Colston Hall Refurbishment

Report of Community Involvement

May 2017

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Introduction

1.1 Bristol City Council is embarking on a £48 million transformation project of Colston Hall in conjunction with Bristol Music Trust. The Trust is an independent organisation and registered charity, set up by Bristol City Council to develop Colston Hall’s artistic programme, to promote music and music making in Bristol together with educational music development.

1.2 The new foyer, which was completed in 2009, has significantly improved the customer experience of visiting the venue but the current Main Hall is no longer fit for purpose for audiences or performers. This has been shown in general customer feedback and more specifically from feedback from visitors during Doors Open Day in September 2016.
1.3 This further phase of development will complete the transformation of Colston Hall and create one of the best arts and learning facilities in the country.

1.4 The project involves re-modelling and upgrading the Main Hall, Lantern, cellars, and historic foyer spaces. This sympathetic redevelopment will create performance spaces of international quality and comfort and add a third venue in the cellars, build world class education rooms for young people to learn as well as making the venue fully accessible for audiences, performers and staff.

1.5 The proposed works require submission of both Listed Building and Full Planning Applications to Bristol City Council as the Local Planning Authority. A Report of Community Involvement is an essential part of the planning submission.

1.6 Avril Baker Consultancy was appointed by the Trust as an independent facilitator to lead on public consultation.

1.7 The appointed architects, Levitt Bernstein, have undertaken ongoing dialogue and contact with a number of key statutory stakeholders since the start of this further phase of the project. From 2013, this has included seeking early advice and soundings around heritage issues, from Bristol City Council city design group, Historic England, The Victorian Society and The Twentieth Century Society.

1.8 A pre-application enquiry was also submitted to Bristol City Council in December 2016.

**Scope of consultation**

2.1 As part of the pre-application public consultation Bristol City Council and Bristol Music Trust were keen to engage with key stakeholders, statutory consultees, near neighbours and the wider public on various aspects of this important project.

2.2 ABC was appointed by Bristol City Council to work with the Trust and its design and planning team in order to draw up and manage the pre-application consultation process and to produce a Report of Community Involvement as part of the planning submission.

2.3 The aim being to sound out any areas of concern and gauge levels of support so that the design and planning team could consider and respond to feedback and where possible resolve issues before planning and listed building applications are submitted and considered by the Council’s Development Control Committee.

2.4 In addition, Bristol Music Trust, as an existing major arts and music venue, has a wide range of existing stakeholders with whom it regularly works and communicates. This includes customers, members and supporters, sponsors and industry partners as well as key providers, performers and education/user groups. The Trust was committed to engaging with these stakeholders as well as its own staff and technical experts.
2016 Consultation/engagement

3.1 Customer feedback
Bristol Music Trust actively encourages feedback from users of Colston Hall as part of ongoing customer relations. Following performances the Trust seeks feedback on customer’s experience through a questionnaire.

Issues of common concern raised by audience members in recent years particularly highlight uncomfortable seating, lack of leg room, lack of adequate ventilation and also poor facilities such as toilets. This feedback supports and reinforces the project brief in terms of the improvements to customer comfort being outlined in the current proposals.

3.2 September Doors Open Day:
Colston Hall was one of the many buildings in Bristol which participated in the Doors Open Day weekend. The Trust took advantage of the event to display the indicative improvement plans, raise awareness of the project and to invite early feedback through a short questionnaire (see Appendix A). 16 people submitted responses.

3.3 December consultation events:
In advance of the main public consultation in February two early workshops events took place. These comprised a session for Access Groups on 2 December and a workshop for Non-Statutory Heritage/Local Amenity Groups on 14 December:

Access Groups presentation and discussion session - 2 December
The aim of this workshop was to introduce the scope of the project and present the emerging plans to representatives of access and equalities groups.

The session was organised and facilitated by the project’s Access consultants Attitude is Everything. Fifteen people attended representing: regular customers/users of Colston Hall, the Para-Orchestra and Bristol Physical Access Chain.

The session began with welcome and introduction from the Trust and Bristol City Council which was followed by a presentation from Levitt Bernstein architects. This was followed by a group question and answer session.

Non-statutory local heritage/amenity groups tour and workshop 14 December
This was an opportunity to introduce the project and design and planning team and to sound out the interests of key local amenity groups in advance of the main public consultation in early 2017.
Invitations were sent to: Bristol Civic Society, Bristol Neighbourhood Planning Network, Christmas Steps Arts Quarter, Conservation Advisory Panel (chair) and Kingsdown Conservation Group.

In addition to representatives from the Trust and project team the workshop was attended by 5 stakeholders representing Bristol Civic Society, Christmas Steps Arts Quarter and Kingsdown Conservation Group.

The session began with a guided tour of the different areas of the building, including the performance spaces, back stage, service yard and Colston Street facade, before reconvening for a round table presentation and discussion session.

During the tour the following issues and points were highlighted:

- operational and acoustical challenges of the Main Hall
- history of the previous Main Hall interiors and an overview of the key proposed changes including replacement of present 1951 interior
- alterations to the Victorian building and proposed changes/refurbishment, including removal of the stairs and colonnade to allow restoration of the original Victorian building
- proposals to re-open The Lantern windows and glaze-in the colonnade
- scope for refurbishment and use of the cellars area

3.4 Other specialist key stakeholder sessions:
Aside from the main public consultation activities the project team and specialist consultants have continued dialogue with other statutory and non-statutory consultees.

3.5 Consultations with classical performers:
The project’s Acoustics specialists, Sound Space Vision held a series of consultations with performers, including orchestral and choral users, between October and November.
Consultees included representatives of: IMG Artists, Bournemouth Symphony Orchestra, Bristol Ensemble, Bristol Choral Society (also director/artistic director of BBC National Chorus of Wales, Gloucester Cathedral, Three Choirs Festival, Gloucester Choral Society), Halle Orchestra and the Philharmonia.

Para Orchestra
In their role as the Trust’s Access consultants Attitude is Everything held a specific session with Para Orchestra on 26 January in London. The session was attended by six orchestra members. The presentation was focused on the current concept designs for the education area, back stage and performance areas.

3.6 Chief Executive Engagement activities:
Louise Mitchell has carried out a number of talks, presentations and hosted visits and tours to a range of interested parties including potential donors, The Arts Council, Merchant Venturers, Halle Orchestra and St Petersburg Orchestra.

February 2017 Consultation/engagement

4.1 Overview
A three-week public consultation was launched on 8 February and ran until 24 February. This was focused around a public exhibition of the proposals on display in the foyer of Colston Hall and also available on the Trust website.

As part of the consultation a number of face-to-face events and workshops were held for various audiences including staff and key stakeholders together with drop-in sessions at the exhibition for the wider public.

- 6 February: Staff presentation and discussion session
- 8 February: Trust board members and partners’ presentation
- 9 February: Key Stakeholder workshops and presentation sessions
- 9 & 11 February: Staffed public sessions at the exhibition
Feedback and responses, and full notes of these sessions is included in Appendices.

Alongside the public consultation ongoing dialogue has taken place between Trust staff and performers and agents.

4.2 Trust Staff
Around 50 staff from across all departments attended a presentation and discussion session on 1 February. Key discussion points were as follows:

Main Hall:
- seating for audience and onstage for larger choirs and orchestras.
- Improving sight lines
- Stage access

Get-in:
- Stage door arrangements and back stage lift

Design:
- Linking foyer to refurbished building
- Re-use of features from 1950s interior

The Lantern:
- Acoustics and noise breakout
- Windows and roof light

Staff facilities:
- Front of house and staff room
- Storage

4.3 Trust partners/members event
Invitations were sent by the Trust to over 2,130 Board members, Trustees, subscribers, donors and supporters. Some 35 individuals attended on the evening.

The event comprised a sit-down presentation, in the Lantern, which began with an introduction from Bristol Music Trust and Bristol City Council. Levitt Bernstein Architects then gave a presentation of the proposals (NB this was a version of the powerpoint presented to the Key Stakeholders shown at Appendix C). The floor was then opened up to questions and answers.

Afterwards attendees were able to go on a guided tour of the different areas of the building and/or visit the exhibition in the foyer, where team members were present.

4.4 Key Stakeholders
ABC drew up a list of over 100 named key stakeholders which included; local ward councillors, relevant officers from Bristol City Council, Local Authority service providers including the police and fire and rescue services, Destination Bristol and the University of Bristol. Also groups representing various sectors of the community with special interest in the site, such as Bristol Civic Society and Christmas Steps Arts Quarter. (See Appendix B for a full list of key stakeholder organisations and invite)

Key stakeholder sessions:
Information about the consultation and an invitation to attend one of two workshop presentation and discussion sessions on 9 February were issued to named key stakeholders.
A total of 14 people attended the two sessions representing:

- Bristol Civic Society
- Christmas Steps Arts Quarter
- University of Bristol
- Rotary Club of Bristol
- Park Row Management Ltd
- Kingsdown Conservation Group
- Open Up Music/British Para Orchestra
- Equalities Forum
- Merrick Court residents

The session took the form of a Powerpoint presentation (see Appendix C) followed by questions from the floor.

Other stakeholders, unable to attend, indicated they would visit the stand-alone exhibition in Colston Hall foyer and/or view the consultation material and respond online.

4.5 Further key stakeholder briefings and meetings:

**Access Workshop for the Education Unit:**
Attitude is Everything held a session on 28 February with Colston Hall’s Education Unit and users.

The session included a tour of the lower basement area where the Education Suite and Hall 3 will be located.

External attendees included representatives of UWE, Live Music Now, and the Para Orchestra.

**Bristol Urban Design Forum**
The scheme was presented at the 28 March meeting of the Forum.

4.6 Statutory Heritage Consultations
As part of continuing dialogue with key heritage consultees building tours and further round table presentation and discussions sessions were undertaken as follows:

- 24 February – The Victorian Society
- 28 February – The Twentieth Century Society
- 22 March - Historic England

4.7 Neighbours and wider public
Due regard was also given to local occupiers and residents living close to Colston Hall.

A wide catchment area was drawn up for a postal mailing to notify individuals of the public consultation and timings of the staffed sessions at the exhibition. This catchment area included addresses in: Colston Street, Host Street, Lodge Place, Lodge Street, Lower Park Row, Pipe Lane and Trenchard Street. (See Appendix D for a catchment area map and neighbour invite).
Amenity groups and organisations were also encouraged to further publicise the consultation through their own membership and communications channels such as newsletters, websites.

Over 240 letters of invitation to the two staffed drop-in sessions, on Thursday 9 February from 7pm and on Saturday 11 February from 10am – 4pm, were mailed to residents and businesses situated near to the proposed site. Recipients were also given the link to project website for further information.

**Attendance:**
A total of 72 people attended the staffed public sessions and talked to members of the team. It is however likely that many more people will have viewed the stand-alone exhibition, during the consultation period, outside these staffed sessions.

Colston Hall is a well-used public venue and the consultation period coincided with some major events which attracted large audiences including, the launch of the In Between Times festival and the Stages Schools Dance event. In addition, there was a full programme of performances in both the Main Hall and the Lantern including sell out events such as Ricky Gervais. Bristol Music Trust has estimated that around 15,000 people visited Colston Hall during the consultation period and would have been able to view the exhibition.

**Proceedings**
The sessions were focussed around an exhibition in the Glass Room in the main foyer (*see Appendix E*). The same consultation material was also available on the Colston Hall website.

The exhibition consisted of 15 panels describing the following:

- **Board 1:** Welcome
- **Board 2:** Background to Colston Hall, the project, delivery and funding
- **Board 3:** Heritage and History from 1867 – present day
- **Board 4:** Key Improvements to Main Hall, Lantern and new cellar venue and education spaces
- **Board 5:** Design principles and concepts
- **Board 6:** Proposals for Main Hall
- **Board 7:** Proposals for the Lantern and historic foyer
- **Board 8:** Proposals for Cellar performance and education spaces
- **Board 9:** Restaurant, historic foyer and plaza
- **Board 10:** Accessibility and performance areas
- **Board 11:** Sustainability
- **Board 12:** Planning process
- **Board 13:** Temporary closure period and Next steps
- **Board 14:** Stalls floor plan
- **Board 15:** Ground floor plan

In attendance, on rota, were the following team members:

- Andrew Searle – Bristol City Council project manager
- Nick Craney, Kate Rowland, Christine Swain and Daniel Wood – Bristol Music Trust
- Mark Lewis – Levitt Bernstein Architects, lead strategic architect
- Paul Haworth – Stride Treglown Planning, lead planning consultant
- Kelly Williams, Avril Baker – ABC, consultation facilitator
Feedback was invited through discussion with team members and via the online survey. Hard copies were also available on request (see Appendix F).

4.8 Wider communications

**Council Consultation Hub**
The consultation was promoted through the Council’s consultation service Ask Bristol bulletin which has over 12,000 subscribers to the mailing list. A further 1,000 people are signed up for alerts on the Consultation hub, which is the online portal that lists all consultations taking place in Bristol.

**Trust customers and partners**
The Trust also actively promoted the consultation and encouraged feedback through established channels of communications with members and customers, and Trust industry and education partners. Activities included items in the weekly enewsletter sent to 140,000 customers and individuals signed up to receive news.

**General public**
To further publicise the consultation an information postcard was produced with details of the consultation exhibition and online survey (see Appendix G).

The consultation postcards were available at the exhibition to encourage individuals to provide feedback, sent out with tickets to over 2000 bookers, left on seats in the Main Hall and handed out after performances. Postcards were also mailed to partner organisations and delivered to tourist and cultural venues around the city as part of Colston Hall’s regular publicity and marketing activity.

**Press & Media**
Bristol Music Trust operates an effective external communications operation involving regional and national media and also use of social media including Twitter, Facebook and the website.

Following the launch the consultation was widely covered in local press and media including: Bristol Post, BBC Radio Bristol, ITV West Country, BBC Points West, Made in Bristol TV, Heart FM, Sam FM, Bristol Business and South West Business Insider. There was also coverage in industry/professional media including: Music Week, Standout Magazine, Event Industry, Arts professional, LSI, Construction Enquirer.

During the consultation period the issue of the potential name change was raised. This sparked extensive further national as well as regional press and media coverage.

**Online/social media**
From 06.02.2017 - 07.03.2017 the following social media activity also took place

Website: www.colstonhall.org/transformation/public-consultation
Total Page Views 1,803

Twitter: Total no. tweets = 9
• Impressions = 26,012  • Engagement = 483  • Link click through = 153
Facebook: Total no. posts = 3
• Reach = 9,809  • Engagement = 332  • Link click through = 96

eNews/eShot
Total no. eNews/eShots = 7
• Total unique opens = 105,126  • Link click through = 3,764

2016 Feedback

5.1 September 2016 Doors Open Day
From the written responses there was unanimous support for the proposed improvements to the Main Hall, Lanterns and new Cellar venue.

In terms of areas that could be improved; in order of most importance were:
- seat comfort
- temperature in the auditorium
- seating spacing
- general décor
- sight lines
- acoustics.

The great majority thought that it was important to improve access for disabled. Similarly, the majority thought the proposed changes would make the building more appealing and accessible.

In terms of ideas for refurbishing existing internal and external facilities; more toilets, especially female was the most mentioned topic, followed by more food selection/variety. Other suggestions by individuals included better air conditioning, more seating in the foyer, incorporating the old décor into the new plans, providing studio facilities for elderly as well as young and having a translation/interpretation service for foreign students.

Other general comments were largely very positive about the potential benefits that the project would bring to the venue, the city and its cultural offer.
5.2 December 2016 Access Groups Meeting
(see Notes of meeting at Appendix H)
Key discussion items included:

Wheelchair seating:
- Scope for wheelchair seating to be provided so that standing audience members do not block views and companion seating to be alongside wheelchair user and not behind. *Aim to accommodate groups of wheelchair users and/or further companion seats. Will be subject to further consultation.*
- Team confirmed that total of 18 spaces in current design which is 1% of capacity for seated events – compared with 13 at present.

Stage access:
- Level access will be provided to both sides of the stage with audience access (e.g. awards ceremonies) from the crossover wheelchair space zone and other corridor circulation area.
- Lantern stage will be accessible from the ambulatory area

Backstage:
- Corridors will be widened where possible within constraints of building. Circulation will be rationalised so easier to manoeuvre and improve wayfinding

Staff access:
- Improved access for all is being considered for staff and volunteers as well as performers and audiences

Specific Needs:
- Ensure safeguards to prevent visually impaired performers falling off stage
- Consider use of electronic tablets for BSL signing
- Good sightlining and captioning important for spoken word performances
- Request for quiet room/rest area, including a show relay, for use in intervals (for those with autism)
- Seat comfort is a priority
- Exploring ‘relaxed performances’ and adopting an Involuntary Noise Policy

Changing Places facility:
- Welcomed in addition to accessible WCs and changing facilities back stage
- Request for hoist in the WCs and also in backstage accessible changing areas

Recording and broadcasting:
- Explore through variable acoustics, infrastructure and integrating cabling. Broadcast can be accommodated through PA system.

Access from Trenchard Street:
- Concern re unsatisfactory route from car park and ramp into the building plus insufficient accessible car parking on level 1.

Other:
- Concern re conflict with Arena and risk to funding from BCC.
- Cinema screen – not included as focus is on music but screenings will be available alongside live music
- Exploring solar power generation rather than wind turbines

5.3 December Non-Statutory Heritage/Local Amenity Groups Meeting
(see Notes of meeting at Appendix I)
Overall those who attended were supportive of the proposals and understood the challenges of the building and its uses and the resulting proposed improvements.

Key points raised in the workshop discussions session were around:
- In principle, support for justifying the removing the 1951 interior of Main Hall to allow for proposed modernisation, technical and performance improvements
• Suggest need to future proof arrangements for technical specification including access above stage and the auditorium
• Benefits of the new restaurant, including rationale for glazing in the colonnade, to help animate and create a link to Colston Street and the new piazza
• Appreciation of needs/constraints of get in/access and backstage facilities for major touring companies
• Support for improvements to disabled access throughout the historic buildings
• Request to see project input to wider Trenchard Street/Frogmore Street improvement plan – *confirmation that this is not currently included in scope*

There were further questions around:
• Relationship between proposals for Colston Hall and the Arena, especially given current delay/costs for the Arena
• Funding required for this project - *confirmation that some two thirds of funding is in place from BCC, Arts Council, Heritage Lottery Fund and Central Government*

5.4 Consultations with classical performers
Sound onstage is considered good in Colston, compared to other halls in which the players perform regularly, with recognition of the contemporary challenges for hearing protection.

There is agreement that the risers in Colston are steep, narrow and awkward for today’s orchestras, not allowing best use of space for orchestra and not helping communication between players. The risers need a better geometry for orchestra. The stage needs more usable space for large orchestra and better, more flexible arrangements for players to hear each other and control loudness. For the resident orchestra, who rehearse elsewhere and the many visiting orchestras, it is important to facilitate more typical orchestra layouts, and appropriate BOH facilities.

Use for choirs is important. This involves space and acoustics. The choir has a hard time hearing the orchestra and also a hard time hearing the conductor in rehearsal (no PA serving choir seating). The rear rows of choir do not project well enough and the front row of choir adjacent to brass and percussion are masked in loud orchestra passages.

Disabled and limited mobility access to the stage and choir area is missing and should be addressed.

Backstage accommodation is severely limited, and access to stage is not sufficiently easy and safe in today’s context – carrying instruments up stairs from basement dressing rooms and up steps onto stage.

5.5 Para Orchestra, January (*see Appendix J*)
Key discussion points were as follows:
*Practice room:*
• Need for adjustable ventilation and air conditioning and also adjustable lighting and daylight lamps, including in dressing rooms
• Distance to accessible toilets - *confirmation not more than 40m, involves several doors*
• Need for adequate sound-proofing between practice rooms
Doors:
- Mechanism for automatic operation/opening or facility to be opened with one hand - *to be agreed*

Seating:
- Request for seating on routes throughout the building plus backstage for rest stops

Other Facilities:
- Scope for food preparation area (especially given potential allergies)
- Need for wheelchair access to kitchen
- Scope for breakout space including area to lie down between rehearsals or within education suites

Accessible changing area
- Request for accessible changing within group change area including wheelchair accessibility. *Accessible WC and shower will be in green room area*

Misc:
- Scope for tactile signage – *will follow at later design stage including Sign Design Guide principles*
- Colour contrast to show top and bottom of stairs

### 2017 Feedback

#### 6.1 February consultation
Feedback overall has been compiled from internal and external face-to-face events and meetings, responses to the online consultation survey plus other written submissions.

#### 6.2 Trust Staff meeting, February
Key discussion points raised included:
- **Main Hall seating** – wheelchair seating on cross aisles is further back but at same level as stage so better views. Cross aisle works well for standing events. Seating rows will be longer but new seats will be further apart and have passing places
- **Main hall sight lines** – will be fewer rows on the flat. Mid stalls are gently raked with rear stalls steeper rake – plus staggered seating. New orchestra risers will be set out better and raked to improve sight lines and sound projection.
- **Stage seating** - 100 seats and additional capacity using rostra on percussion riser and extension to stage to accommodate larger choirs and orchestra than at present
- **Stage access**– level access from cross aisle and portable staircase from stalls when needed.
- **Stage door and back stage lift** –for performers, staff, contractors and second get-in option. Will be staffed for security and parcel delivery to help take pressure off Box office.
- **Design** – look at ways of providing continuity between 2009 foyer and refurbished old building
- **1950s interior** –potential to salvage some of timber panelling to improve green room and other spaces.
- **Lantern** – may have originally had coloured glass, Possible scope for public art element. Glazed roof light will not be artificially lit but scope to light columns and arches to create atmosphere
• **Lantern sound** – will include variable acoustics. Need to control noise break out/in from restaurant and sound separation using both building fabric upgrades as well as through programming and management

• **Location of staff facilities** - looking at options for front of house staff and staff rest room

• **Storage** – palettes of marketing materials and storage in upper cellar. Need space for loose seat storage from Lantern and seats from cross aisles

• **Smoking area** – will be designated area on plaza for use at night

6.3 Partners, sponsors and members’ presentation session, February

Key discussion points included:

• **Main Hall acoustics** - confirmation that improvements could not be achieved through ‘tweaking’ plus exemplar halls all have shallow balconies and no overhang

• **Main Hall Seating** - will be reduced in Main Hall but more capacity for standing at events e.g. rock and pop

• **Backstage areas** - being improved and modernised, but not increased in size. Includes changing staircase and lift and making accessible for all backstage and getting on to stage

• **Get-in** - improvements possible by using Colston Street, larger/flatter area but still need to park up trucks on street

• **Lantern** - acoustics will also be improved

• **Lantern windows** - support for opening up windows to provide natural light. Confirmation that costs preclude having natural light in Main Hall

• **Heritage** – Lantern is Grade II listed so require Listed Building consent. Conservation Plan defines areas of significant heritage interest. Proposals seeking to return to 1860s original building to show a heritage gain.

• **Relationship between Colston Hall and the Arena** - complementary as targeting different types of performances/events.

• **Route to Planning** - applications due to be submitted May/June 2017 to coincide with RIBA Stage 3. Trust launching a Giving Campaign as part of the 150th anniversary celebrations.

• **Pre-application planning enquiry** - submitted to BCC to get input re. highways, public realm, transport planning etc. Includes discussions re Trenchard Street/Frogmore Street, traffic calming and metrobus.

• **Changing the name** – aware of concerns and is under consideration. Could be linked to fundraising but need to concentrate on transformation of the building

6.4 Key Stakeholder Sessions, February *(see Appendix K for notes of meetings)*

Key discussion points included:

**Funding:**

- Confirmation that Bristol City Council has earmarked £10million, and released £1.6million for scheme development. Arts Council England has also pledged £400,000. The project is currently c73% funded with 14 months to go.

- Targeted fundraising campaign is ongoing re potential key sponsors and donors.

- Public giving campaign will be launched in September alongside 150th anniversary

- Concern re Arena delay - there is a defined budget and timescale opportunity from 2018 – 2020. Strong momentum behind the project and response to date positive

- If not enough money, the project could be phased or prioritise key areas.
Heritage:
- Concern that the Colston Hall’s Grade II listing might cause budget overruns? *Contingency in place and next phase will address heritage issues.*
- Engaging with the Twentieth Century Society and other heritage bodies. While the 1950s features would be affected by the proposed plans, the overall case for the Listed Building Application will be “restoring” and “preserving” some of the highly significant parts of the building i.e. the original Victorian aspects as well as improving aspects such as the acoustics.

Main Hall stage/performance area:
- *Seating in area where the orchestra and choir is located will be flexible.* Part of it could retract and make a flat stage as required.
- *Concern re future of organ.* Specialists Harrison & Harrison regularly test the organ. Plan is to retain the organ and they would be advising going forward.
- *Open plan seems to limit the type of production.* Space will be adapted to different formats and productions, including moving the front seating. Able to drop acoustic banners and drapes, move a section of the orchestral canopy and make use of lighting trusses to accommodate rock/pop events.

Main Hall Seating
- Ability to *stand up and move around in the planned upper tiers?* Need to be mindful of other users but would be pragmatic and wouldn’t prevent this
- New *retractable seating* will enable a much faster turnaround. Stalls seating can be fully retracted for rock/pop events to create more standing room.

The Lantern:
- Seating retractable to make the space useful for commercial events, e.g. banquets,
- *Back stage and changing facilities are “difficult” and “cramped”.* Reversing the stage will allow artists to share dressing rooms with the main hall or be self-contained
- Reinstated windows will have multiple layers of glass and an air gap to improve acoustic separation and help reduce outside noise such as normal traffic.

Accessibility:
- Make *internal doors electric to assist those in wheelchairs.* All the entrance doors will be electrically operated, and as many of the internal ones as possible.
- Allow *space within the standing area in the main hall for wheelchair users.* Looking at improving the areas for wheelchair users and companions and will look into this aspect as well within health & safety guidance

Get in and back stage
- Parking/unloading for pantechnicons will be mainly from Colston Street, offering a larger area, on the flat and access to a lift. Operations are constrained by the shape and location of the building. Advice is being sought from BCC highways and the planning application will include, a transport management plan.
Misc:
Existing cafes/restaurant - will be kept as well as providing new restaurant in the Lantern?

Issues for pedestrians using Trenchard Street/car park - Trust will be discussing car parking and access with the Council.

Wider project issues:
Temporary closure – the Trust will be arranging events in alternative venues and has exciting plans which will be announced later.

Delays to new Arena - the two venues are complementary but not dependent on one another. It is in the city’s interest for both to go ahead.

Name change – appreciate a sensitive issue. As part of the fundraising drive the Trust is exploring the possibility of naming rights and this will be debated later this year.

6.5 Key Stakeholder Groups individual written responses (see Appendix L for full written responses)

Bristol Civic Society
The Society strongly supports all aspects of the scheme.
- It is persuaded that the improvements to the main hall outweigh the loss of the Festival of Britain interior.
- It considers that the success of the scheme will depend upon the quality of both the design and its detail and the materials used.

Key comments include:

Internal proposals
It agrees that the additional restaurant space outweighs the harm from demolition of the current staircases. It supports the introduction of a staircase of modern design but has a specific concern re the design of the new spiral staircase, re. restricting patron flow at periods of heavy use. The Society suggests a simple straight flight of stairs set parallel with the back wall of the foyer restaurant, which would obstruct less floor space than a spiral stair and enhance the historic architectural features. (It references the staircase in the New Mariinski Theatre St. Petersburg).

External public realm
Suggests that and that Trenchard Street and Pipe Lane/Colston Street could become a rat run re likely increase in local traffic. It suggests that the scheme must coordinate with the Trenchard Street & Frogmore Street Public Realm Strategy, to enhance the pedestrian experience and consider both the needs of patrons who access the New Foyer and the Hall from Trenchard Street and conflicts between pedestrians and vehicles.

The Society suggests that as part of the planning application there should be a developer’s contribution to enhance the landscape of the public realm at the rear of the Hall. It notes that the removal of large service vehicles from the Hall’s rear entrance will be a major improvement.
It considers more could be made of the Plaza in front of the New Foyer, given the improved public realm connections between the Centre Promenade and the Colston Hall, arising from Metrobus. Suggestions include: a performance space in addition to an outside hospitality facility and a pavement build-out in front of the historic Foyer to prevent coaches parking and blocking the view of the facade from Colston Street. It references the glazed extension to the façade of the Palau del Musica Barcelona and the hospitality area that uses recovered road space. It questions where cycle parking will be located.

**Christmas Steps Arts Quarter**

A representative from the Group’s Planning Scrutiny Group responded saying that the whole concept is excellent and stated his support for the entire design for transforming the two halls, the dressing rooms, the cellars and changing the old entrance colonnade into a restaurant. He had no concerns and adds that this is unusual on a scheme of this complexity.

Re the loss of the 1950s décor he states his full support for the architect’s proposals to replace the hall's décor and layout to meet the requirements of a first class multi-purpose hall of the 21st century.

As a professional performer and an audience member he suggests that the “patchy bad acoustics and dated decor are increasingly preventing Colston Hall for competing with modern halls such as St. David's in Cardiff and Bridgewater Hall in Manchester and that top international performers seldom appear at Colston Hall.

He supports the renovation and retention of Colston Hall's listed historic exterior and highlights that it is essential for the interior to be a working auditorium that moves with the times and demands of ever-progressing stage presentations. He supports the proposed benefits of the proposed adaptable, modern décor such as the acoustic banners that can provide a "dry" acoustic for amplified rock concerts, and be removed for the "lively“ acoustics to suit string orchestras.

As an orchestral performer, he requests that the proposed tiered stage risers toward the rear of the stage should not be too shallow to enable double bassists, harpists, tympani players etc. to sit comfortably with those instruments in front of them.

**Kingsdown Conservation Group**

KCG is generally in favour of the proposals, noting that the venue suffers from inefficient use of space, lack of facilities and poor acoustics.

In advance of the formal application it raises the following points:

- Design of the spiral staircase, from the lower foyer to the Lantern space, needs great care. It must be elegant and not detract from the historic space it is contained within
- Questions the rationale behind the columns as they don’t exist at present and wants to ensure they will not obstruct views!
- Care must be taken to ensure that the enclosure of the colonnade under the lantern is done with a ‘light touch’ as it is an attractive existing feature
- Circulation in the current (new) extension still needs some attention
- Whole stage area needs to be designed to be as flexible and variable as possible to allow all manner of performances, but with the appropriate acoustic dampening / reverberation etc.
6.6 Other specialist key stakeholder responses:

**Bristol Urban Design Forum**
Following a presentation and design review with the Forum on 28 March, a follow up written response was received *(see Appendix M)*

In summary, the Panel considered this to be: “A sensitive and imaginative proposal that will enhance the existing building, both architecturally and functionally and allow it to continue to be an asset to both the life of the City its immediate surroundings’. It added that the team: ‘had addressed the ambitious and complex brief in a sensitive and rigorous manner and that the architectural and functional benefits outweighed the loss of the historic interior’.

Additional comments:
- *Main hall* - the design concept, likened to a ‘ship in a bottle’, has potential to create a space of great architectural quality. It could be developed further such as integrating the gantry structure with the columns.
- *Foyer bar* – supports the reinstatement of the roof-lit space to its original proportions. The proposed spiral stair is appropriate provided a high degree of transparency through the space is maintained and the symmetry of the overall design respected.
- *Externally* - welcomes the use of the Colston Street foyer as a restaurant which would bring back into use a neglected part of the building of considerable architectural quality. Expresses some reservation about the detailed design of the new opening at this is pre-application stage but recognises it would be subject to further development.
- *Roofline* – has no concerns about the changes and array of PVs on the roof
- *Arrangements for delivery and get-in* – suggests working closely with the City Council re treatment of the area around Colston Hall to avoid intrusive traffic engineering measures and find ways to reduce the impact of large vehicles on revitalising the frontage to the foyer.

Highlights the opportunity for the Council to create a more ‘organic connection’ between Colston Hall and St Augustine’s Parade and suggests looking again at opportunities for landscaping the forecourt area and arrangements for cycle parking.

**Educational Access Workshop** *(see Appendix N)*
A presentation and discussion session facilitated by Attitude is Everything took place in Colston Hall on 28 February.

Points raised in discussion include:

**Spaces:**
- Welcome the new band space as lack of such spaces in Bristol

**Lighting & IT:**
- SEN work can require a lot of computer use and lighting needs to accommodate this use.
- *Confirmation that lighting will be in recesses in ceiling panels. Will be flexible to suit different modes.*
- Light levels and heat will affect infrared systems. *May need more controllability or some filtering systems*
Cabling/infrastructure:
• Team exploring accessible control rooms and cable runs to reduce trailing cables and allow flexibility (reference the Roundhouse in Camden)
• Need easily controllable heating for users in education centres as participants can get cold. *Aware that heating & humidity needs careful control as can also affect instruments*
• Need a lot of power sockets and easily accessible switches and controls to reduce trailing leads

Changing Places facility:
• Group all welcomed this addition to the scheme
• Commended having a shower within this facility

Floor surfaces:
• Concern for wheelchair users if slippery and uneven – *will ensure it is as even as possible but floor is original and part of intrinsic character*

Doors:
• Can doors be motorised in Education suite and push buttons mounted on post so more easily approached/operated
• Door closers need to be fully adjustable so opening pressure does not need to be too strong. (cited pulley system in one of wheelchair user’s home)
• Need kick plates to protect doors from wheelchairs

Furniture/stage:
• Request for height adjustable tables and benches
• Query re stage height – looking at movable stage kept low (300mm max) with ramped access when required. Head clearance restricts stage height

Visibility:
• At Roundhouse have signs to explain how ticket sales contribute to education facility

6.7 Statutory Heritage stakeholders (see Appendix O)

The Victorian Society
Following a tour of the building and at a meeting with the team on 24 February The Society submitted a full written response

In summary, the Society recognises the merits of the scheme and wider objectives that it would deliver on, but expressed concerns about elements of the proposed changes to the Lantern Building.

It would like to see the harm caused (phase 1 and phase 2) mitigated as far as is possible. The harm to the historic environment arising from both Phase 1 & 2 is cumulatively high and it strongly feels that the most coherent and intact part of the listed building, which occupies a relatively small part of the site, should be as close to a restoration as is practicable.

*Restoration of the entrance loggia* – It welcomes the removal of the 1900s infill, but considers the glazing in of the arcade to be a particularly harmful change and not compatible with a restoration.
Re-glazing the Lesser Hall Windows – Its support for this would be conditional on it being a scholarly rather than a pastiche of the original fenestration. The simple balustrading that runs along the bottom of the windows should be reintroduced.

Lantern foyer and staircase - At the upper level, reopening this space to its original volume and the possibility of uncovering the polychromatic brickwork are welcomed. They don't like to spiral staircase and advise over an imperial staircase instead.

Treatment of the flank elevation – The tidying up of the first-floor elevation and relocation of the murals is commended. However, the proposed arrangement of a new entrance and projecting picture window was not considered to be successful. New openings should match and it would be preferable for them to be flat topped to signal them as modern, contrasting interventions.

The Twentieth Century Society
Following a tour of the building and at a meeting with the team on 28 February the Society stated that it could not support the proposals and disagreed that radical intervention was required. It would prefer the project’s world-class aspirations to be met elsewhere and not by development of Colston Hall.

The project was subsequently discussed at the March casework committee and a further formal response submitted.

In summary, the Society considers that the current auditorium is of substantial interest for its association with the Festival of Britain and the acoustician Hope Bagenal, and for the quality of the materials used. The lack of alteration means that the auditorium is a set-piece of period design, and of increased significance as it is now the most complete of the few Festival auditoriums nationwide.

The Society feels that no compromise has been made since their initial objections and were concerned that that Options 1 and 2 had been dismissed on the basis that they would ‘fail to secure the long-term sustainable future of Colston Hall’. The scheme "as it stands" would cause substantial harm to a Grade II listed building. The Society urges that the principle of the proposals is fundamentally revised, and a genuinely conservation-led scheme based on upgrade and adaption is developed.

Historic England - awaiting formal response

Online survey

7.1 Responses:
A total of 286 responses were submitted either to the online survey or through hard copy questionnaires which have been uploaded to the survey.

Of those who responded (Note that some selected more than one category) the vast majority at 263 (93%) described themselves as an audience member. The next highest category was 38 (13%) who said they were performers and 22 (8%) who described themselves as ‘other’ including local residents and people working nearby. 9 people said they were educational workshop participants, 8 partners/industry stakeholders and 3 said they work for the Trust.
Q1 How often do you attend events at Colston Hall? 284 responses

Q2 How do you usually travel to Colston Hall? 282 responses

Project Aims:
- update and modernise the current performance spaces to provide the very best audience experience
- attract the highest quality performers
- inspire and support creativity
- provide accessibility for all audiences, performers and staff
- increase environmental and financial sustainability through increased flexible use of the building
Q3 Do you agree/disagree that these aims will successfully transform Colston Hall and help the venue to reach its full potential? 279 responses

Encouragingly 237 people (85%) expressed a level of agreement to this question, with just 22 people saying they disagreed/strongly disagreed.

Main Hall:
The new design involves reconstructing the 1951 interior in order to achieve modern standards of comfort, flexibility and acoustics with a dynamic design that is unique to Colston Hall and Bristol (See boards 5 & 6)

Q4 Do you agree/disagree with the proposed re-design of the Main Hall to enable these changes? 275 responses

In summary 226 out of 275 (over 81%) who answered this question expressed a level of support for the re-design of the Main Hall, with 29 disagreeing.

Proposed improvements (questions 5 to 8):
Please say how important the improvements are to you, from 1-5, with 1 being not important at all and 5 being very important. We are interested in ranking these proposed improvements in terms of importance, and so duplicate answers are not permitted within each specific section e.g. in Question 5 you will not be able to rate both options as 5.
Q5 Main Hall (see board 6) 277 responses

Remodelling of the interior

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<td>5 - very important</td>
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<td>(100)</td>
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Creating ‘accessibility’ for all

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<th>Count</th>
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</thead>
<tbody>
<tr>
<td>Remodelling of the interior, including redesigning the balconies to improve acoustics, sightlines and cooling, and to provide additional leg room and more comfortable seating</td>
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<td>5.7%</td>
<td>(11)</td>
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<td>7.7%</td>
<td>(15)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>11.3%</td>
<td>(22)</td>
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<tr>
<td></td>
<td>4</td>
<td>23.7%</td>
<td>(46)</td>
</tr>
<tr>
<td></td>
<td>5 - very important</td>
<td>51.55%</td>
<td>(100)</td>
</tr>
<tr>
<td>Creating ‘accessibility for all’; improving back stage arrangements to enable easier access arrangements for performers Providing level access from the new foyer enabling audiences and staff to reach public spaces more easily</td>
<td>1 - not important</td>
<td>5.4%</td>
<td>(14)</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>6.9%</td>
<td>(18)</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>21.1%</td>
<td>(55)</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>35.6%</td>
<td>(93)</td>
</tr>
<tr>
<td></td>
<td>5 - very important</td>
<td>31%</td>
<td>(81)</td>
</tr>
</tbody>
</table>

Responses to this question showed over 75% gave highest ratings to remodelling of the Main Hall to improve the customer experience. More than half (100 out of 194) agreed that was ‘very important’ with a further 46 giving it the next highest rating.

Similarly 31%, (81 out of 261) who responded to this question, thought creating accessibility for all was ‘very important’ with a further 93 giving it the next highest rating.
Q6 The Lantern (see board 7) 273 responses

Reinstating historic features

<table>
<thead>
<tr>
<th></th>
<th>1 - not important</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5 - very important</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reinstating historic features such as plasterwork and restoring the original Victorian glazed roof light</td>
<td>10.6% (20)</td>
<td>10.1% (19)</td>
<td>20.7% (39)</td>
<td>27.7% (52)</td>
<td>30.9% (58)</td>
<td>188</td>
</tr>
<tr>
<td>Modifying the Lantern Foyer to provide a new bar area and WCs linked to The Lantern by a new feature staircase and a lift</td>
<td>7.5% (19)</td>
<td>15.9% (40)</td>
<td>24.2% (61)</td>
<td>31% (78)</td>
<td>21.4% (54)</td>
<td>252</td>
</tr>
</tbody>
</table>

With regard to improvements in the Lantern there was a wider spread of views. Nearly a 31% (58 out of 188) thought reinstating the historic features was ‘very important’ with a further 28% giving it the next highest rating making a total of over 58% giving this feature the top two rankings.

Regarding modifying the Lantern foyer 21% (54 out of 252) gave this the highest ranking as ‘very important’ with 78 giving it the next highest ranking, making a total of 53% giving this feature the top two rankings.
Q7 The Cellars (see board 8) 272 responses

**Creating a self-contained suite of new spaces**

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</tr>
<tr>
<td>5 - very important</td>
<td>24% (37)</td>
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**Creating a new flexible cellar performance space**

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<th>Number (in brackets)</th>
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<td>4.8% (9)</td>
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<td>14.9% (19)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>26.2% (36)</td>
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<tr>
<td>4</td>
<td>36.3% (49)</td>
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</tr>
<tr>
<td>5 - very important</td>
<td>17.6% (24)</td>
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</table>

**Providing a new glazed public entrance from the Colston Street exterior plaza**

<table>
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<tr>
<th>Rating</th>
<th>Percentage</th>
<th>Number (in brackets)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - not important</td>
<td>20.1% (49)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>18.4% (45)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>27.5% (67)</td>
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<td>4</td>
<td>19.3% (47)</td>
<td></td>
</tr>
<tr>
<td>5 - very important</td>
<td>14.8% (36)</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>1 - not important</th>
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<th>3</th>
<th>4</th>
<th>5 - very important</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating a self-contained suite of new spaces for music education, to support and extend the work of Bristol Plays Music</td>
<td>5.8% (9)</td>
<td>10.4% (16)</td>
<td>29.9% (46)</td>
<td>29.9% (46)</td>
<td>24% (37)</td>
<td>154</td>
</tr>
<tr>
<td>Creating a new flexible cellar performance space for club nights and more intimate performances as well as for external hire for corporate meetings and events</td>
<td>4.8% (9)</td>
<td>15% (28)</td>
<td>26.2% (49)</td>
<td>36.4% (68)</td>
<td>17.6% (33)</td>
<td>187</td>
</tr>
<tr>
<td>Providing a new glazed public entrance from the Colston Street exterior plaza</td>
<td>20.1% (49)</td>
<td>18.4% (45)</td>
<td>27.5% (67)</td>
<td>19.3% (47)</td>
<td>14.8% (36)</td>
<td>244</td>
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</tbody>
</table>
Views on proposed improvements to the cellars were again widely spread. Creating a self-contained suite of spaces for music education was ranked ‘very important’ by only 24% (37 out of 154) with 29.9% (46 out of 154) ranking this equally 3rd and 4th.

Similarly, just 17.6% (33 out of 187) ranked the proposed new cellar space for club nights as ‘very important’ though a further 36.4% (68) gave it the next highest ranking. Just 14.8% (36 out of 244) thought that creating a new glazed public entrance from Colston Street plaza was ‘very important’, with 19.3% giving it the next highest ranking.

Q8 New restaurant and public realm on Colston Street (see board 9) 275 responses

Repairing and restoring the Byzantine style historic foyer

<table>
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<tr>
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<td>3</td>
<td>15.43%</td>
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<tr>
<td>4</td>
<td>28.72%</td>
</tr>
<tr>
<td>5 - very important</td>
<td>36.17%</td>
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</table>

Converting the ground floor entrance area and enlivening the Colston Street façade

<table>
<thead>
<tr>
<th>Importance Level</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
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<td>13.37%</td>
</tr>
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<td>18.60%</td>
</tr>
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<td>3</td>
<td>24.42%</td>
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<tr>
<td>4</td>
<td>31.98%</td>
</tr>
<tr>
<td>5 - very important</td>
<td>11.63%</td>
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</table>

Improving the public realm on Colston Street

<table>
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<tr>
<th>Importance Level</th>
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<tbody>
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<td>1 - not important</td>
<td>11.54%</td>
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<tr>
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<td>20.09%</td>
</tr>
<tr>
<td>3</td>
<td>33.33%</td>
</tr>
<tr>
<td>4</td>
<td>20.94%</td>
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<td>5 - very important</td>
<td>14.10%</td>
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<td></td>
<td>1 – not important</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Repairing and restoring the Byzantine</td>
<td>9.6% (18)</td>
</tr>
<tr>
<td>style historic foyer to reveal the</td>
<td></td>
</tr>
<tr>
<td>original Victorian brick and stone</td>
<td></td>
</tr>
<tr>
<td>finishes to the arches and columns</td>
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</tr>
<tr>
<td>Converting the ground floor entrance</td>
<td>13.4% (23)</td>
</tr>
<tr>
<td>area and enlivening the Colston Street</td>
<td></td>
</tr>
<tr>
<td>façade with a new restaurant set into</td>
<td></td>
</tr>
<tr>
<td>the historic colonnade</td>
<td></td>
</tr>
<tr>
<td>Improving the public realm on Colston</td>
<td>11.5% (27)</td>
</tr>
<tr>
<td>Street with new outdoor seating in the</td>
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<tr>
<td>plaza</td>
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</table>

Repairing and restoring the historic foyer was the most popular of the three proposed improvements with 36.2% (68 out of 188) giving it the highest ranking and a further 28.7% (54) giving it the next highest ranking.

Only 11.6% (20 out of 172) thought that proposals to convert the ground floor entrance area and new restaurant in the colonnade was ‘very important’ though a further 32% (55) gave it the next highest ranking.

Only 14.1% (33 out of 234) thought improving the public realm on Colston Street was ‘very important' with 33.3% (33 out of 234) giving it a middle ranking.

Q9 Do you consider the overall proposals have fully taken into account the accessibility needs of performers, audiences and staff? (see board 10)? 276 responses

Nearly three quarters of respondees agreed that the proposals will consider the accessibility needs of performers, audiences and staff.
Q10 Do you consider the transformation of Colston Hall will make a positive contribution to Bristol and its cultural offer, and encourage more people to attend events? 276 responses

Over 80% agreed that the transformation project will make a positive contribution to the city and its cultural offer.

Q11. Do you have any further comments or suggestions about these proposals or other ways of improving Colston Hall? 209 responses

It was appreciated that proposals are being brought forward with the aim of making the building more accessible and environmentally friendly, whilst also retaining and celebrating elements of its Victorian character and Bristol's maritime heritage. Individuals, audience members and performers, expressed a variety of opinions as to how this can best be brought about and made useful suggestions as well as querying some of the design ideas. There were also some concerns regarding project costs and likely timescales.

The Main Hall (18):
Seen as the key attraction and central focus of the building, there were mixed views regarding design proposals for changes to the interior of the Main Hall. Whilst some individuals supported changes and a number of individuals liked the design concept of echoing maritime motifs of ships/masts etc., there were others who expressed disappointment at designs or queried if design changes went far enough. It was suggested that as this is the biggest concert hall in the South West, there should be more luxury and “wow factor” to designs.

Issues/concerns raised included:
- Seating/balconies – this topic attracted the majority of comments primarily relating to seating arrangements, concerns regarding no provision of stalls gangways, as well as personal comfort and the need to provide a more relaxed and enjoyable experience for everyone no matter where in the main auditorium they are seated.
Whilst some people felt happy with the current seating arrangements others suggested that in some areas the seating feels cramped and uncomfortable, and seating will need to be greatly improved in all performance venues - increased quality, comfort and spacing. It was hoped that the new seats in the main hall would be large and offer sufficient leg room.

There was concern that the stalls seating in the main hall without aisles could be problematic for people with reduced mobility, as well as generally with regards to safety in the event of an emergency. NB This concern is summarised in more detail later in this section.

Narrow seating to the sides looks compromised and uncomfortable.

Proposed columns will obscure views.

It was suggested that most of the seats in the Colston Hall and The Lantern need to be raked with specific areas for wheelchair users and those accompanying them/short individuals feel discriminated against as cannot see over the heads of taller people.

Shoe box halls were designed to seat the poorer people at the back and really have no place today. Getting everyone nearer the stage should be a main aim of the proposed redesign/query whether the new balconies will be further from the stage than the existing balconies.

There was support for standing or partial standing for some music concerts. One person suggested that, as someone with chronic back pain, providing seating in the ‘standing’ area enables them to feel a part of the main experience, whilst also having the ability to rest occasionally.

Some people had concerns whether proposed balconies and seating would compromise views and that acoustics would not be improved.

A number of people suggested that the seats in the side balconies should be slanted in the direction of the stage, as currently. If, as shown, they are designed facing across the hall to balconies opposite/at 90-degree angle to the stage it means to watch the performance the person would have to twist their necks to watch the stage. This is especially important for older people, people with arthritis etc.

Smaller balconies would be an improvement.

One individual pondered whether designs are bold/radical enough to secure the sort of 500 seat expansion that is required.

• Removal of gangways/aisles
  o There were concerns regarding the removal of stalls gangways – from accessibility/safety point of view as well as comfort. It was suggested that Colston Hall caters for all ages and abilities and thus as many gangways as possible are necessary to facilitate rapid exit in a general emergency/personal indisposition. Also those with claustrophobia might feel hemmed in and often prefer to book seats next to an aisle.

Suggestions/comments misc:
• Support flexibility of design for the main hall/plans take into account the need for a larger stage at times/flexible enough to accommodate a wide range of performance types/needs to be more space on-stage to accommodate large choirs.
• Two individuals, members of choirs, showed concern at the apparent reduction of choir seats on stage. It was suggested that upwards of 180 seats is required on stage in addition to room for a full symphony orchestra. The actual existing Colston Hall choir seats were also seen as quite small.
• The lack of capacity in the main hall is a serious limitation in attracting major acts to the venue.
• At some events in the past I have been aware of a tension for the desire of some of the audience to get up and dance for others to stay sitting. The new plans do nothing to address this as far as I can see.
• Stage is too high in relation to the stalls - hopefully this can be addressed

The Lantern (14):
Overall, proposed improvements to the Lantern were welcomed. Plans were seen as “exciting”/“reflect the heritage of the venue”, and it was suggested would support the needs of both audience and performers.

Issues/concerns raised included:
• There was some concern regarding the design of the spiral staircase. Three individuals commented regarding potential issues with congestion on the staircase; one person suggested that it might be better to allow audiences to exit through the old colonnade entrance and another that circulation is already a problem in the new foyer with bottle-necks, and it might be better to consider enlarging the main landing space which links the bar to the concert hall. Four individuals were not overly impressed with the design of the new staircase, it “felt out of place”/“against the style of the rest of the building.” Another person suggested that the spiral staircase in the National Theatre should be used as a reference point.

• Two people suggested that opening the windows in the Lantern would allow for more light and provide less of a ‘subterranean feel’ the venue. One of those commenting suggested that perhaps glazing could be restored on both sides of The Lantern to allow natural light and perhaps have feature glazing/stained glass. However, one resident living directly opposite the back of the main hall has concerns about plans to open up the bricked-up windows at the back of the main hall, feeling this was unnecessary and would affect the privacy of the people who live in the upper floors in Trenchard Street.

• One person stated that they did not like the proposed new bar area.

Suggestions/comments misc:
• Maybe commission a couple more of the classical reliefs to sit alongside those moved from the frontage to the side of the building.
• Consider returning The Lantern back to the design of when it was the "little Theatre" with the outside steps entrance back in use and raked seating in most, not just half, the area.

Backstage (8):
There was appreciation for proposals to improve the backstage area – it was suggested improvement was much needed. People commented that currently it is very cramped, and there should be improvements in terms of facilities, space, toilets and generally made a more attractive environment for performers.

Issues/concerns raised included:
• Inadequate toilet facilities – particularly ladies’ toilets/Need sufficient toilets to deal with potentially a large number of people (e.g. a full orchestra and a
choir) wanting to use them in a short space of time (e.g. an interval or a rehearsal break).

- Disabled access is essential back-stage for all performers.
- There needs to be a secure (lockable) space for perhaps 250 performers to leave coats, bags, instrument cases etc. during a performance.
- Need for gender-segregated changing areas.
- Make the get in for visiting acts easier.
- Improve parking at rear for gig lorries and tour buses.

Cellars (6):
Three people felt that options to improve and make more of the cellars area was positive, with one person in particular mentioning their support for the potential to use the cellars as educational spaces. Two individuals, both having formerly performed at the venue, suggested the space could better be used as additional backstage changing and refreshment facilities, as current backstage area is cramped and inadequate especially when large groups e.g. choirs/orchestras perform.

Suggestions/comments misc:
- Hire of cellar venue - If it would need hiring for a separate fee, that would be completely unviable financially for an amateur choir.

Accessibility (12)
There were general reminders that consideration should be given to individuals with mobility and other issues, and overall the feeling that the proposals would take into account access issues. This is an important issue, and more considered feedback from the main disability groups has been included elsewhere in this report,

Other comments included:
- The needs of wheelchair users must be taken into account as they will need plenty of space to manoeuvre and not have views of the stage blocked by safety rails.
- In the auditorium downstairs, wheelchair users need a safe, spacious area separated from the audience with good views of the entire stage even if there are large speakers at side of the stage. It was suggested that the Bristol Hippodrome has successfully addressed this.
- Accessibility is not just about physical design e.g. it is a palaver to access hearing loops and all staff need to be trained in how they work - current system often doesn't work.
- Walkways connecting the lifts to the main hall upstairs - should not have clear glass sides as would be a concern for people with a fear of heights.
- Concerns regarding stalls seating in the Main Hall - seems to be very long rows without aisles which would be very problematic for people with reduced mobility, elderly, seating latecomers and generally for safety in the event of an emergency.
- An individual working at Colston Hall suggested that accessibility to seats is very important - it must be clear to customers as to where to go (especially for latecomers).
- Important that there is level access to the front of stalls (appreciate this will be below stage level.)
- Issue with no disabled parking around the Hall. The car park has removed disabled bays for electric vehicle charging - great to have level access internally but if disabled people cannot get to the venue that is academic.
• Need facilities which allow disabled individuals and their families to sit together/will I still have to look at the back of my partner’s head as he sits in his wheelchair in front of me?
• Sceptical about this project before reading the boards but have been impressed by the drive to improve accessibility. Please do not compromise on achieving it!
• Can wayfinding be improved inside the building?

Acoustics (13)
Event attendees and performers all suggested that getting the acoustics right is key and that currently there is a need to improve the sound quality/PA which seems to be inferior to other concert halls such as Birmingham Symphony Hall. There is support for changing the design of the interior as part of efforts to improve the acoustic qualities, particularly for orchestral concerts.

Other comments included:
• The shoe box design is uninspiring. May improve acoustics but looks dated - not as visually attractive as current format and is out of touch with contemporary design e.g. new Hamburg Hall/Although sad to see the "Festival of Britain" interior go, the acoustic issues are best removed with the new design.
• It appears that the new balconies will be further from the stage than the existing balcony/serious issue in that people at the back are too far away.
• Need to ensure that a high-quality hearing loop system is installed throughout all venues.
• Publicise the improvements in acoustics in the Lantern.

Heating/air conditioning (4)
• It was suggested by event attendees that the building would benefit from improvements to the heating in the main hall in the winter and most especially with provision of air conditioning in the summer. It was also stressed how important it would be to ensure that any air conditioning system is not intrusive when quiet music is playing.
• A resident living behind the venue suggested that any new air conditioning systems should be sound tested so that any associated noise is not intrusive particularly overnight, and they mentioned a current noise issue with a fan in the building.

Toilets (5)
Need to provide more toilets generally and specifically more female WCs to avoid queueing particularly in the intervals. WCs need to be clearly signposted and preferably with some on each floor.

Miscellaneous comments
  o Put in more bike racks on the front.
  o Hope the new interior retains some of the original features such as the beautiful large lights and it has some character. It would be great to have something that reflects Bristol within the design.
  o I think that the plans are excellent - they reflect the heritage of the venue, the needs of the audience and performers and at the same time seek to extend the reach of the venue by enhancing the Lantern space and developing the cellars.
o Something needs to be done to help access to the parking opposite. It is slow to enter and the entrance is narrow and dark. Traffic gets jammed in the surrounding streets/there could be a tunnel to cross the road safely or a bridge from the car park into the venue. You could consider extending park and ride at Long Ashton etc. with regular concert buses.

Non-planning related concerns/comments:

Project costs/timescale
Given the current economic climate, some individuals expressed concerns regarding the amount of money being spent on the project. Others were worried about the likely impact of the Colston Hall being closed during redevelopment.

The amount proposed seemed considerable in the light of proposed improvements/work to be undertaken. It was also queried whether this was acceptable, given that Bristol City Council is cutting funding for other services. This should not be a priority for funding, and the Colston Hall should self-fund itself. Would the significant amount required be better spent on creating a larger capacity facility like the proposed "Arena" which would then lead to truly world-class artists being attracted to perform in Bristol.

With the Main Hall out of action when improvements are being made, quite possibly almost two years - and without the Bristol Arena in the foreseeable future, other venues for shows in Bristol are limited. Pity about how long Colston will be closed - nowhere else in Bristol for large classical orchestras. However, one person suggested closure could provide new opportunities - use the closure period to take theatre to spaces that engage with new audiences. Those already served have a reason to make the journey so this is a fleeting opportunity to reach those who don't know what they are missing.

Performance/events
• I hope that these exciting infrastructure proposals will be matched by equally exciting performance programmes. I also hope that Colston Hall will continue to support local performers in the foyer space etc.
• Consider the variety of ways a customer's evening can be enhanced. Increase their time and spend at the venue. Offer premium options at a cost.
• A new ticketing system needs to be looked at especially if there is to be a third venue. All too often the system crashes when popular bands go on sale.
• If there is an archive of posters from historic performances these should be on display around the public areas rather than hidden away collecting dust and never seen.
• Keep prices low - pensioners & low-waged will be/feel excluded if you do not!/make this a shared not exclusive cultural space.
• Reduce cost of room hire for local charities for event use.

Consultation/survey
There was some criticism of the online survey with regards to options provided and functionality. Although it is difficult to cover all permutations/options it is noted that perhaps instructions could have been clearer (e.g. reference to tick one box only on some questions)
• Question about frequency of visits goes from weekly to 3-6 monthly with nothing in between?/ Odd questionnaire as the option for visiting frequency is weekly or three monthly. I visit 12 times a year.
• Tick boxes are not working properly one cannot tick two box fives!/ wanted to mark more of the options as very important but I only seem to be able to select one of each number.
• Survey monkey surveys are always too simplistic and inadequate and do not return your comments for your records. Cannot qualify any preference selections either.
• I was invited to a forum there for disabled users only, why was there NO mention of disabled people anywhere in the above?

Change of name (see Appendix P)
Following recent reports in the media, and a sustained campaign, there has been considerable publicity regarding the name of Colston Hall, and this has led to increased public interest in the project. A number of people (104) made specific reference to their concerns regarding the venue being called Colston Hall, “a name associated with the slave trade”, and there was the suggestion that if the venue is to be upgraded then perhaps a name change could also be considered.

In a press statement issued on 20 February, Louise Mitchell, Chief Executive of the Trust, said: “We were clear right from the start of our campaign to raise funding to transform the Hall, that we had listened to peoples’ concerns regarding negative associations with Edward Colston and that we would be reviewing the name as part of our redevelopment.”

A further statement was made on 26 April confirming that the name of Colston Hall will change when the new Hall opens in 2020.

Key issues raised and team responses

8.1 Summary of issues
There was generally a lot of consensus about the feedback; particularly strong support for the principle of the transformation and the improvements this would bring in terms of attracting quality performers and acts, the experience of both audiences and players as well as access and the back stage/get in arrangements.

There was also generally support for the overall design in the main hall and resulting improvements in comfort, flexibility and acoustics though some people had questions particularly around the details of seating and balconies.

Regarding concerns or issues; there were some significant concerns about the project mainly from the heritage bodies in relation to the redesign of the main hall and loss of the 1950s interior and the elements of the redesign of the lantern and foyer.

There were also some differing views generally around the detailed design of the lantern and foyer space and aspects of the public realm covering both the design of piazza area and the wider surroundings.

Although not a material planning consideration the overriding issue of public concern, which gained momentum during the consultation, was around the name of Colston
Hall. Since the consultation closed the Trust has announced that the name will be changed as part of the transformation.

Below is a summary of issues raised by consultees and considered responses from the project team which have been split into three sections:

- Users, local community and amenity groups and wider public
- Equality and access groups
- Statutory heritage groups

### 8.2 Users of Colston Hall, local community and amenity groups and wider public:

<table>
<thead>
<tr>
<th>Issue/comment</th>
<th>Team response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Hall Seating/balconies</td>
<td></td>
</tr>
<tr>
<td>No aisles/gangways in main auditorium stalls seating raises concerns about</td>
<td>Gangways will be provided in the auditorium in accordance with fire and accessibility regulations. There are fewer gangways than in the existing auditorium in order to increase the seat width and legroom whilst maintaining a viable capacity. The increased legroom will make seats easier to access than the existing arrangement and compensate for the increased row length. This is permissible under fire regulations. The proposed stalls gangways have now been moved in-board of the side walls to increase the number of seats at row ends compared to plans shown during the consultation. Some seats will have additional width and legroom and be particularly suitable for people needing extra space.</td>
</tr>
<tr>
<td>- Safety evacuation</td>
<td></td>
</tr>
<tr>
<td>- Disabled/elderly access</td>
<td></td>
</tr>
<tr>
<td>- Latecomers</td>
<td></td>
</tr>
<tr>
<td>New seating/balcony arrangement means audience is further from the stage with a resultant impact on views/acoustics</td>
<td>The new auditorium design delivers improved acoustics and sightlines as explained in the Design and Access Statement. The new design is how a new concert hall would be built today given the same programmatic, capacity, dimensional and volumetric constraints.</td>
</tr>
<tr>
<td>Side balconies – concern regarding views if seats face each other and are not slanted towards stage</td>
<td>The proposed side balcony seats have now been rotated to face towards the stage at the same angle as the existing side balconies. The new side balconies offer an increased number of front row seats that will have better sight lines the existing 3-4 row deep side balconies.</td>
</tr>
<tr>
<td>Concern columns might obstruct views</td>
<td>The columns have now been placed to avoid interruption to sight lines.</td>
</tr>
<tr>
<td><strong>Main Hall - stage</strong></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Need adequate seating/space for large choirs</td>
<td>The proposed fixed choir seating has been increased in capacity to over 140 and choirs up to 200 can be hosted by using the upstage orchestral risers. The stage can also be extended using the forestage lifts/extensions to accommodate large orchestras and choirs. Full details are included within the Design and Access Statement.</td>
</tr>
<tr>
<td>Stage area should be as flexible and variable as possible to allow all manner of performances with appropriate acoustic dampening/reverberation</td>
<td>The stage can be tiered for orchestras or flat for other events. The orchestra risers retract into the stage floor to save on storage. The stage can be extended to as much as 13m deep. The over-stage canopy and stage roof will be reconstructed to modern standards of safe accessibility, flexibility and rigging loads. Much work has been done on variable room acoustics. Full details are included within the Design and Access Statement.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Main Hall design</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salvage some of 1950s interior e.g. panelling and lights to use in other areas</td>
<td>It is proposed to salvage and reuse Hall 1 light fixtures and much of the panelling. Details are included within the Design and Access Statement.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Main Hall - other</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Air con should not be audible/noisy</td>
<td>This is a key design driver.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>The Lantern</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiral staircase design could create safety issues regarding congestion/ bottle-necks on the stairs also design detracts from historic surroundings</td>
<td>The proposals now show a more subservient and compact dogleg staircase of increased width.</td>
</tr>
<tr>
<td>Enclosure of the colonnade needs a ‘light touch’ as already an attractive feature</td>
<td>The detail design drawings included within this planning application indicate a glazing system with very little supporting structure.</td>
</tr>
<tr>
<td>Need to manage noise breakout from restaurant/bar</td>
<td>Acoustic absorption will be provided within the restaurant to limit noise levels as recommended by the project acoustician.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Backstage</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Inadequate toilet facilities, especially female</td>
<td>An additional 4 unisex WCs are provided in the refurbished backstage area.</td>
</tr>
<tr>
<td>Need for better disabled access backstage and on/off stage</td>
<td>This is a key design driver. There will be a new backstage lift, level access stage door, level access to the stages, 2 stage level accessible dressing and accessible WC/shower facilities at both levels of dressing rooms.</td>
</tr>
<tr>
<td>Need sufficient secure storage for performer belongings, particularly when large choir/orchestras performing</td>
<td>The enlarged performer changing areas have increased space for lockers.</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Need improved parking at rear for gig lorries/tour buses</td>
<td>No changes are proposed to parking at the rear as part of this application.</td>
</tr>
</tbody>
</table>

**Accessibility - generally**

- Auditorium:
  - Need a safe, spacious area separated from general audience with good views of the stage.
  - Need level access to the front of stalls
  - Need to enable disabled and companions to sit together without obstructed views

  Wheelchair and companion seating will be provided on the stalls cross aisle which will be level with the main foyer, stage, WCs and emergency exits. Further wheelchair and companion seating spaces will be provided on both balconies and in the choir stalls. Seating in these locations will be removable in different flexible combinations to cater for groups and carers. Management may provide a further platform within the standing area on an event-by-event basis.

  The front stalls seating is removable to allow for a standing area. Due to floor levels created to ensure improved access between front of house and back stage, and ensuring adequate sightlines, the standing area will be 1m below the hall entrance level (cross aisle level where wheelchair spaces are located). A portable platform lift can be used to provide access to the Hall 1 standing area, however, admission of wheelchair users to Hall 1 standing area will be at the discretion of the management on an event-by-event basis.

  Flexible dedicated wheelchair seating locations are provided in various different locations offering different experiences of the performance in common with the other audience seating. The proposed cross-aisle seating location is at stage level and has excellent sightlines over the lowered seating in front and is within the primary acoustical volume of the new hall.

- Internal doors should be electrically operated to aid wheelchair users

  Internal doors leading to the SEND music studio suite are motorised. Other doors will meet national and local standards for ease of operation. Doors to auditoria will be held open to assist audience ingress and egress.
<table>
<thead>
<tr>
<th><strong>Need a high quality hearing loop and staff trained to set up/operate</strong></th>
<th>The auditoria will have installed assisted listening systems. Hearing loops will be provided by BMT at other customer interface locations.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Need better pedestrian/disabled access especially from Trenchard Street and car park</strong></td>
<td>Improvement of the pedestrian crossings on Trenchard Street and Pipe Lane is included in the proposals. See Transport Statement for further details.</td>
</tr>
<tr>
<td><strong>Need some disabled parking nearby</strong></td>
<td>There are no changes planned to the existing nearby disabled parking within this project. Outside project remit.</td>
</tr>
<tr>
<td><strong>Public realm</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Need to coordinate with Trenchard Street/Frogmore Street public realm strategy to help avoid conflicts between pedestrians and vehicles</strong></td>
<td>Improvement of the pedestrian crossings on Trenchard Street and Pipe Lane is included in the proposals. See Transport Plan for further details.</td>
</tr>
<tr>
<td><strong>Liaison with BCC highways re delivery/get-in vehicles to avoid need for intrusive traffic engineering measures</strong></td>
<td>No intrusive traffic engineering measures are proposed. See Transport Plan for further details.</td>
</tr>
<tr>
<td><strong>Make more of the piazza/forecourt, including performance space, hospitality facility and landscaping, to improve public realm connections between Colston Hall and St Augustine’s Parade</strong></td>
<td>Improvements to the piazza are outside remit of this project. Piazza was completed in 2009 as part of phase 1 of the Colston Hall development.</td>
</tr>
<tr>
<td><strong>Create pavement build out in front of historic foyer to prevent coach parking blocking view of façade from Colston street</strong></td>
<td>This was included in the feasibility stage proposals but was not acceptable to BCC highways because of need to retain two-way traffic on Colston Street with bus stops and flexible loading bays to serve the Colston Hall. See Transport Statement for further details.</td>
</tr>
<tr>
<td><strong>Provide more cycle racks at front of building</strong></td>
<td>See Transport Statement for further details.</td>
</tr>
<tr>
<td><strong>Funding/project</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Concern re potential overrun of budget given listed building</strong></td>
<td>Project is within budget at planning application stage.</td>
</tr>
<tr>
<td><strong>Concern re impact of Arena on Council funding given associated delays/rising costs</strong></td>
<td>Project is within budget at planning application stage.</td>
</tr>
<tr>
<td><strong>Need to address concerns about the Colston name</strong></td>
<td>This has been addressed by BMT.</td>
</tr>
<tr>
<td><strong>Miscellaneous</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Need for more WCs, on each floor, and well signposted.</strong></td>
<td>Existing WCs will be refurbished and additional provision is included at each level.</td>
</tr>
<tr>
<td><strong>Overhaul ticketing system as crashes when popular events</strong></td>
<td>Not relevant to planning application.</td>
</tr>
</tbody>
</table>
8.3 Equality and access groups:
The following key points were raised during the Access Groups meeting and the meeting with Para Orchestra.

<table>
<thead>
<tr>
<th>Issue/comment</th>
<th>Team response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Seating</strong></td>
<td></td>
</tr>
<tr>
<td>Number and location of wheelchair spaces in main hall</td>
<td>Total of 18 spaces which equates to 1% compared with 13 at present. Located mid-way back in stalls, elevated at crossover; at the new lower and upper balconies. Also in choir area for choir members or audience.</td>
</tr>
<tr>
<td>Need to prevent those standing blocking views of wheelchair users</td>
<td>Balcony spaces are at front. Stalls wheelchair spaces are on the crossover. Rock concerts – spectators at front are in pit 1m below. For seated classical concerts BMT may need to manage any people standing to avoid obstructing views.</td>
</tr>
<tr>
<td>Ensure companion seating is adjacent and not behind wheelchair user</td>
<td>Design of wheelchair spaces will be flexible with at least 1 companion seat adjacent. Also provision made for groups of wheelchair users to sit together and/or further companion seats – flexible seating.</td>
</tr>
<tr>
<td><strong>Stage</strong></td>
<td></td>
</tr>
<tr>
<td>Need level access for performers to the stage and safeguards to prevent them falling off the stage</td>
<td>Level access provided for performers. For audience members going on stage will be from the crossover wheelchair zone and outer circulation area. Level access to Lantern stage from ambulatory area. Safeguards will be provided on a performance by performance basis.</td>
</tr>
<tr>
<td><strong>Sightlines/interpretation</strong></td>
<td></td>
</tr>
<tr>
<td>Consider needs of deaf audience members re lighting/sightlines between stage and signers</td>
<td>Assisted listening systems will be installed in all auditoria. Sightlines will be better than in the existing hall.</td>
</tr>
<tr>
<td>Consider electronic tablets for BSL signing</td>
<td>Tablets under consideration for text but signing may not be suitable due to adjustment of focus between screen and stage.</td>
</tr>
<tr>
<td>For spoken word performances also need good sightlines and captioning</td>
<td>Sightlines will be better than in the existing hall. Captioning may be provided on performance by performance basis.</td>
</tr>
<tr>
<td><strong>Facilities/amenities</strong></td>
<td></td>
</tr>
<tr>
<td>Provision of accessible changing facilities and a hoist in these areas</td>
<td>There will be a Changing Places facility in the building. Also accessible WC, shower and changing facilities backstage.</td>
</tr>
<tr>
<td>Suggest area of respite (e.g. for those with autism) during busy interval period. Area could include a relay facility</td>
<td>Building restricts new space that can be made available but this forms part of current management plan. A show relay is also being investigated.</td>
</tr>
<tr>
<td><strong>What about broadcasting and recording concerts</strong></td>
<td>Team has consultants on board to investigate all aspects of acoustics, infrastructure to enable relay and cabling etc. Also broadcast requirements can be met through the PA</td>
</tr>
<tr>
<td><strong>Scope for breakout space in Education Suite for performers to lie down</strong></td>
<td>A first aid room is provided in the foyer building. Quiet rooms can be established in one of many ancillary spaces on an event-by-event basis.</td>
</tr>
<tr>
<td><strong>Internal doors to be electronic wherever possible, including in new education spaces. Where not possible make them operable with one hand</strong></td>
<td>Internal doors leading to the SEND music studio suite are motorised. Other doors will meet national and local standards for ease of operation. Doors to auditoria will be held open to assist audience ingress and egress.</td>
</tr>
<tr>
<td><strong>Ensure lighting and ventilation in practice rooms and education spaces is controllable</strong></td>
<td>The lighting and ventilation systems are mechanically regulated with local overrides</td>
</tr>
<tr>
<td><strong>Include a fully accessible food preparation area backstage</strong></td>
<td>Touring kitchen is to be provided in green room area. Height adjustable work surfaces, power sockets and facilities will be included</td>
</tr>
</tbody>
</table>

**Wayfinding**

| **Type of signage** | Will follow good practice in terms of Sign Design Guide as detailed design progresses. Discussed use of braille in toilet and dressing room areas – but that less effective in corridors. |
| **Scope for seating/resting on routes through the building and backstage** | There is space for loose seating. |
| **Need colour contrast on top and bottom of stairs** | This is a building regulations requirement. |

**Other**

| **Scope for relaxed performances to meet needs of those who need noisy equipment with them** | Such performances will be provided BMT also looking at an involuntary noise policy |
| **Route from Trenchard Street and car park isn’t good enough. Ramp is dangerous** | Outside project remit to amend ramp. Improvements are proposed to Trenchard Street crossing – please refer to travel plan |
| **Insufficient disabled spaces in Trenchard Street car park** | MSCP is outside project remit. |
| **Would be interested to see plans in tactile form** | Access consultant is looking into this. |
| **Scope for improved access for staff (as well as performers/audiences) to enable job opportunities for disabled people** | Improved access for all is being considered including for staff and volunteers |
**8.4 Statutory Heritage Groups**

<table>
<thead>
<tr>
<th>Issue / Comments</th>
<th>Team response</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Twentieth Century Society</strong></td>
<td></td>
</tr>
<tr>
<td>Current auditorium is of significant interest (Festival of Britain/Hope Bagenal acoustician) and the quality of materials used.</td>
<td>This significance is acknowledged in the Heritage Statement. The Heritage Statement also examines Bristol’s wider role in the Festival as part of research into the auditorium and the specific role of Colston Hall itself (see p. 29 of the HS).</td>
</tr>
<tr>
<td>The current auditorium is a set piece of period design</td>
<td>This is acknowledged in the Heritage Statement. However, the main hall has many practical, comfort and acoustical shortcomings as researched and explained in the Options Appraisal, Design and Access Statement and the Acoustical Evidence Statement.</td>
</tr>
<tr>
<td>Concerned that no compromise had been illustrated in relation to a conservation led approach</td>
<td>A compromise in relation to the 1951 Main Hall has been included within the proposals in response to the consultation as some features are proposed for retention e.g. wall paneling, light fixtures and the organ screen. Please see the Heritage Asset Audit and Design and Access Statement.</td>
</tr>
<tr>
<td>Request that proposals are fundamentally revised</td>
<td>The proposals seek to secure the long-term sustainability of the Colston Hall and provide Bristol with a concert hall to rival the best UK and international comparators. The existing main hall is not in this league, as explained in the Design and Access Statement and the Acoustical Evidence Statement. The 2013 Options Appraisal considered an option to retain and refurbish the main hall, but this did not achieve the city’s long-held aspirations for a concert hall of very high quality.</td>
</tr>
<tr>
<td>Suggest (again) a conservation led scheme be developed</td>
<td>See above</td>
</tr>
<tr>
<td><strong>The Victorian Society</strong></td>
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<tr>
<td>Concern that future thought for the use of the Lantern Room has not been sufficiently provide/explained</td>
<td>The Lantern venue will become a highly adaptable and valuable room for music and other income generating events as described in the Design and Access Statement. BMT has prepared a detailed business case and the proposals reflect the Facility Requirements adopted by BMT and BCC.</td>
</tr>
<tr>
<td>The harm caused from phase 1 &amp; 2 is cumulatively high (demolition of Colston House). Given the loss of the existing listed building (Colston House) great emphasis is placed on restoring as much of the listed building as possible. Restoration in this instance being the capability to return a historic building to a particular point in time, so it can be experienced as it was originally designed.</td>
<td>Colston House was not a listed building. Planning and Conservation Area consent for Phase 1 was granted in 2006 with Phase 2 in mind. Before Phase 1, the current Lantern venue space was the Colston Hall's only bar. The 2009 foyer building now contains the Colston Hall's bars, foyers, and principal circulation, including sizable lifts. The foyer enables use of the Lantern venue for music and other events and it also enables reinstatement of the Lantern venue to its original proportions by providing an alternative means escape so that the intrusive 1900 escape staircase can be removed. Where the original Victorian architecture survives, it will be preserved and revealed. The proposals include the rediscovery of the colonnade and restoration of the Lantern ambulatory and Lantern venue to their original proportions and purpose.</td>
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<td>Concern over the glazing of the Entrance Loggia. Considers this proposal is not a restoration in the true sense. Loggia’s are fundamentally enclosed on one side - given this contributes to the main façade this is of high significance.</td>
<td>8. The colonnade glazing provides an attractive active frontage and a year-round indoor space protected from vehicle movement on Colston Street. The ground floor of the historic main entrance needs to be stitched back into the wider complex (see p. 1 Executive Summary of HS). The proposals also offer considerable benefits to the heritage asset, especially removing the infills to the first floor windows above the former main entrance (see p. 48 of the HS).</td>
</tr>
<tr>
<td>Enclosing the Loggia would change the perceived depth of field which has repercussions for the overall depth and 3-dimensionality the façade provides. The original design intended for the GF &amp; FF to be read differently. Glazing the GF would therefore make the two floors read the same. This proposal is considered to be a harmful change.</td>
<td>The proposed colonnade glazing differs greatly in detail and is more deeply recessed compared to the reinstated windows above. The original architectural concept of the facade will remain clearly legible.</td>
</tr>
<tr>
<td>Suggestions to reinstate the original windows fronting the Loggia with cross hatch railings - A readymade outdoor seating area</td>
<td>Outdoor seating in the colonnade area would not be attractive owing to vehicle movement on Colston Street.</td>
</tr>
<tr>
<td>Conditional support to reglaze the Lesser Hall Windows - however this should be scholarly, not pastiche (use of historical evidence advised). Potential to reintroduce the simple balustrading that runs along the bottom of the windows should also be introduced.</td>
<td>Close examination of historic photos suggests that early first floor windows were metal framed with pivoting opening lights. The proposal is to reinstate new metal frame windows to match this slenderness, including a wider transom beneath the arched top light. There will be no opening lights for acoustic reasons. The lost balusters were terracotta with an intricate design and it is not proposed to reinstate these.</td>
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<tr>
<td>On the reopening of the upper level (lantern foyer and staircase) priority should be given to uncovering polychromatic brickwork.</td>
<td>It is intended to uncover the internal polychrome brickwork. However, recent samples have revealed heavy soot deposits beneath the paint layers. Further investigations are planned for the next project stage.</td>
</tr>
<tr>
<td>The spiral staircase does not really relate to the space. The staircase will be a significant part of the space.</td>
<td>The staircase proposals have been revised to a more compact and subservient design.</td>
</tr>
<tr>
<td>Suggestion to use an imperial staircase. Further suggestion that the mezzanine floor could play the role of half landing. Then the twinned flights could land at the original first floor points.</td>
<td>The need to replicate anything akin to the original grand staircase is not warranted by the intended pattern of usage. However, options considered and rejected included a more modest form of &quot;imperial staircase&quot; but this was not pursued because it yielded too little space for the proposed bar dedicated to the Lantern venue.</td>
</tr>
<tr>
<td>Considers the South facing elevation could be open to significant alteration. New openings should match and should, if possible, be flat topped to signal them as modern, contrasting interventions.</td>
<td>Design proposals for the South façade have been amended with a modern flat top ‘shop front’ for the new restaurant and expression of the patchwork of previous alterations.</td>
</tr>
<tr>
<td>Suggestion that a less harmful alternative to glazing would be a small extension on the existing cat passageway to the warehousing - would provide a more useable and less confined space</td>
<td>An option to extend the restaurant to the south over the piazza was considered during the design stage but was not favoured by the local planning authority.</td>
</tr>
</tbody>
</table>

**Bristol Urban Design Forum**

<table>
<thead>
<tr>
<th>Support to introduce a staircase of modern design. Concern that a spiral staircase can restrict the flow at periods of heavy use.</th>
<th>See above. The proposed staircase is now wider than the earlier helical design.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suggestion to use subtly obscured glass with LED lighting strips along the front edge, no risers, stainless steel support - results in lightweight transparent design.</td>
<td>Refer to current design proposals. Open risers are not permissible for this building type owing to needs of some people with disabilities. The proposed design aims to be lightweight but also needs sufficient strength for assembly buildings.</td>
</tr>
<tr>
<td>Supported original proposal of spiral staircase providing a high degree of transparency was maintained as well as ensuring the overall symmetry of the design was respected.</td>
<td>The helical staircase has been changed to a dogleg stair that seems to be preferred by other stakeholders.</td>
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<tr>
<td>Reservation regarding detailed design of the opening flank wall of the restaurant and positioning of frieze at high level</td>
<td>The design of the south wall has been revised. Refer to current proposals.</td>
</tr>
<tr>
<td>Requested further consideration of arrangements for delivery and &quot;get in's&quot;. Design still requires vehicle parking on Colston Street frontage. Suggested to work closely with the City Council to avoid simplistic traffic engineering methods such as dropped kerbs.</td>
<td>Refer to the Transport Statement for details of the minimal highways changes proposed.</td>
</tr>
<tr>
<td>Potential to move bus to opposite side of Colston Street to reduce impact of large vehicles</td>
<td>Moving bus stops on Colston Street would be ideal, but is outside the remit of this project.</td>
</tr>
<tr>
<td>Potential to create a more organic connection between Colston Street and St Augustine’s Parade. Further potential to remove rigid separation of vehicles and pedestrians.</td>
<td>Improved public realm / roadways to St Augustine’s Parade would be ideal, but is outside the remit of this project.</td>
</tr>
<tr>
<td>Suggestion to improve the setting of the building using landscape architects to assess potential for forecourt. The current forecourt is marred by caterers’ furniture and screens.</td>
<td>Improved urban setting would be ideal, but is outside the remit of this project.</td>
</tr>
<tr>
<td>Suggest restaurant spill out space to benefit from greater degree of shelter and landscaping - use of moveable containers allowing for flexibility of future uses</td>
<td>It will be in the interests of the future restaurant operator to create attractive outdoor seating areas on the piazza.</td>
</tr>
<tr>
<td>Cycles should be excluded from the forecourt area and repaved elsewhere</td>
<td>Refer to the Transport Statement for information about cycle parking</td>
</tr>
</tbody>
</table>

**Next steps**

9.1 Comments and concerns have been carefully considered and have served to inform the design process and proposed scheme. Changes to the development have been undertaken where they are considered beneficial, practical and realistic.

The project team would like to thank all those who took part in the consultation.

The RIBA Stage 3 Report was signed off by the Project Board on 15 May. A number of comments received during the consultation process have been reflected in the various design iterations during this pre-application process.

Details as to how the scheme has changed in response to comments received will be further referenced in the Planning Statement and the Design and Access Statement.

This Report will form part of the suite of planning documents that accompany the planning application.
Appendices

- Appendix A - Doors Open Day Questionnaire
- Appendix B - Full list of invited key stakeholder organisations & invite letter
- Appendix C - Key stakeholder Powerpoint presentation
- Appendix D - Catchment area map and invite letter
- Appendix E - Exhibition boards
- Appendix F - Online survey/Comment form
- Appendix G - Postcard
- Appendix H - December Access Groups Meeting notes
- Appendix I - December Non-Statutory Heritage/Amenity Groups Meeting
- Appendix J - 26 January Para Orchestra meeting notes
- Appendix K - 8 February Notes of Key Stakeholder sessions
- Appendix L - Key Stakeholder Groups individual written responses
  - Bristol Civic Society
  - Christmas Steps Arts Quarter
  - Kingsdown Conservation Group
- Appendix M - Bristol Urban Design Forum response
- Appendix N - Educational Access Workshop notes
- Appendix O - Statutory Heritage Stakeholder Responses
  - The Victorian Society
  - The Twentieth Century Society
- Appendix P - Press statement: Change of name.