



# Contact:
## The Next Chapter

urbed

A Report by URBED December 2013

# CONTENTS


INTRODUCTION 4

PROCESS 5

DIAGNOSIS 6

DIALOGUE 23

DIAGRAMMING 34

- VISION AND BRIEF 35
- FEASIBILITY STUDY 36
- CONSTRUCTION COSTS 43
- OPTIONS APPRAISAL 47

NEXT STEPS 61

BIBLIOGRAPHY 62

APPENDICES 63



**A REPORT BY URBED FOR CONTACT THEATRE**
For all enquiries please contact Emily Crompton:

emily@urbed.coop
0161 200 5500

URBED
5th Floor
10 Little Lever Street
Manchester
M1 1HR


urbed


Contact's facade does not communicate the activity which is going on inside

Scene Dock is cluttered and in need of more storage space

Where 60s design meets 90s design. This is the current access into the dimmer room.

An attempt at al fresco dining... the external environment could be better!

# INTRODUCTION

URBED was commissioned by Contact to produce a feasibility study and options appraisal to inform its application to Arts Council England's (ACE) capital programme. During our work we analysed how the building is currently being utilised, assessed its energy use, identified a preferred option for consideration and developed an outline brief for making improvements to the building.

Contact's Vision is 'A world where young people are empowered by creativity to become leaders in the arts and their diverse communities'. Its building needs to be flexible, responsive, inspiring, accessible and safe. It is where young people, together with artists and audiences, can push the limits of their imaginations, experiment, take risks and develop themselves as innovators, instigators, contributors and leaders. Contact is sited in Corridor Manchester; the city's major strategic centre for innovation in education, commerce, health, science and culture. A truly transformative project, the Corridor has attracted major investment and is radically changing the environment in which Contact is located. Although focussed on essential internal improvements, this capital project also aims to reinforce Contact's role, and more importantly, the role of the young people Contact exists to serve, at the very heart of Manchester's future.

In the 1990s, Contact inherited The University Theatre building, built in the 1960s, which was originally part of the University of Manchester's Drama department. The company also had to function with offices, workshops and dressing rooms housed in a separate building across a car park. Supported by ACE Lottery funds, Alan Short Associates was commissioned to design a new home which adapted and expanded the University Theatre and amalgamated the two buildings. Contact opened its new venue in 1999. At the time, Contact was gearing itself to be a receiving theatre that also commissioned new work involving young people and emerging artists. Since then, Contact itself, the ways artists work, how young people engage with the arts, especially through digital media, have all evolved. Contact needs a building that functions for how it works now, and how it plans to work in the future, in what will be a very different arts funding climate than was the case fourteen years ago.

In terms of environmental sustainability, Professor Alan Short's building is a world class model with energy and ventilation systems which were forward thinking at the time of installation. They have been frequently reviewed in technical literature and Contact continues to be an international point of reference for sustainable theatre. The building's systems continue to operate as originally designed. With the implementation of revised maintenance and heating strategies plus renewals, additions and adaptations, the original engineering should continue to keep the building well ventilated, heated and cooled by natural means.

From the outset, as befits an organisation which works with young people, Contact was not afraid of setting long-term goals. The options which address the four key themes (see diagram to the right) reflect this.

In summary, the **first option** is effectively to do nothing, other than continue a routine, expensive and time consuming maintenance programme with increasing costs and diminishing returns. The **second option,** our preferred option, aims to deliver an improved, brighter, more welcoming public venue which will allow Contact to deliver a sharply relevant, broad, integrated programme of public work by, with and for young people. This will be underpinned by an up-to-date, high quality technical infrastructure and presented in a refreshed, more flexible, accessible and sustainable building in which it is easier for visitors to navigate, for staff and young people to work and which has an improved and enhanced commercial offer, including 4 new public spaces.
The **third option,** which at this stage in Contact's development and for reasons of affordability is for the longer term, adds a sixth multi-purpose space onto the roof and also looks 'beyond the building' to improving the immediate public realm to create an environment which will attract the public to an exciting vibrant cultural destination. For more details of the options please refer to pages 54 - 67 of this document.


Diamond of themes which Contact want to address by making changes to their building.

# PROCESS

We have approached this project in three stages. In reality, those stages overlapped, though they have provided a useful structure for this first stage of design development, allowing us to analyse the way the building is currently used in depth, highlight the key issues, and then propose strategic interventions to address these. Each of these stages is set out below.

All of the ideas set out in the resulting options are a result of numerous and enjoyable conversations and activities with members of staff, young people, audience members, hosts and students. We believe this dialogue is key to the development of solutions that will be sustainable in the long term for Contact. This focus on engagement with the building users was felt to reflect the culture of Contact, with all members of staff, young people and users encouraged to have their say in the process.

In addition to engaging young people from Contact, we have also worked with a number of students from Manchester School of Architecture, part of University of Manchester, throughout this process of analysis and dialogue.

From this process we have then identified a number of key areas to be addressed, analysed all of the different ideas discussed for their feasibility, and developed a set of three options in diagrammatic form to be explored further in future design development.

## DIAGNOSIS

The first stage was to carry out an evaluation of the building as it stands. This involved environmental assessments and an appraisal of how the building is currently being used, various surveys, and detailed tours of the building with technical staff. We mapped space in different ways, aiming to understand the existing relationships between spaces and the building systems.

## DIALOGUE

Once we had undertaken initial appraisals we had conversations with other relevant members of staff, including the programming team, the creative team, the capital bid team and those who work closely with Contact's young people. We also carried out a 'Building User Survey' questionnaire, handed out to all staff, so that everyone who works in the building has had a chance to have a say and we could benchmark the building's performance. We also devised means of engaging more informally with young people in the building - with stickers and tours for them to express their views.  The dialogue process culminated in a workshop to which all involved in Contact's future development were invited and given a chance to discuss issues in an open and creative forum where everyone had an equal say. The workshop's aim was to develop the brief and comment on and develop initial ideas to improve the facilities.

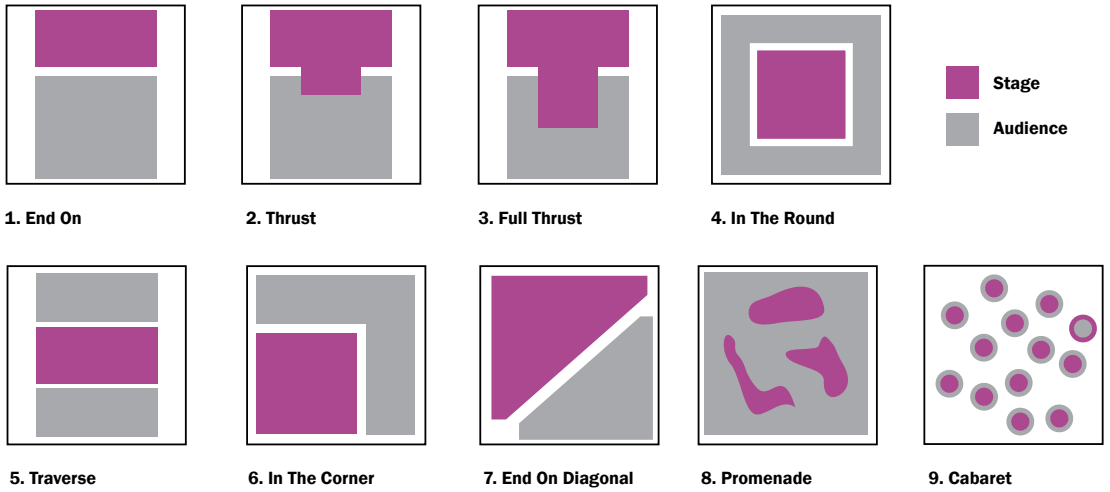
## DIAGRAMMING

We then took all the information gathered and collated this into a set of diagrammatic proposals. We examined the feasibility of each of the ideas suggested from the dialogue process, and tested them against Contact's key aims and long term vision. An outline brief has been developed with Contact, and three options drawn up from this in diagrammatic form. These ideas, vision and brief have gone through a thorough process of evaluation and development during the last 12 months and have had specialist input form a structural engineer and a quantity surveyor. The option which is favoured can then be developed in more detail and tested in the next stage of the design process.

# DIAGNOSIS

We have assessed how the building works currently, and the myriad activities that take place within it. We've looked at the building's physical attributes, such as its energy and acoustic performance, but  have also considered less tangible aspects such as the impression it gives to visitors and the feel of the different spaces within the building. We did this by visiting the building ourselves, but also by talking to the people who use it and visit it. In this way we've built up a picture of what people love, and what they'd really like to change. In all of this, there has been a remarkable degree of consensus about what the main issues are and what needs to change. These are:

- There is a lack of transparency about what goes on in the building - new visitors are unsure of what Contact is and does.
- Circulation within the building is confusing.
- Accessibility and openness within the building needs to be addressed - to encourage working between different groups and members of staff
- There is a lack of room for some activities, such as meeting rooms, offices and classroom style teaching spaces.
- There are limited spaces that can be hired out to generate additional income.
- The flexibility of use of some of the performance spaces needs to be improved - to provide more 'intermediate' sized spaces.
- The approach to the building and the public realm around it are not welcoming. The barrier and booth st the end of Dever Street and Oxford Road are instrumental in this issue.



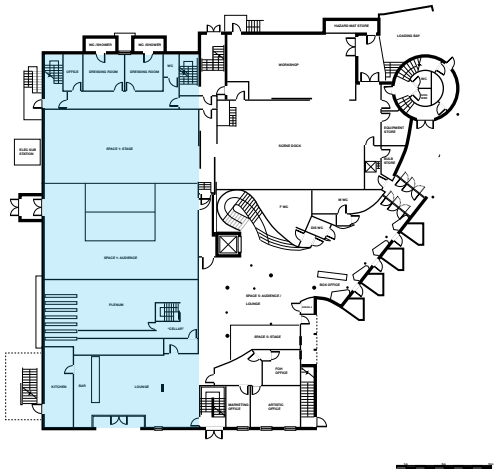

Diagrams of possible configurations for SPACE 2 - the 'studio' space
(1, 2 and 3 also possible in SPACE 1 (Main Auditorium))
- Flexibility of use is important to give Contact scope to accommodate a range of different types of production.

# LEARNING FROM THE 90s

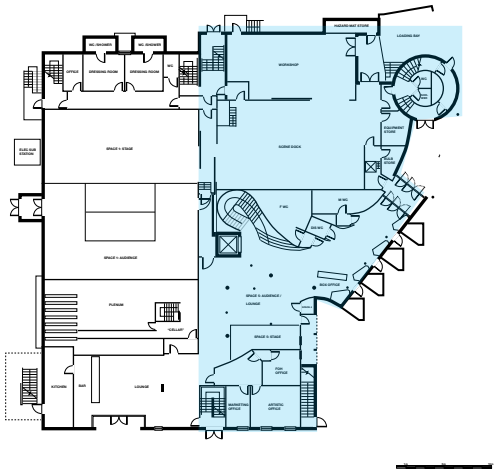
Contact has been here before. It's a building that has undergone significant refurbishment and extension in the past, and since this has evolved further and changed the way spaces are used and also what Contact is trying to achieve as an organisation. It is, perhaps instructive, to look at the issues that were identified as part of the 1990s redevelopment and it is significant that some themes reoccur in this report.

The 1990s refurbishment and new-build went through a protracted design and build process. Some of the design ideas that were lost along the way - especially around openness and transparency - have reappeared in our recent re-examination of Contact. Similarly, some of the issues identified then - such as the accessibility and approachability of the bar area during the daytime - have come to the fore in this study.

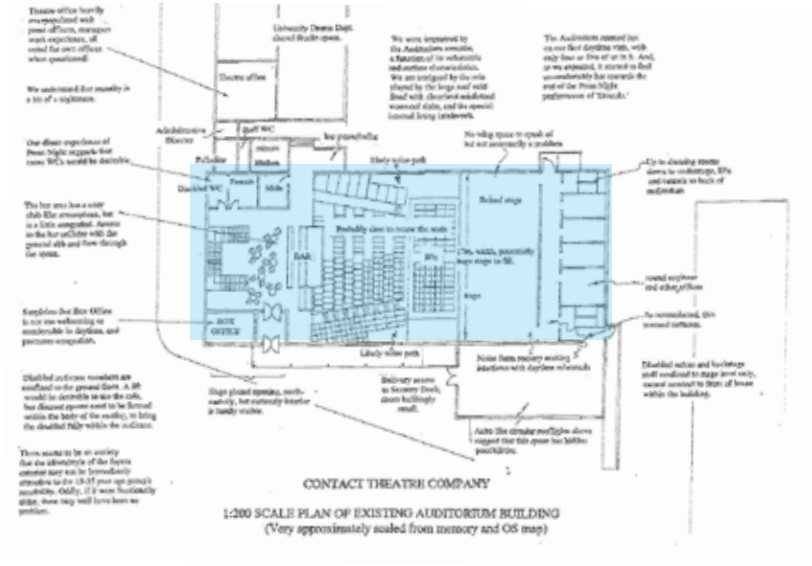
### 1960 ORIGINAL BUILDING

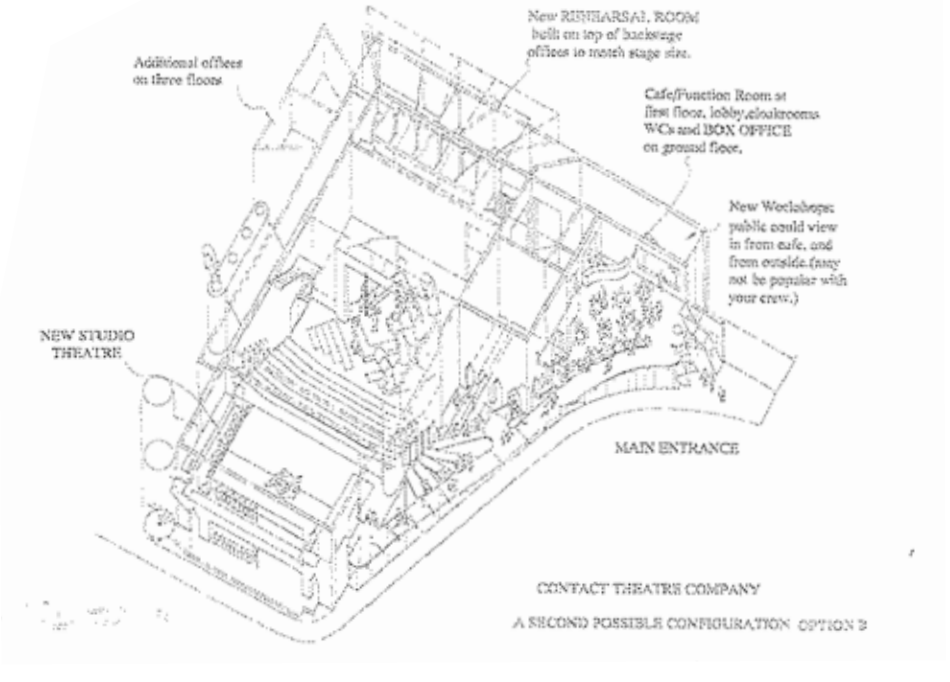


### 1990 BUILDING ADDITION



### 1990s ISSUES

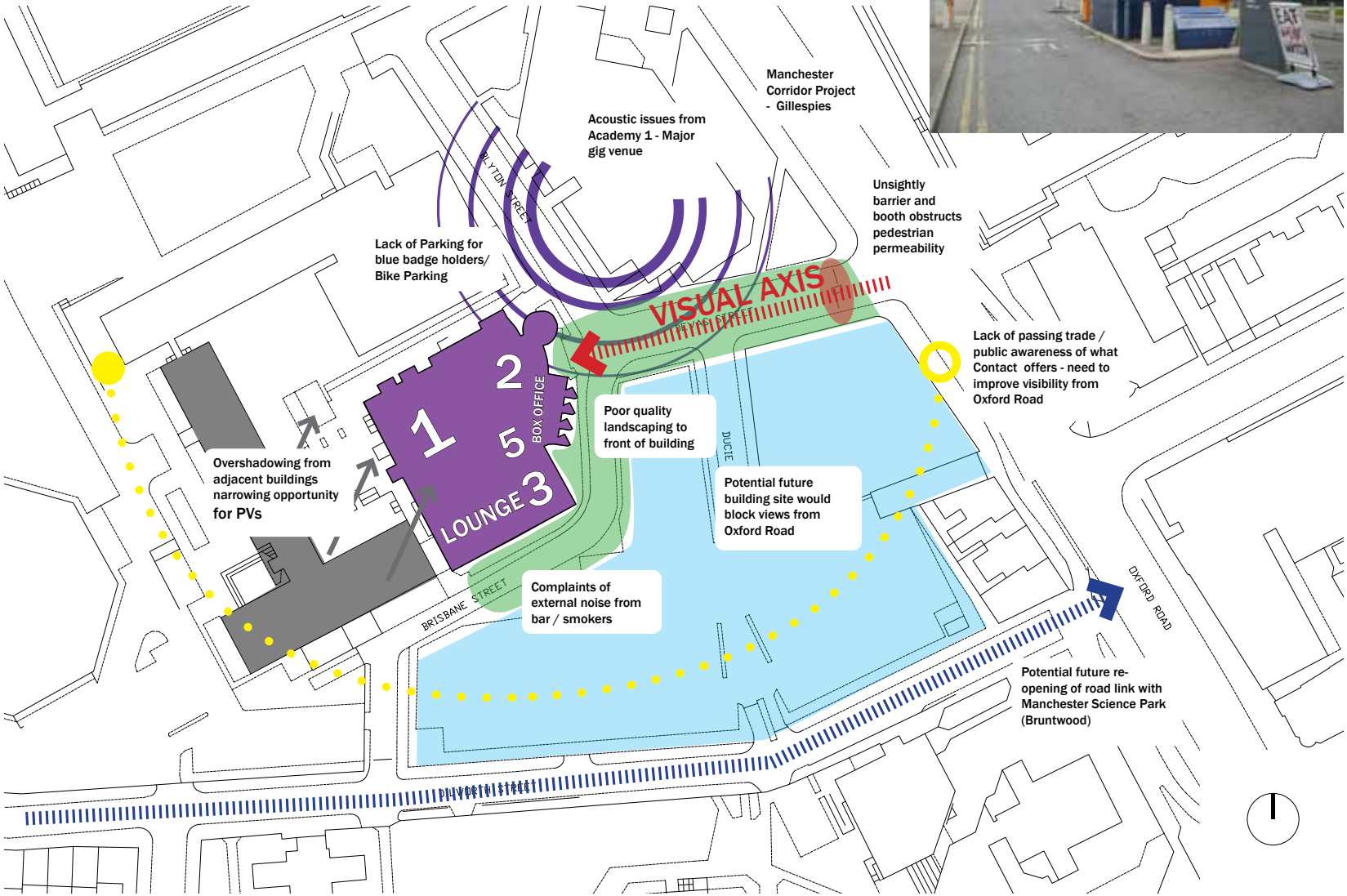


# SITE AND EXTERNAL ISSUES

The site is a big challenge facing this building. The theatre, in classic 60s urban design principle, is set back from the main road it so desperately wants to serve. The front door is only 70m from Oxford Road, but is blocked via the University if Manchester's vehicular access barrier and booth, as well as a unattractive landscape, which does not draw people towards the building.

We see this as a design problem to be solved, and would like it to be thought of as an asset to the brief. We have the opportunity to create a pleasant and welcoming public realm. The challenge will be to adhere to both the University's security needs and the Contact's desire to invite people towards the building. A major step for the site situation forward would be removing the vehicular barrier and booth.



# INTERIOR SPACES

## PERFORMANCE SPACES

Space 1 - Main Auditorium


Space 1 - Tech box

Space 2 - Studio Theatre


Space 2 - Tech box

Space 5 - Cabaret Space


+ Space 1 and 2 Dressing Rooms

## FRONT OF HOUSE/ PUBLIC SPACES


Box Office and Entrance Foyer

Bar and Lounge


Space 5 (acts as bar spill-out when no performance)


Upper Foyer

## BACKSTAGE/ PRIVATE AREAS

Space 3 - Rehearsal/ Dance Studio


Media Lounge


Scene Dock

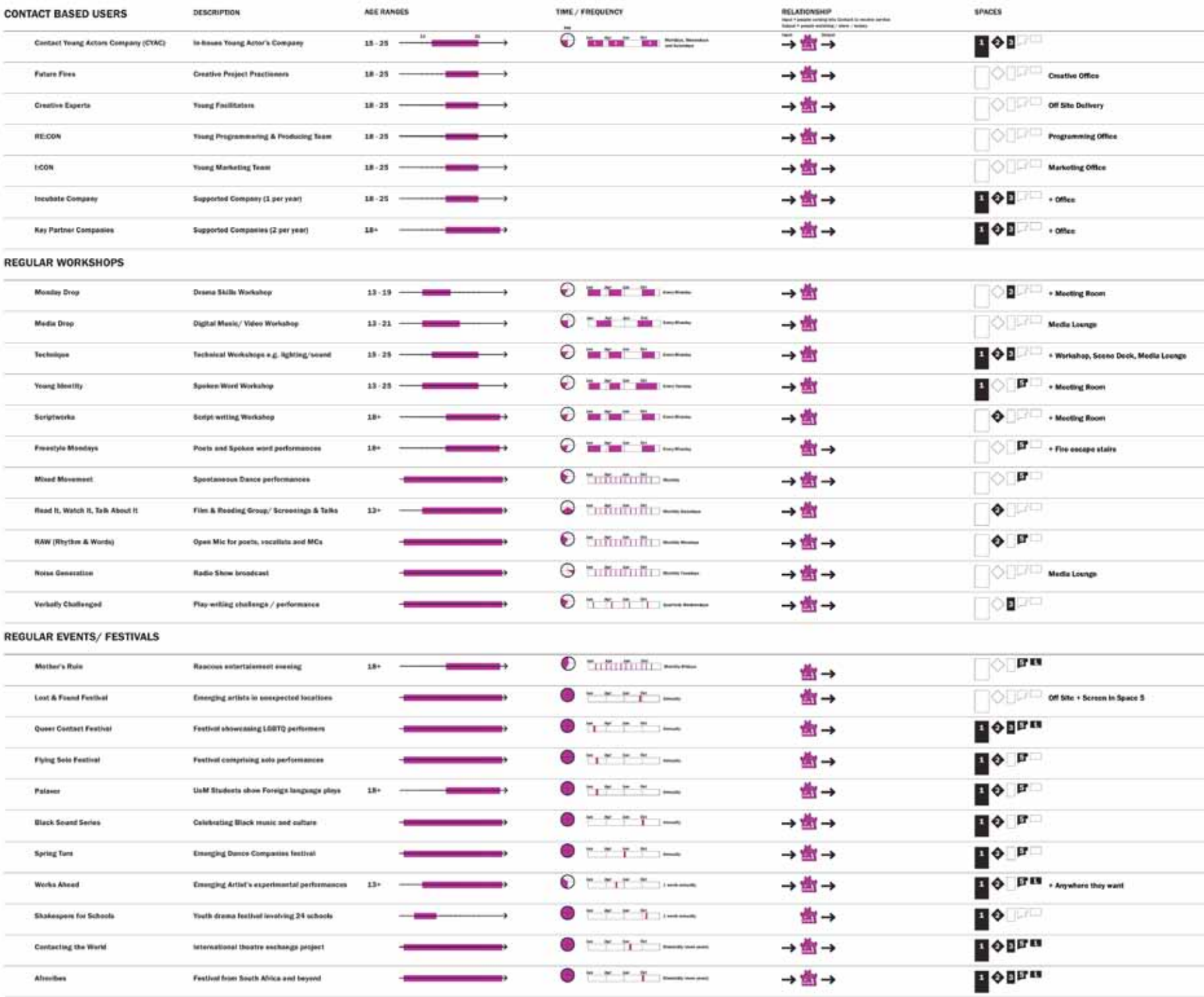

Office space


Kitchen

# USER/ TIME/ SPACE MATRIX

This table was drawn up to gain an understanding and visualise the complex nature of the building's activities. It shows just how busy Contact is! It also demonstrates why they sometimes have difficulty accommodating all of the activities.

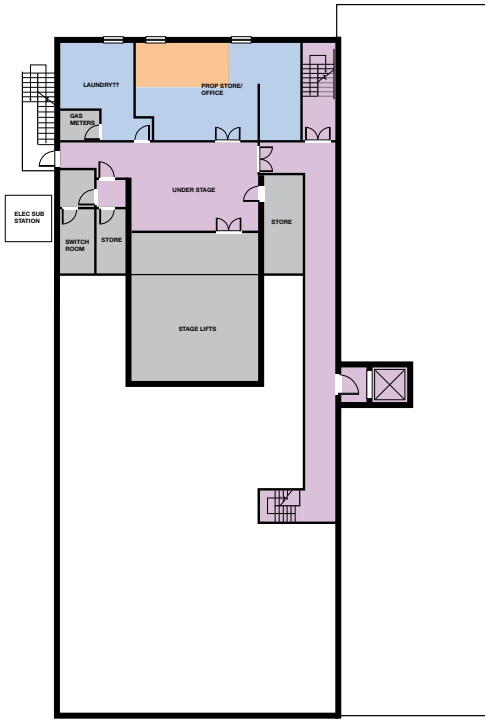
The groups, workshops and regular events occurring at Contact are plotted with key information such as what time they run, which age group it is open to and the space the activity occupies in the building. This has helped to understand who uses which space and when. It has also helped work out possible construction times, as the building is generally quiet during the summer months.



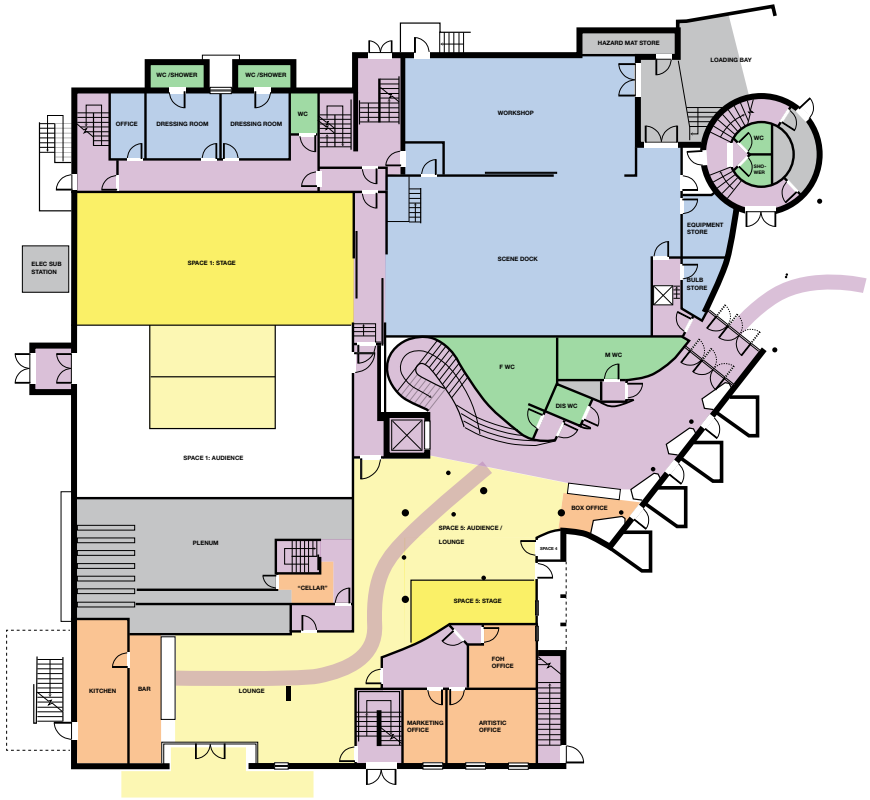
# EXISTING USE/ PROGRAMME OF SPACES

These diagrams categorise how each space in the building is currently used and were drawn to understand the spatial relationships inside the building. They highlight how much space is used for circulation, especially in the upper foyer. Whist at times this is needed, for instance before a sell-out show, at other times it can make the building feel unoccupied. The space in this area is part of the ventilation system, which requires a large open space.  This space could be used for temporary uses, such as for meeting pods, workspaces, informal meeting spaces and temporary bars; to make it feel more like the central heart of the building, instead of feeling underused.

Also in undertaking the analysis it was clear that performance spaces had the potential of being used for different activities, like rehearsals and workshops, or in the case of Space 3 (Rehearsal Studio), which could  also be used a performance space, generating another hireable space.




Basement Level




Ground Floor



Scalebar

Audience / Perform

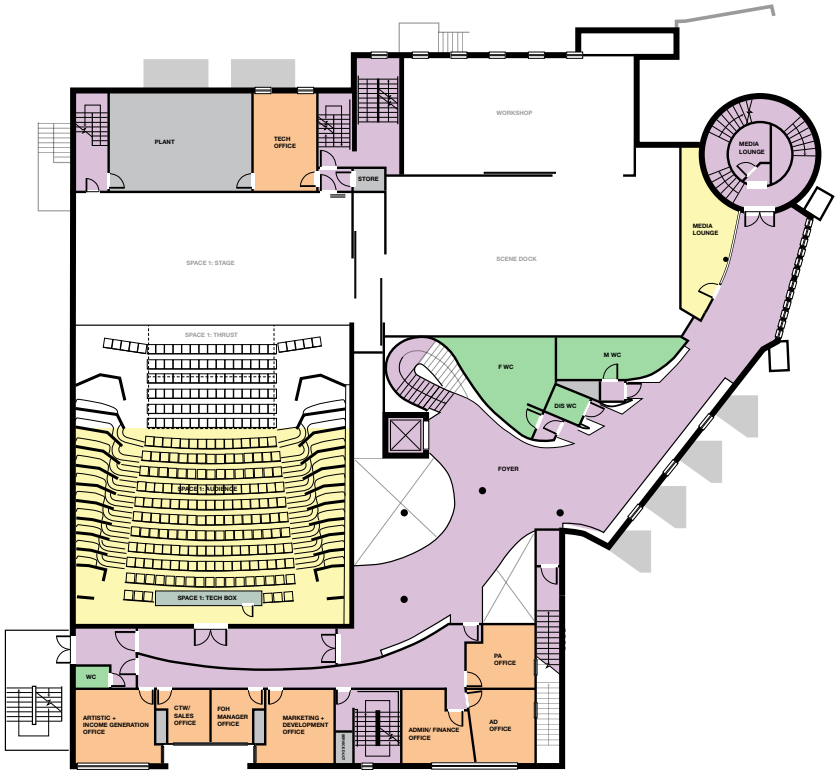
Behind the Scenes

Offices / Staff

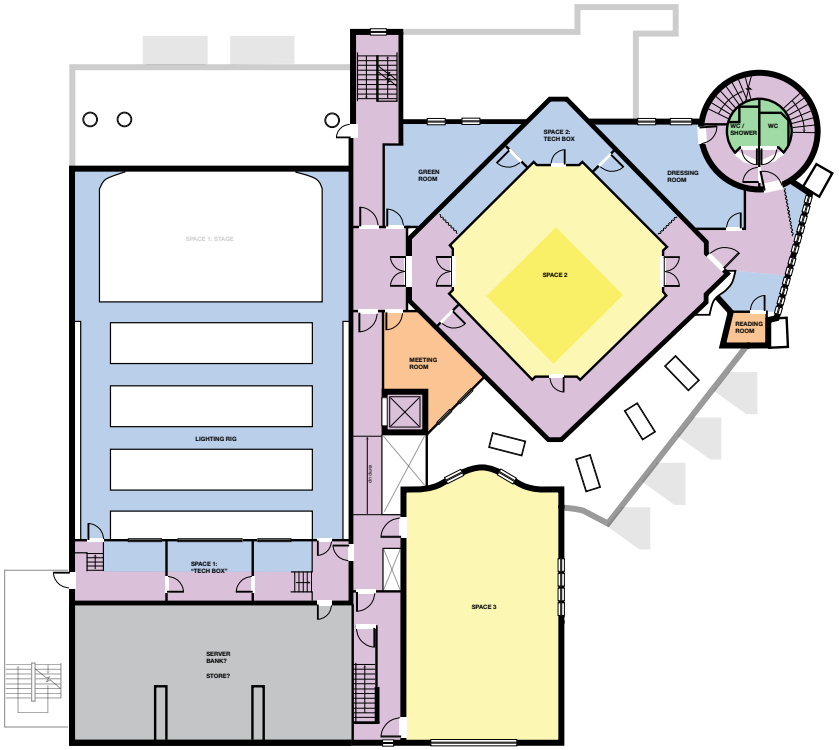
Circulation

WCs

Services / Plant / Store




First Floor




Second Floor

Scalebar

Audience / Perform

Behind the Scenes

Offices / Staff

Circulation

WCs

Services / Plant / Store

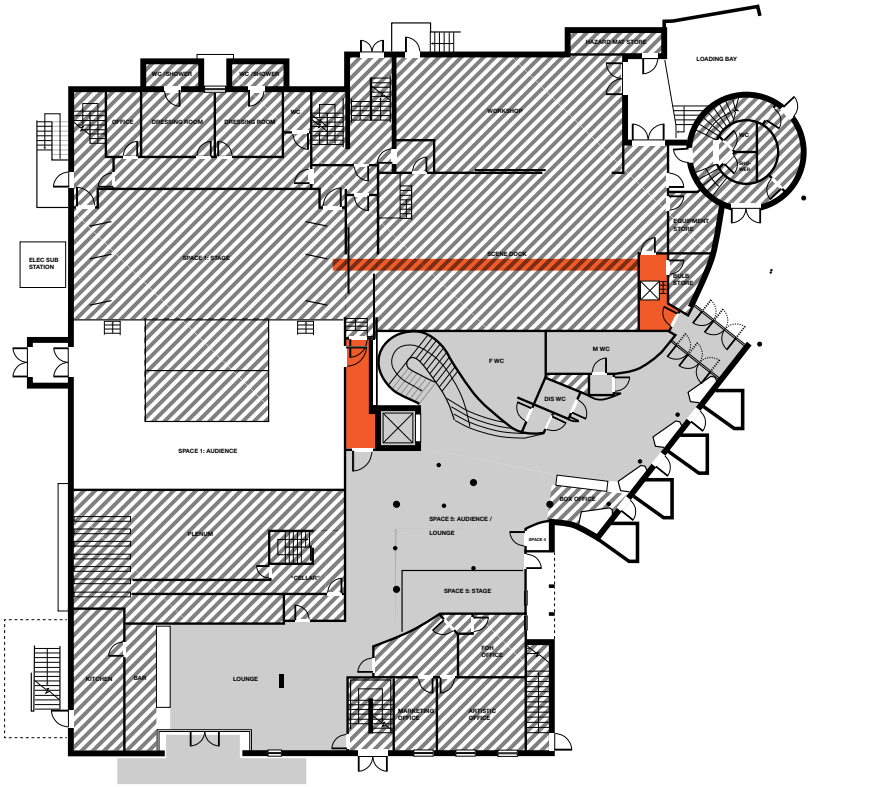
# EXISTING ACCESS/ CIRCULATION

These plans show which spaces the public has access to and which areas are private. In this instance public areas are areas that anyone wandering into the building can access (which we have dubbed the “Outsiders” of Contact) and private spaces, are ones which staff and/ or young people can access (which we have dubbed the “Insiders” of Contact). Obviously, the building changes throughout the day, week and year in terms of which spaces are public and private, for example in the daytime performance spaces are private and used for setting up and rehearsing, but at night they are open for the public to view a show.

Finding your way around the building can be confusing. The only access to Space 3 (Rehearsal Studio) – where most of the workshops take place – is up a stair which feels private but which is public. This engenders a feeling of having to be “in the know” and not exactly the welcoming feeling a place like Contact should have.

Colour coding of the circulation and signage within the building should help, but a rethink of the circulation spaces as a whole - for example which stairs are public and which are private - is also necessary. We recommend that the back stair becomes private and a central stair, extended to reach the second floor, becomes the main public one. Installing sliding doors at the entrance will free up hosts who have to stand on the entrance doors at present.

Access to Space 2 (Studio) also needs to be improved by installing a lift in the turret.  This will enable wheelchair users & other people with disabilities to be able to enter Space 2 independently through the same access as non-disabled audiences rather than having to be accompanied by staff through a backstage entrance.  This will also enable production equipment and scenery to be transported to Space 2 in a lift rather than needing to be carried up the circular staircase or in the main public lift.



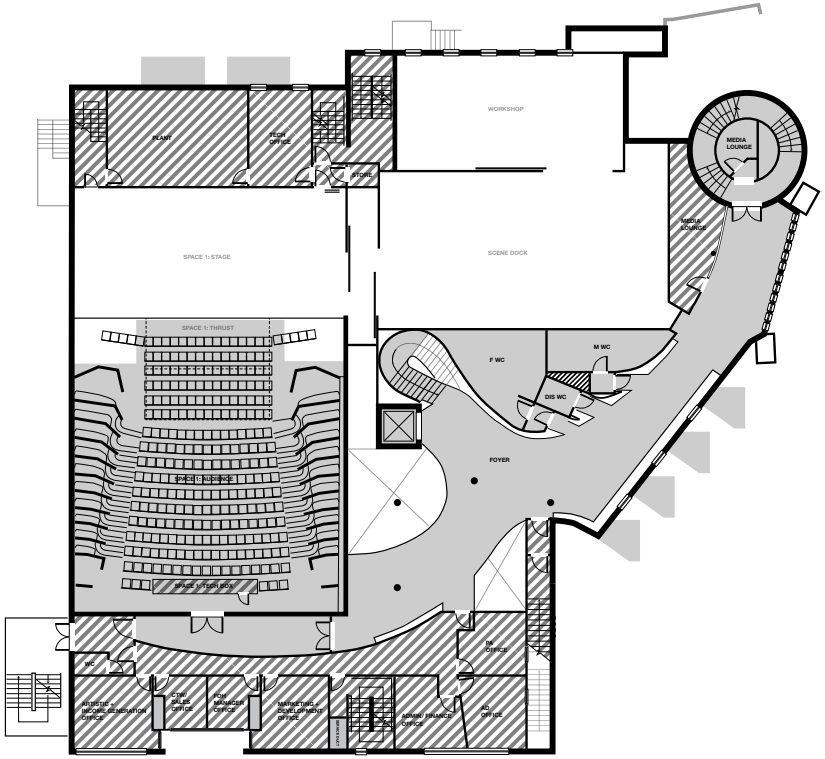

Scalebar

**Ground Floor**

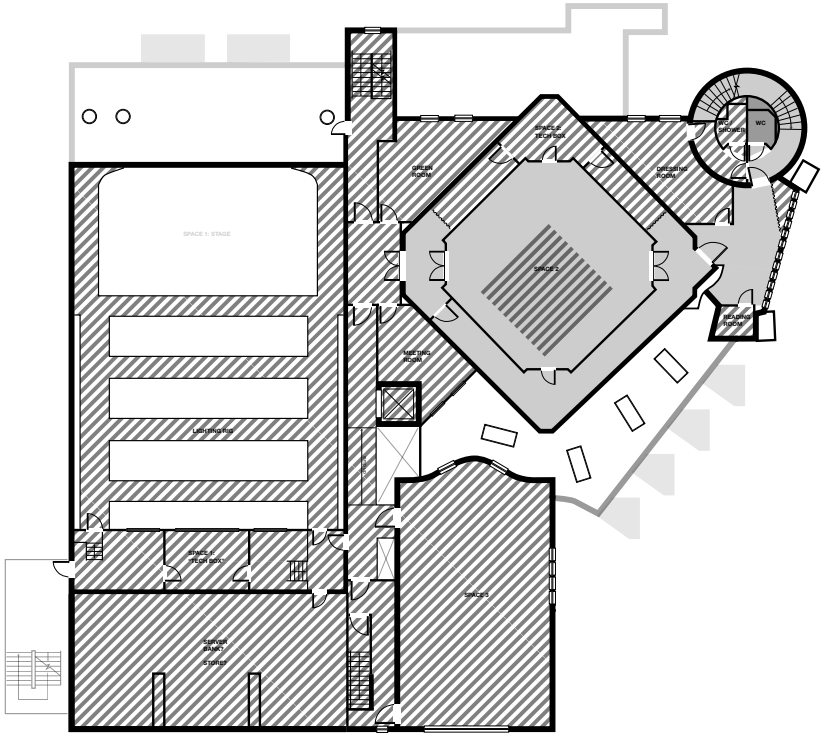
**Public (Outsiders)**

**Private (Insiders)**

**Access**




First Floor




Second Floor




Scalebar

Public (Outsiders)

Private (Insiders)

Access

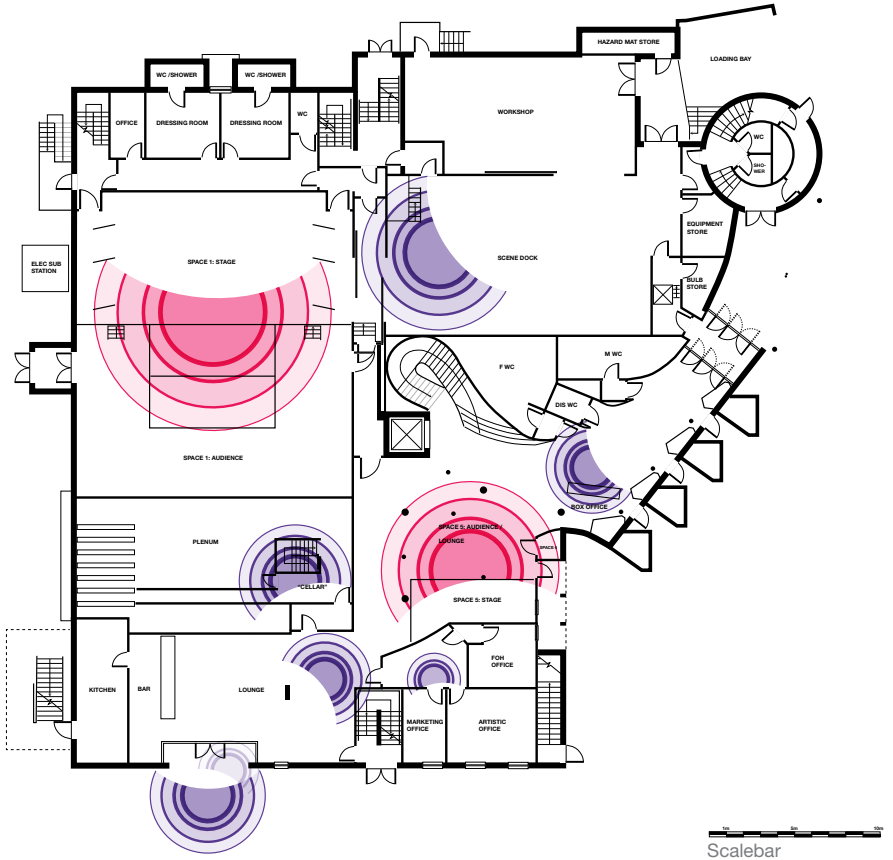
# EXISTING ACOUSTICS

Acoustics is a major issue in this building as it has many different uses within it including performance spaces, bar and offices. The main acoustic problems we found in the building came from performances occurring in Space 5 (Cabaret), as the noise generated can carry throughout the building affecting staff working, the box office, Space 1 (Main Auditorium) and rehearsals in Space 3 (Rehearsal Studio). It is our recommendation that Space 5 (Cabaret) and the bar are swapped. This solves many acoustic problems and other problems like no one knowing there is bar inside. It does throw up other issues, like making sure the bar is designed as a café by day, and trendy bar by night and that alcohol can be hidden in the day, especially important for workshops involving certain groups of young people.

Other acoustic problems which need to be looked at:

- Media lounge can be heard in scene dock, and Space 1 (Main Auditorium), if large door not closed
- Smokers heard from level 1 offices, also smoke travelling up into office through open windows
- Ground office work disrupted by Space 5 (Cabaret), as open to foyer, for ventilation
- Rain on roof can be heard
- Bar noise can be heard in Space 1 (Main Auditorium)
- Cellar noise audible in Space 1 (Main Auditorium) – urgently needs to move
- Box Office disrupted by Space 5 (Cabaret), bar noise and music

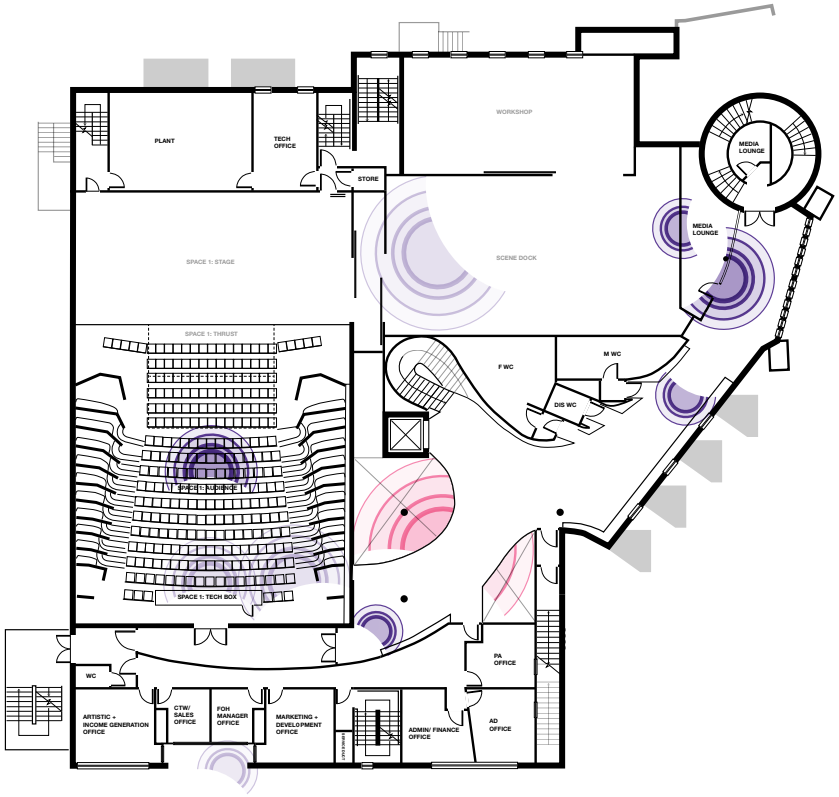
It would be advisable for Contact to employ the services of a specialist acoustics consultant to ensure that all issues have been identified and dealt with as part of any potential refurbishment.



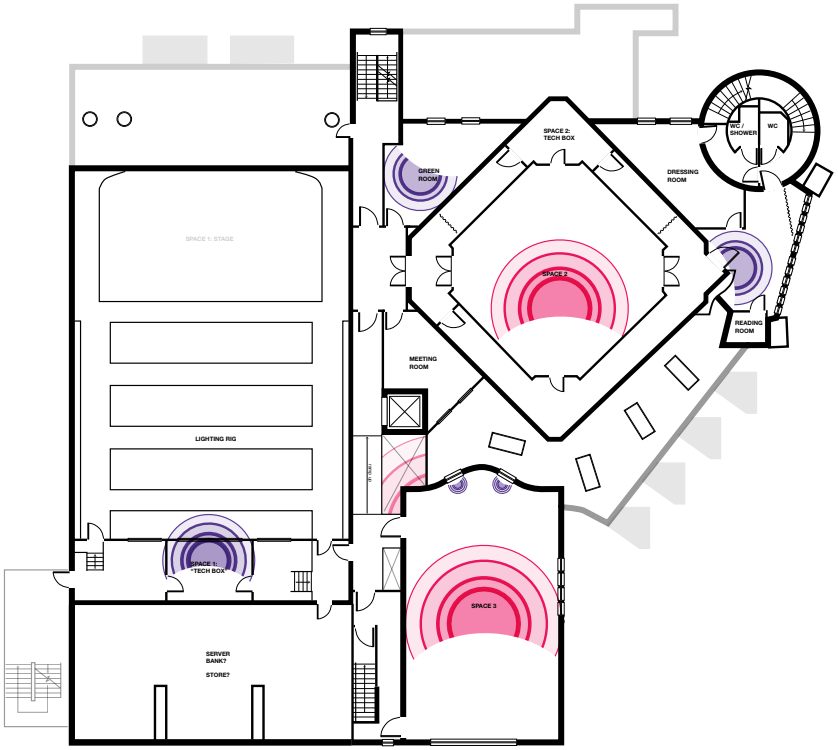

**Ground Floor**

**Performance Noise**

**Other Noise**




First Floor




Second Floor

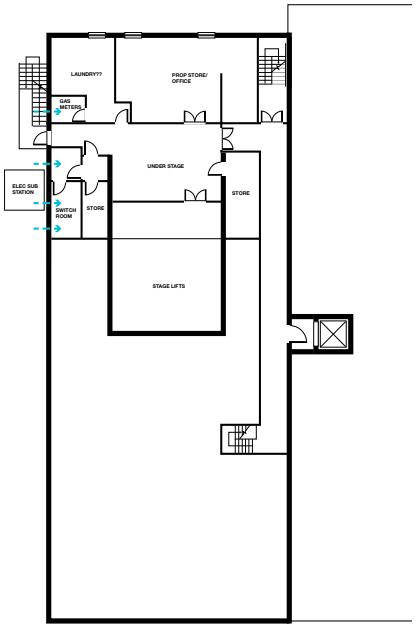



Scalebar

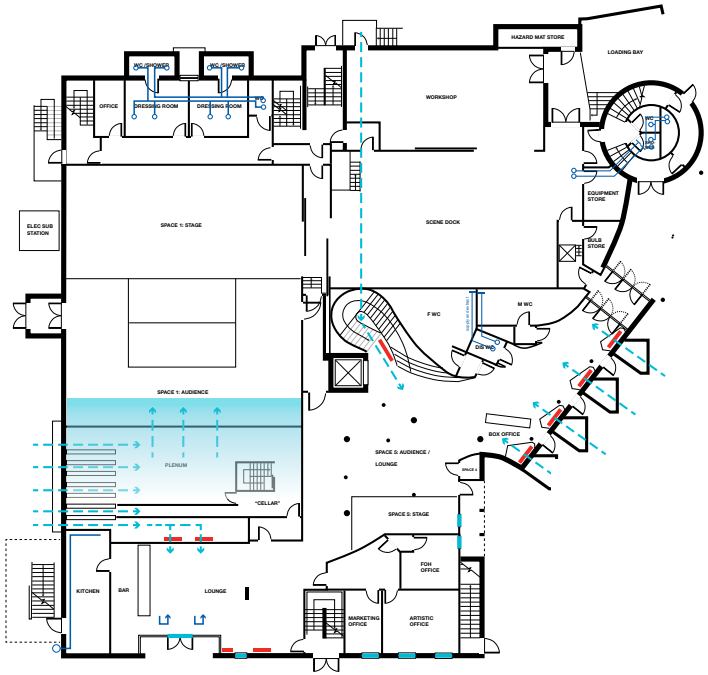
Performance Noise

Other Noise

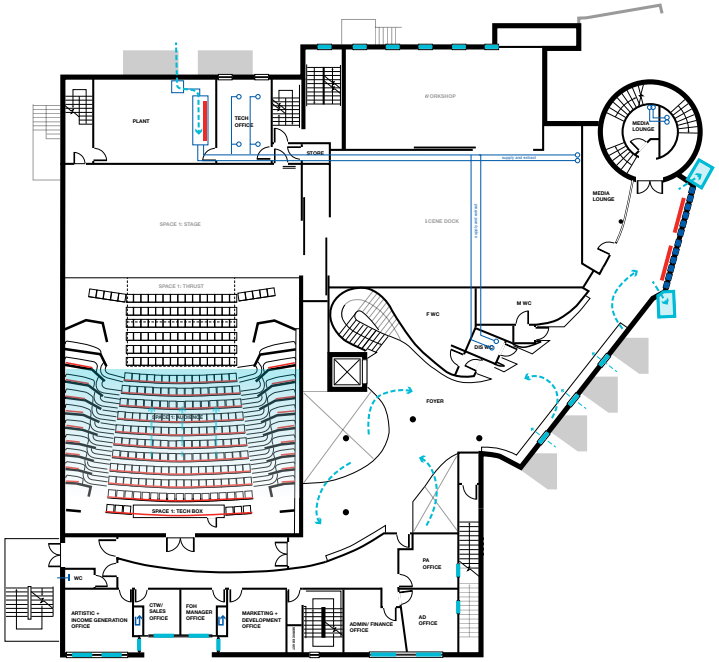
# EXISTING VENTILATION/ HEATING




Basement Level




Ground Floor

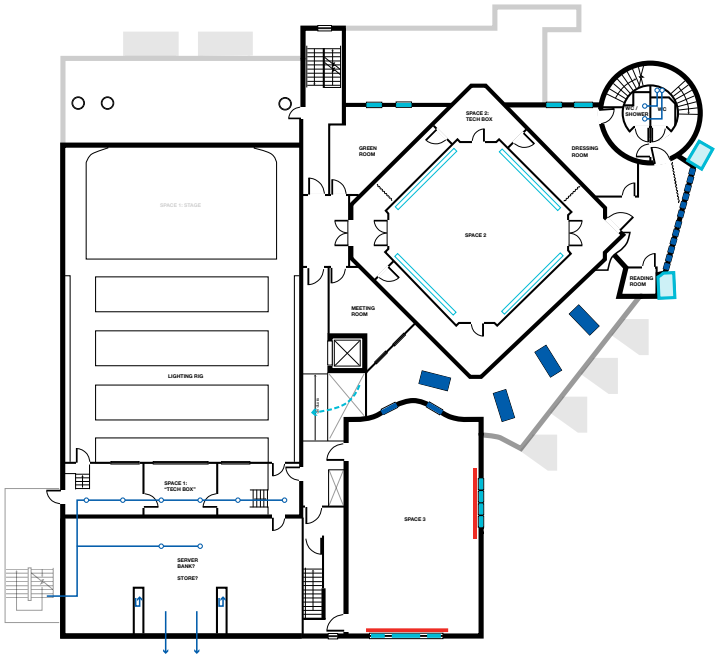



First Floor

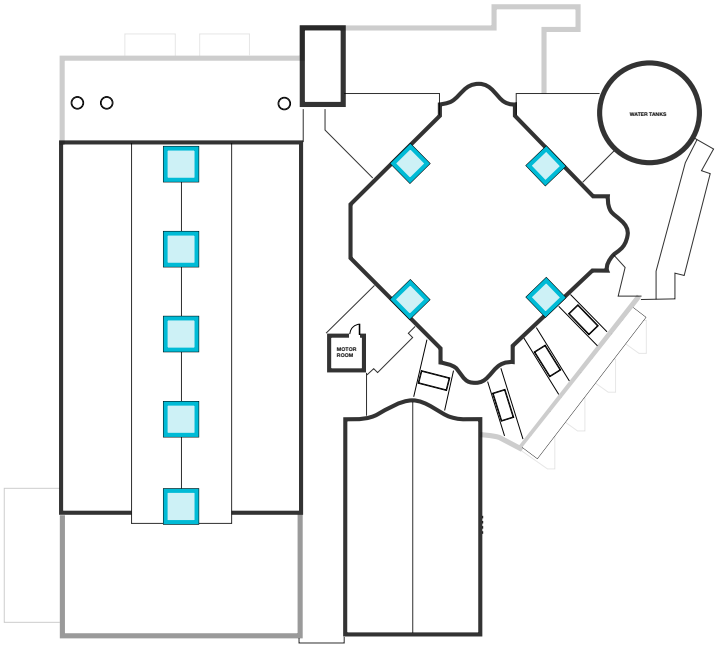
Scalebar

The ventilation systems are actually working very well. Complaints from occupants that the building is too cold are due to not having a clear heating strategy. In order for user comfort to be increased the heating should be turned on, on a more regular basis. The foyer space is very drafty at present because it is such a large volume. This is how the space was designed. The heaters at ground level need to be opened up and maintained and if possible replaced, to ensure the ground floor foyer is comfortable. At present the upper foyer is ventilated and heated by air rising from the ground vents, being heated and rising to the upper foyer. The stale air then moves out of the stacks near the entrance. Installing automatic sliding doors and heaters above doors may help with drafts.

- Mechanical Ventilation
- Natural Ventilation
- User-operated windows
- Sensor-operated windows
- Heaters




Second Floor




Roof

Scalebar

It is also worth noting in this section the existing heating and ventilation system was designed to extract smoke from both the Bar and Lounge areas. This explains the over-sized service ducts which rise through the office space.

It is also important to note that there was a fire on site before the mechanical systems were tested and there systems have never been updated.

There is the potential to install a heat recovery system in order to recover some of the waste heat. This would also help reduce the building's carbon emissions and would reduce heating bills.

**Mechanical Ventilation**

**Natural Ventilation**

**User-operated windows**

**Sensor-operated windows**

**Heaters**

# ENERGY USE ASSESSMENT SUMMARY

We undertook an energy assessment using bills provided by Contact. This only gives us an outline understanding of the total amount of energy used. To fully assess the building's use it would be necessary to need to place monitors around the building to get a picture of the reality of the energy use and how it breaks down by space and use/ activity.

The full energy assessment can be found in the appendices. Below is a summary of the data used, the findings, and our recommendations.

## DATA USED

- Half hourly electricity meter readings dated from 31/08/2011 to 31/08/2012
- Monthly gas consumption meter readings dated from 01/08/2007 to 31/07/2012
- Monthly electricity meter readings dated from 01/08/2007 to 31/07/2012
- Display Energy Certificate 2011-2012 (DEC)
- Self Assessment Energy Matrix Tool - This is a tool developed by Carbon Trust in order to allow managers of commercial buildings to assess the strengths and weaknesses of the company's energy management. It provides a detailed appraisal of the energy management performance across twelve key areas.

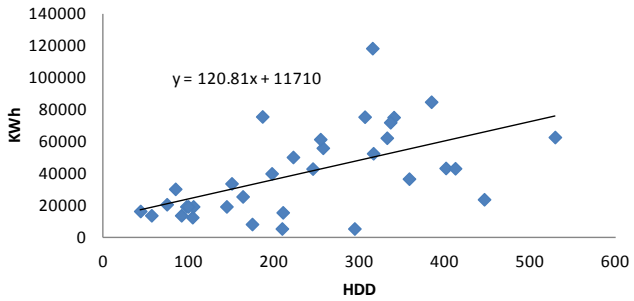
## FINDINGS

- The average electricity consumption is 550 kWh per day. The base load (the amount of energy used when the building is unoccupied) is identified at 13kW daily.
- The gas consumption is not directly related to weather conditions. This means that the heating controls and zoning programme are not working as efficiently as expected. This correlates with the findings of the BUS questionnaires, where the occupiers have complained about low internal temperatures.
- There appears to be a weak procurement policy, lack of energy strategy, weak communications, limited staff engagement and training on energy matters. These can all be addressed in the short to medium term through management action alongside capital investment.

## RECOMMENDATIONS

- Comparing the electricity and gas consumption against published benchmarks (typical consumption figures from similar buildings), has shown Contact Theatre to be a low energy use building both in terms of electricity and gas consumption.
- Upgrading electrical equipment and replacing non low energy lighting with LEDs would further reduce the electricity consumption and thus the cost of electricity.
- In order to improve and satisfy thermal comfort of the people working and using the building better and more thoughtful zoning and heating management should be applied. Heating controls should be managed at a central point but also at the point of use - to account for different people's perceptions of comfort and the range of different activities that take place within the building from sedentary office work to very physical performances and rehearsals.
- The complexity of the building and the combined uses require that each space is metered and monitoring separately before Contact can fully understand where to priortise investment (both money and management) in energy savings.

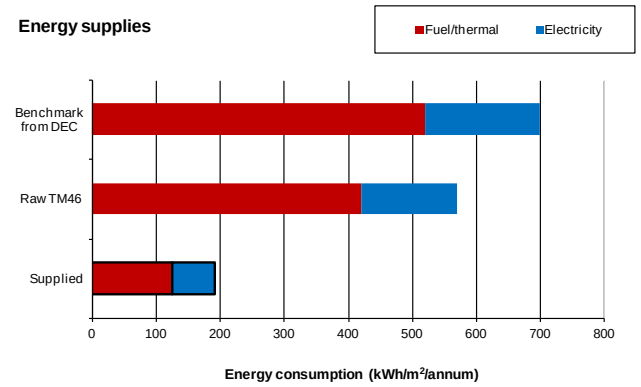
## HEATING ANALYSIS




The less scattered the blue dots are the more weather related the gas consumption is. As this graph shows a lot of scattered points there is a poor relationship between the energy consumption and the outside air temperature, but this could also be a result of inaccurate metering or poor heating controls.

Heating Degree Days (HDD) are used to account for the effect of changing weather conditions on gas consumption. They are a measure of the temperature and time the outside air's temperature is higher than a 'base' temperature - 15.5ºC in the UK. The colder the weather in a given month, the larger the degree day value for that month. They are, in essence, a summation over time, of the difference between the 'base' temperature and the outside temperature.
This graph plots the monthly heating degree days (HHD) against the monthly gas consumption (kWh).

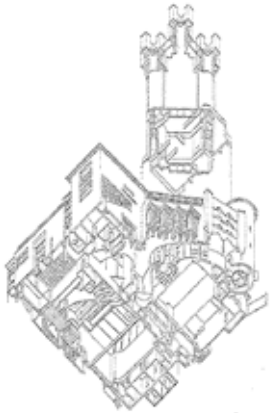
## ENERGY USE COMPARISON




This graph compares the actual electricity and gas consumption of the building against published averages of similar buildings. The data shows that Contact is performing much better than other similar buildings.

Energy benchmarking is used to compare similar buildings in terms of energy consumption. Energy Benchmarking tools are widely used to compare metered energy consumption against good and best practice of published averages of similar buildings. Two kinds of benchmarks are used for this analysis. The Display Energy Certificate, provides benchmarks for similar buildings. Additionally benchmarks for commercial buildings are available from CIBSE.

## EXISTING VENTILATION SYSTEMS



'A worm's eye view to illustrate the means of distributing air through the building.

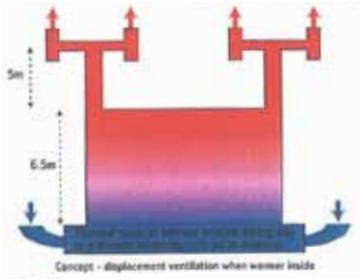



Diagram of the natural ventilation system in Space 2 (Studio), the studio space on level 2, from an article in Building Services Journal 01/07.

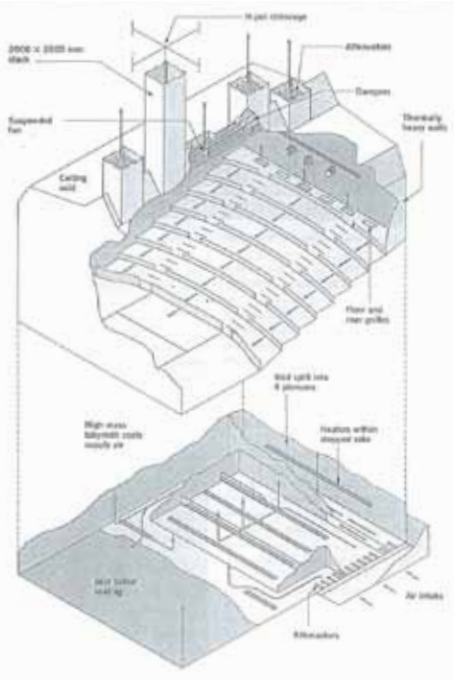


Diagram of the natural ventilation system in Space 1 (Main Auditorium), the main auditorium on ground and level 1, from an article in Building Services Journal 10/99.

In Space 1 (Main Auditorium), fresh air for the main auditorium enters at ground level, passes through the thermal labyrinth and goes into the seating area via grilles in the rake risers. Stale air leaves via the chimneys, powered by the stack effect.

In Space 2 (Studio), the intention was that fresh air is brought in through vents at first floor ceiling height. The thermal mass is then heated throughout the day to warm the cool air entering in the evening. The stale air rises and leaves through the four distinctive H-pot chimneys, also powered by the stack effect. However, studies of the completed have shown that this is not what is happening in reality - as the h-pot chimneys have been acting as both supply and extract points. Though in this way they have still been providing adequate ventilation to the space.

# LIGHTING AND TECHNICAL EQUIPMENT AND DIGITAL IMPROVEMENTS

### LIGHTING AND TECHNICAL EQUIPMENT

Contact's technical infrastructure should be as up-to-date as possible, especially when it is training the next generation of lighting and sound technicians. Here we identify the main issues faced by Contact and outline some of the improvements which need to be considered. Benefits to the changes include being able to programme larger scale theatre companies, reduce carbon emissions and provide a service and a platform for young technicians to learn and develop their skills. Improvements will also help develop the in-house production team, reduce maintenance time and costs, and mean that equipment lasts longer with improved reliability. At present most of Contact's 'technical hours', excluding performance hours, are used to maintain equipment which is an inefficient use of key staff time.

### SPACE 1 (MAIN AUDITORIUM) KEY ISSUES

- This is where Contact holds the majority of its workshops. Currently the organisation is training young technicians with equipment which is effectively obsolete. When most theatres have invested in newer equipment a trainee technician from Contact will have a difficult transition into another theatre.
- The lighting and sound equipment is below standard and in some cases could become dangerous. The 104 lanterns purchased during the 1990's refurbishment are over 17 years old and very outdated, whilst 20 of the regularly used lanterns are over 40 years old and use twice the comparable energy of modern equivalents, adding to Contact's carbon footprint.
- These traditional lanterns generate much heat which can make them hazardous for young people when focussing them.
- Simply replacing lanterns would decrease carbon emissions, reduce maintenance time and costs, provide longevity and enable Contact to programme bigger companies.
- The dimmers are also 17 years old, hence they are effectively obsolete with parts that are increasingly expensive and difficult to obtain when they fail.
- All external stage wiring uses obsolete connections which are difficult to repair or replace.
- The PA system although operational, needs updating having also been bought during the 1990's capital project. It is extremely heavy, cumbersome to move and acoustically inefficient compared to a modern PA system.

### SPACE 1(MAIN AUDITORIUM) IMPROVEMENTS

- Completely new lighting and PA equipment.
- Improved connectivity to enable modern wiring configurations and equipment, dramatically reducing set-up time.
- Technical box is currently in a good location, but as it is cramped it needs extending.
- New temporary control position with "half-house" curtains within seating rake to enable more intimate set-up.
- New Front of House curtains to enable discreet stage turn-rounds and use of stage as an intimate performance space.
- Installation of new projection system and screen with digital interface for contemporary media.

### SPACE 2 (STUDIO) KEY ISSUES

The lighting and PA equipment in this space is subject to the same criteria as in Space 1. Some of the Space 2 lanterns are regularly removed from service as being unfit to use. Although this space is perfect for technical workshops in many respects, it is still extremely difficult to use because of the age and condition of equipment.

- The smaller and hotter lanterns often generate burnt wiring connections which require them to be repeatedly brought out of service.
- Many visiting companies express concern when using Contact's lanterns.
- The lighting desk and dimmers are over 17 years old and considered obsolete to many visiting companies and technicians and Contact currently has no backup for this lighting desk.
- The Space 2 PA system is subject to the same problems as that in Space 1 (Main Auditorium).

### SPACE 2 (STUDIO) IMPROVEMENTS

Control box currently suffers very poor sight lines and should be extended using the double height space to extend along one of the walls. Space will be needed for DMX, Amplifiers, Dimmers, Projection, and operating position.

- Upgrading of all lighting and PA equipment.

- Installation of projection equipment and associated media.
- Upgrading of all networking and connectivity.

### SPACE 3 (REHEARSAL STUDIO) KEY ISSUES

This has been identified as a new performance space within Contact that enables the presentation of new dance and other more intimate performances. This room has the space and a high quality sprung floor but no infrastructure.

### SPACE 3 (REHEARSAL STUDIO) IMPROVEMENTS

The proposal to adapt this Space to provide for more performances would require a lighting rig, control position, dimmer unit, and PA system to be installed, together with a demountable seating unit. This should be an almost exclusively LED rig to maximise the associated energy savings.

### SPACE 5 (CABARET) KEY ISSUES

- The PA system is currently placed on stage making it obtrusive and a potential hazard.
- The lighting needs to be updated to LED for energy reasons.
- The connectivity and wiring is obtrusive, temporary and labour intensive to use.

### SPACE 5 (CABARET) IMPROVEMENTS

A major proposal for the overall project is to swap the existing Space 5 with the current Lounge space.
A fit-for-purpose designed intimate cabaret space will allow for a modern efficient technical installation that benefits from less obtrusive energy-saving infrastructure, flexible lighting and PA, and the opportunity to establish a space that can generate a range of hire revenues.

*Note: There is no actual Space 4 at Contact. Several years ago, there was a special 'one-off' performance in a cupboard, designated at the time as 'Space 4'. To commemorate that 'never to be repeated' event, Contact has never re-designated a 'Space 4' in its building.*

### DIGITAL IMPROVEMENTS

Physical re-imagining of the spaces within Contact using the latest digital technologies would create opportunities for new digital performance capabilities as well as 'virtual spaces' for external audience interaction. Underpinning all digital developments are improvements to the longevity of Contact's high speed network. Proposed improvements should include:

- Fast and reliable connectivity to enable a consistent live-streaming option that works for all spaces in the building.
- The opportunity for creative use of telepresence to be increased by equipping all spaces for digitally interactive activity - creating and delivering performances beyond the physical boundaries of the building.
- Interactive installations would enable direct public engagement with digital art, whilst contemporary lighting within the foyer areas will be responsive with sense controls, creating a playful environment.
- Comprehensive networking, multiple source capability and high quality presentation within the public areas would enable delivery of a range of media, from young people's digital art, streamed performance, high quality marketing and live interactive twitter feeds.
- Upgrading of the Media Lounge would help empower young people's learning, facilitating, creating and exploring the field of digital arts.
- Other digital developments that have been considered include: using technology as a driver in making spaces playful; projecting onto external pavements; turning the building exterior into a giant screen with LED mesh; and developing a new form of cyber cafe with a telepresence portal to arts locations across the world.

# DIALOGUE

URBED's approach is not to design and then consult but to design in a collaborative way with our clients, users and stakeholders. We believe the people who already work in and use a building are its most valuable resource. It is fundamental for these people to be involved in decisions about their building and their input is hugely enriching to the process.

Crucial to this process was having open conversations with all users of the building about the issues they felt strongly about. This process started with conversations with the Capital bid working group, who then identified other individuals who worked in the building.

We engaged a group of young people as soon as we were commissioned. This was because we understand that young people are involved in everything Contact does. There is a young marketing team and a young programming team so it follows that the design team would involve young people. A team was created of six 2nd year BA Architecture students and one postgraduate MArch student. They were involved in every stage of this process and met once a week.

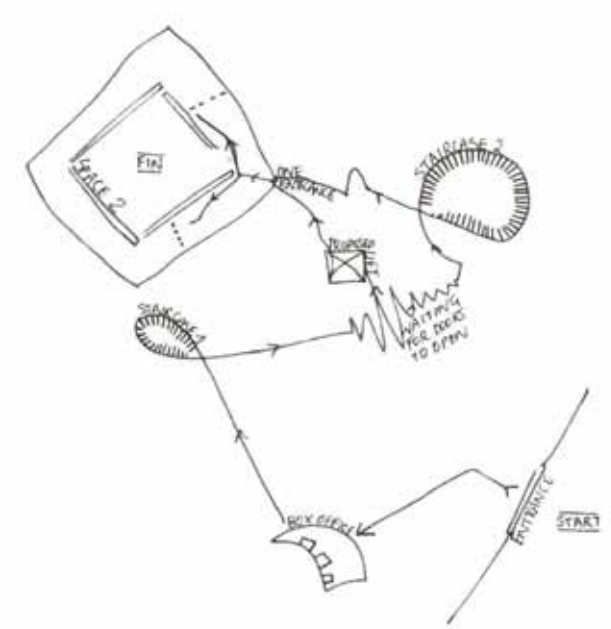
During the process we organised a workshop in one of the performance spaces at Contact to encourage and record conversations between all of the different building users. This workshop gave everyone a chance to have their say about the issues they face and ideas they have for the building. It allowed everyone a chance to speak, breaking down a hierarchy amongst staff.

This process of dialogue continued within Contact's staffing team, Capital Bid working group and users, as well as a local access advocacy group.

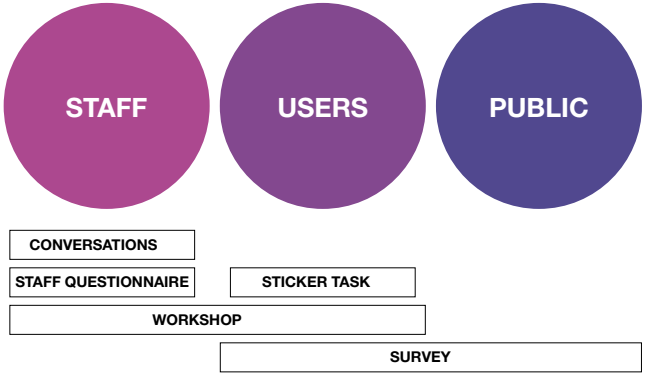
In the following pages we describe each part of the engagement process with a diagrams and summaries of results. This is a list of engagement methods and groups we engaged:

- Contact's Young People
- A Young Design Team - student involvement
- Building User Survey Staff Questionnaire
- Contact Workshop (with staff and young users)
- Individual Conversations
- Audience Questionnaire
- Public Questionnaire
- Wider Audience Survey
- Manchester Disabled People's Action Group - Access discussion and walk-around

These different engagement methods are summarised and illustrated on the following pages, a sample of the results are also shown, and the full results can be found in the appendices.




Student, Raphae's cognitive map of the somewhat convoluted route for the audience to Space 2 - the studio theatre.




Above is a diagram of the consultation strategy for DIALOGUE which included a variety of methods to engage as many people as possible who use Contact.

# CONTACT'S YOUNG PEOPLE

We understand that not everyone wants to come to a two-hour workshop, write answers in a three page survey or speak with a host about how they use the building. So in order to engage as many of Contact's young users as possible we devised a strategy for speaking with regular users who attend one of the dozens of workshops. We designed 2 stickers and gave them out at 5 workshops.

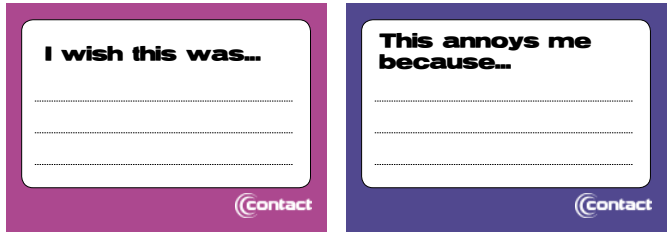
The young people then completed the stickers with their issues/ needs/ desires for the building and were invited to stick it in the appropriate space in the building. The workshop leader then took photos of these stickers and they influenced the approach to writing a brief for the refurbished building.

The results were very interesting and gave a different viewpoint of the building's design. Whilst some staff felt that the media lounge was out of the way despite its popularity, the young people enjoyed that it was out of the way, and was hidden from the more open areas on the ground floor. This comment also came up when it came to the computer drop in - which could form a proposal for moving this area up to the first floor.

## YOUNG PEOPLE'S RESPONSES

| AREA OF BUILDING | THIS ANNOYS ME BECAUSE... |
|---|---|
| Foyer floor surface | "it is INDUSTRIAL. Could we have something warmer - more welcoming/ homely?!" |
| Internal buff brick walls | "It reminds me of a school" |
| Ground foyer wall sculpture | "Its boring and dull. Should be brighter" |
| Lift | "it's slooooow..." |

| AREA OF BUILDING | I WISH THIS WAS... |
|---|---|
| Computer area | "An actual computer area, a bit more closed off and private!" |
| Foyer walls (painted orange) | "RED" |
| Upper foyer windows outside media lounge | "...more superlative - bigger - wide screen you know what I mean, like an 86 top floor surveying the scene of the city streets" |
| Foyer columns | "A brighter colour!" |
| Bike shed | "Easier to access" |




Sticker designs given to Contact's young users




Some of the stickers being placed and in position

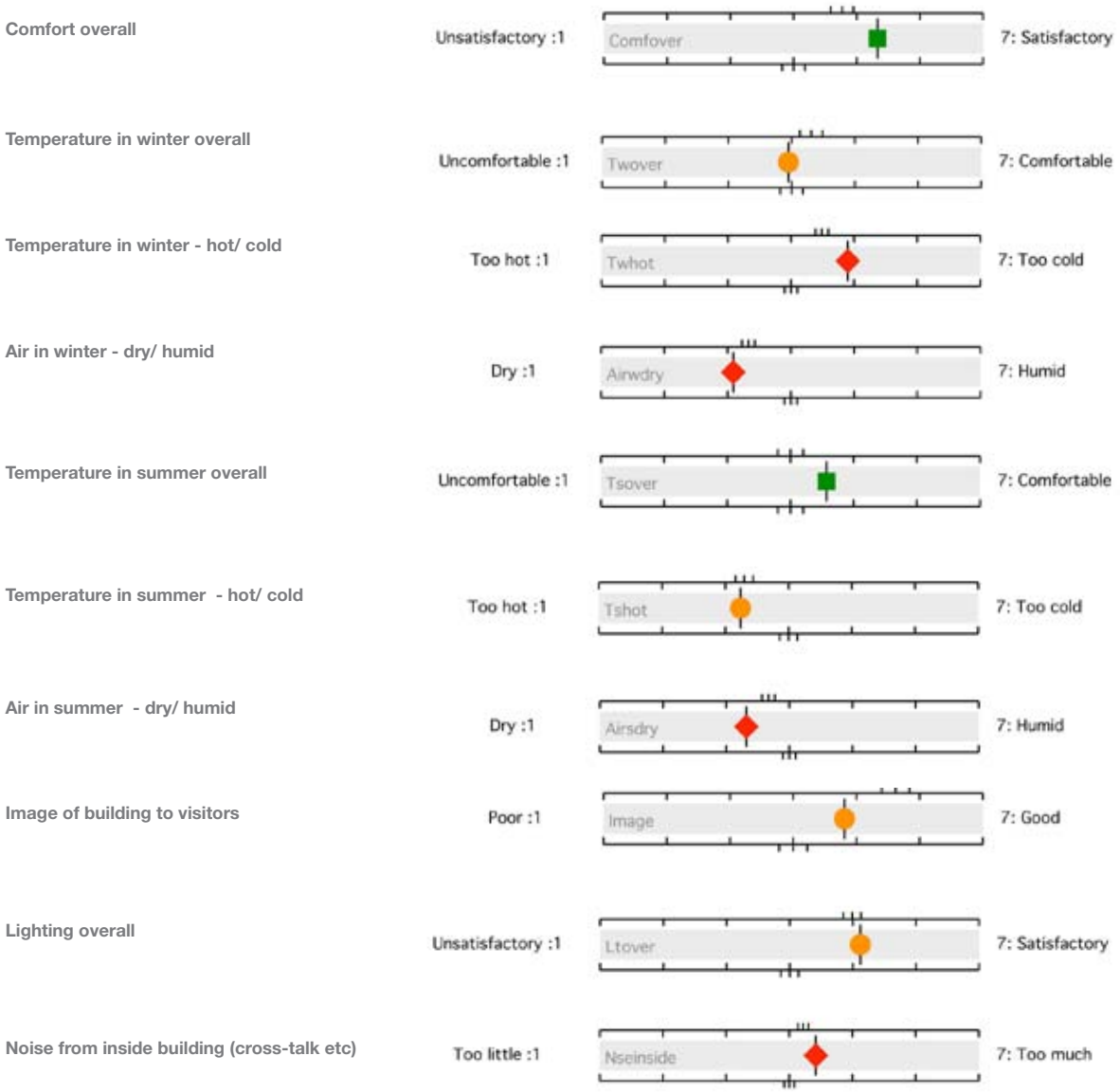
# CONTACT'S STAFF SURVEY

This was used to gather information about how the building performs according to staff that work at Contact. It is a pre-designed questionnaire, developed over more than 20 years, which has been carried out on over 500 buildings. The survey was given to all permanent members of staff; bar staff and hosts were also encouraged to answer.

Contact's results were then compared to other buildings on the database for the range of criteria studied. The red triangles indicate where Contact is below average, the orange circles where Contact is about average, and the green squares where it is above average. (The full report is contained within the appendices to this report). As can be seen Contact is performing well in the key areas of overall comfort and summer temperature.

Particular issues have been identified with thermal comfort and air quality - especially in winter - and with noise within the building. This matches what we were told informally and in workshops. The fact that users complained both of being cold and of dry air may point to over-ventilation of some spaces in winter, and also to a lack of adequate heating as identified in the energy assessment discussed above. These issues should be investigated further through monitoring of the building systems where appropriate. As separate short questionnaire for audience members may also be valuable. They should also be considered in any more detailed proposals for the building.

**SUMMARY OF RESULTS.** These results show the building in the eyes of the staff who work at Contact.

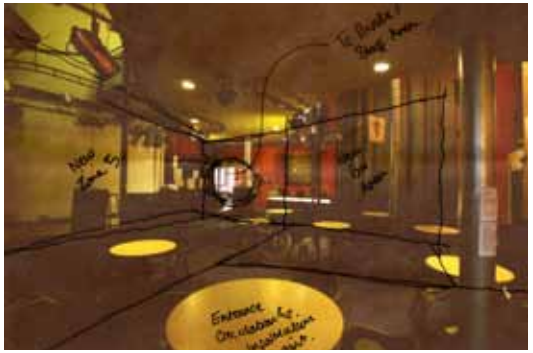


# A YOUNG DESIGN TEAM

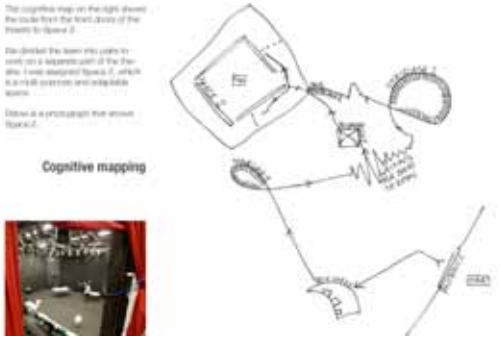
A team was created from six 2nd year BA Architecture students and one postgraduate MArch student. They were involved in every stage of this process and attended weekly workshops directed by Emily Crompton from URBED, who also teaches part time at the Manchester School of Architecture.

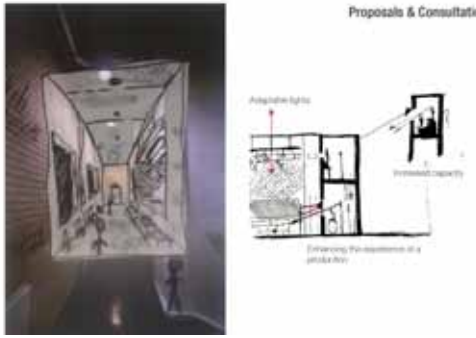
They began the process by going on a tour of the building, talking with some of the staff and users and mapping routes through the building. Through these activities they identified issues and an specific area in the building to re-imagine in pairs.

The students were instrumental in the preparation and smooth running of the workshop day, coming up with ideas of how to split the participants into different roles so everyone could understand how other people felt in the building.
They presented their work to the Capital bid working group to complete their project.

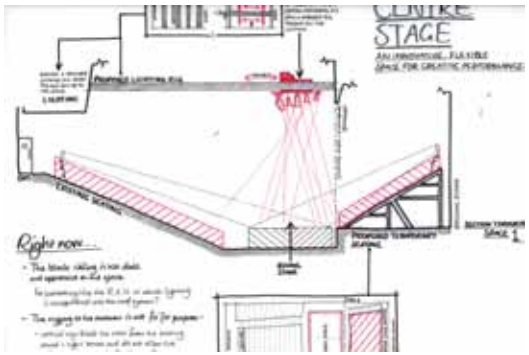



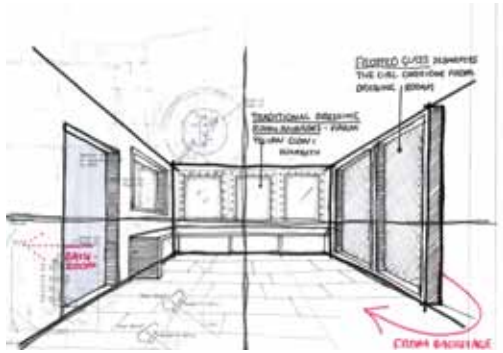
Christia and Nick concentrated on the Bar and external areas




Konrad and Raphae looked at the audiences access and experience in Space 2 (Studio)



Matt and James were interested in the performer's experience in Space 1 (Main Auditorium)

# CONTACT WORKSHOP

URBED ran a short workshop for staff and young users of Contact to think about the priorities for improvements to Contact's building. Everyone was divided into four groups, with a representative of each user group at each table. So, for instance, we had a member of bar staff, a member of the creative team, a host, a technician, a member of the finance team, a young person, box office etc etc on each table. This meant groups were able to talk about every part of the building, even areas they may not have visited before, and hear about issues they may not have realised were a problem.

Each group was also given a part to play - a role to take on for the day as part of the workshop. This helped everyone understand how different people use the building in different ways and have different priorities. The roles were categorised as *Insiders* and *Outsiders* – Insiders were Staff and Young People; the people who use the building most regularly. Outsiders were Audience and Touring Performers; people who may have never visited the building before.

The first part of the workshop comprised a roundtable discussion identifying issues people had with the building. Groups were asked to consider their new role as an insider or an outsider but also talk about their own personal experiences. Issues ranged from problems with thermal comfort, how much daylight people had at their desk to issues about moving around the building especially with regard to the convoluted route from entrance to Space 2 (Studio). All groups commented on the lack of connection with Oxford Road and the need to improve the external environment around the building to make it look more welcome and inviting. Groups were asked to add to plans identifying the areas where issues were located.

The next part of the workshop was more active. URBED asked each group to go on a walk-about around the building, starting from Oxford Road and imagine that it was the future and all the changes had been completed. The groups really took on their new roles and talked about what was important to that particular user group. For instance the audience group proposed a popcorn machine; the performers wanted some storage space in the dressing rooms; the staff suggested some cycle racks and the young people wanted a clear route to space 3 (often used for workshops).

We rounded the day up with a presentation from each group where they took us through the changes they had made to the building. There was a lot of cross over between each user group and new ideas were voiced. Some of these ideas included removing the barrier and booth, making a presence at the end of the current access road, adding signage and screens to the exterior of the building to announce Contact's presence, colour coded navigation routes through the building, improvements to Space 2 (Studio) with new seating and bigger tech box and using Space 3 more as its everyone favourite space!

ROLES

2pm
## ROUNDTABLE DISCUSSION

3.30pm
## WALKABOUT ROLE PLAY

4.30pm
## FEEDBACK PRESENTATION





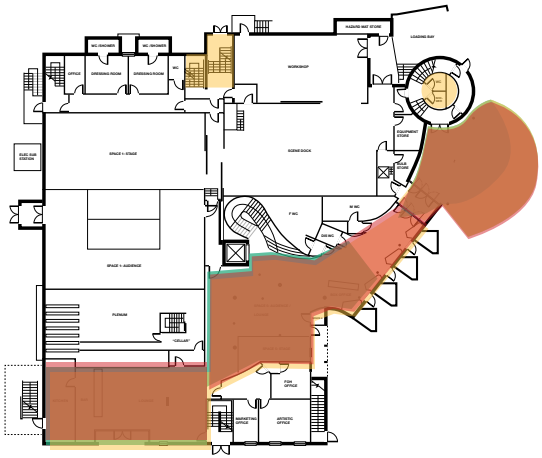
# PART 1: ROUNDTABLE DISCUSSIONS/ ISSUES

In the four groups, we facilitated a discussion about the issues people face in the building. Participants were asked to consider the role they had been given, but to also talk about their own personal experience of Contact. The main issues identified included:

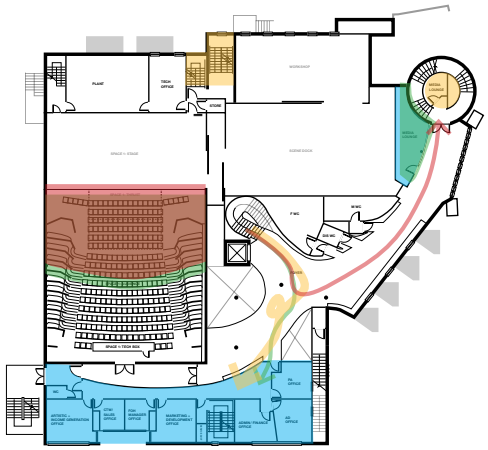
- The external landscape and exterior is not welcoming or enticing to anyone
- There are many acoustic problems with the bar, Space 5 (Cabaret) an Box Office.
- There is a no direct, clear access to level 2 where Space 3 (Rehearsal Studio) is, and where most of the workshops take place. This level also needs an accessible toilets.
- Foyers are too large and drafty. There is, in general too much circulation, but no clear strategy for finding your way around.
- Green room is in the wrong place and the offices are too cramped with not enough light/ air.

A full list of all the issues with each space can be found in the appendix.

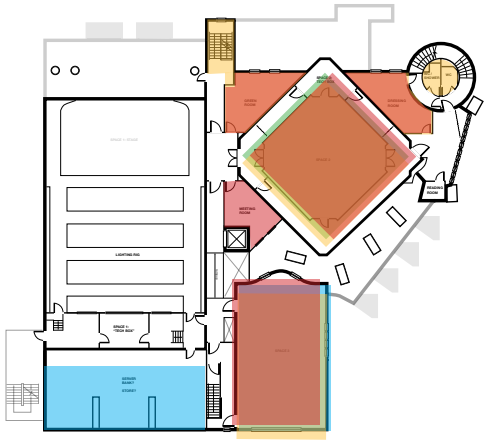
## PLANS SHOWING AREAS WITH ISSUES



Ground Floor



First Floor



Second Floor

Staff
Young People
Performers
Audience

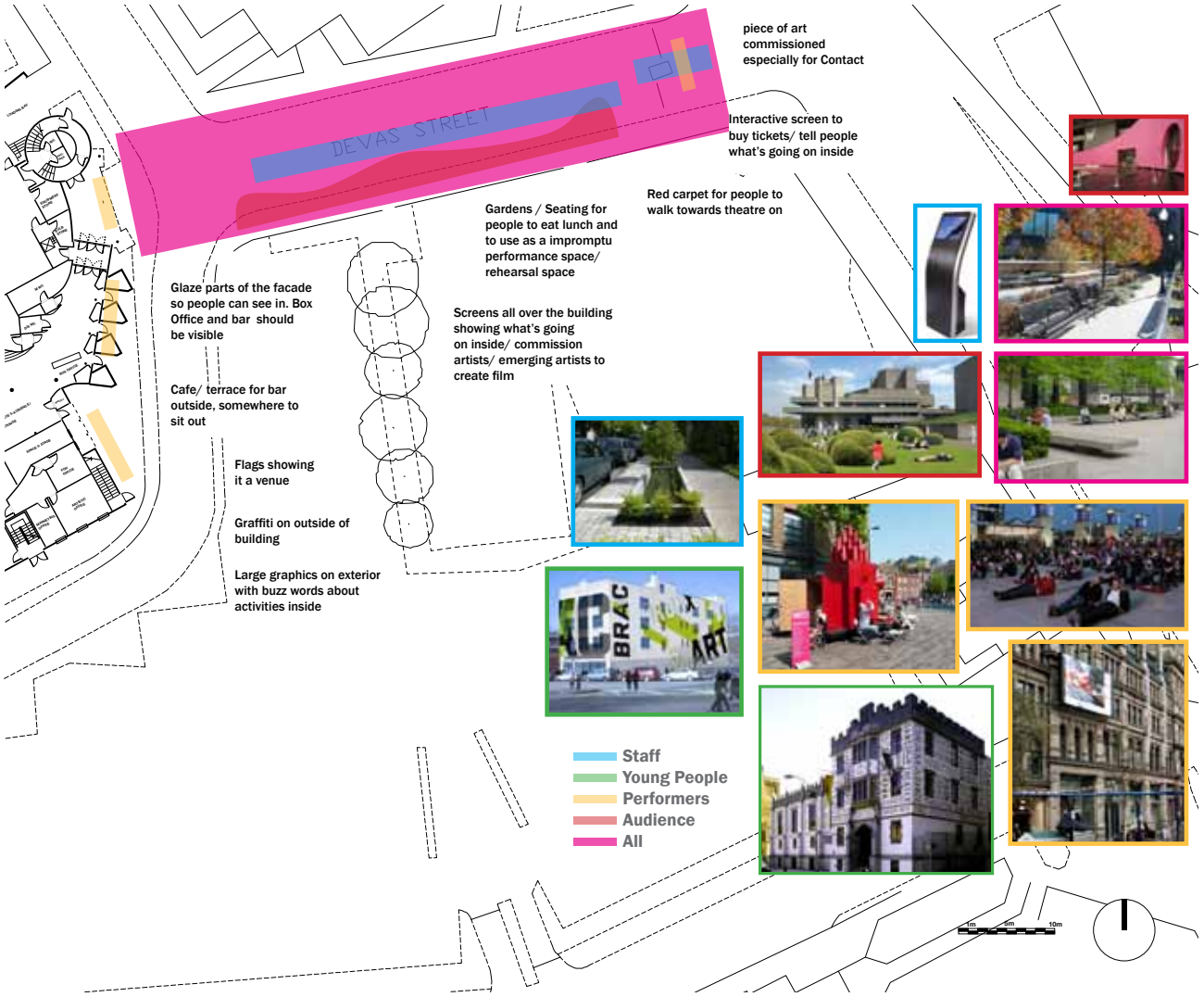
## WORDLE OF ISSUES

# PART 2: WALKABOUT ROLE PLAY/ IDEAS

After the discussions, everyone got into character and imagined a day in the life of their group's role - staff, young people, audience or performer - and imagined that all the changes had taken place. Each group took a tour of the building and described the changes they "saw".
This meant everyone thought about how the changes would affect their particular user group's experience at Contact.
Each group looked at different areas of the building. For instance only the performers went to look at the dressing rooms and only staff went to discuss the office space. Although many of the ideas for the main spaces and exterior were shared by all groups. Here is a summary of the ideas:

- Improve the external landscape and animate the exterior in some way - screens, glazing, graffiti etc.
- All groups want to swap the Bar/ Lounge with Space 5 (Cabaret) to create a focus for the building. It was noted that this should feel like a friendly cafe in the day and a trendy bar at night.
- Everyone wants a more visible Box Office - possibly seen from the street or within the facade.
- The "young people" and "performers" identified the access to Space 3 (Rehearsal Studio), and an accessible WC on level 2 as a critical issue for the proposals.
- Everyone wants to update the decor and provide a clear way-finding strategy throughout the building - this could be linked in with a re-branding exercise for Contact as an organisation as well.

There were various other changes from each group about each space and a full list of all these ideas from the walkabout from each user group, can be found in the appendix. These ideas will now be looked at in terms of feasibility.



# CONVERSATIONS AND WIDER ENGAGEMENT

Various other conversations, surveys and consultations have occurred throughout the process, which happened from late 2012 to mid 2013. These all aided the thinking about each option and the most appropriate changes to propose to the building.

### INDIVIDUAL CONVERSATIONS

It was critical to identify key personnel at Contact who could identify the issues with each area. We also held conversations with key external people which aided understanding the remit of the brief and producing a robust feasibility study of the opportunities for change. This was done by a series of conversations with the following people:

Internal:
Mark Stopford - Technical/ Production Team
Suzie Henderson - Participation/ Creative Team
Steve Vickers - CYAC/ Creative Team
Jason Crouch - IT/ Digital/ Overall
Steve Curtis - Overall
Baba Israel - Overall
Matt Fenton - Artistic Director - Overall

External:
Diana Hampson, UoM Estates - External Landscape
Bruntwood Property Agents - Potential Funding Partner
Claire Lowe, Corridor Manchester - External Landscape
John McGlery, Gillespes - Oxford Road Corridor
Alan Short - Original architect of 1990s re-design
Flick Harris, MDPAG - Access
Ian Grindey - Structural Engineer
Simon Fenton Partnership - Quantity Surveyors

### CONTACT AUDIENCE SURVEY

Contact's hosts asked a series of 10 questions to members of the audience over a four day run of a sell-out show. It was so busy, we feel we have got a good cross section of Contact's audience. In total there were 68 respondents. A full list of responses can be found in appendix 4.

### SUMMARY OF RESULTS:

### HOW DID YOU TRAVEL TO CONTACT TODAY?

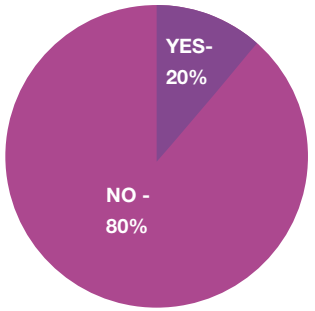

### WHAT DO YOU THINK ABOUT THE OUTSIDE OF THE BUILDING?


### OXFORD ROAD SURVEY

Contact hosts went on to Oxford Road and ask members of the public a series of questions. We wanted to find out if people knew if the building was an arts venue, if they knew there was a bar inside and if they had not visited what would entice them over. In total we surveyed 88 members of the passing public. A full list of responses can be found in appendix 5.

### SUMMARY OF RESULTS:

### HAVE YOU EVER BEEN INSIDE THAT BUILDING?




### DOES THE BUILDING APPEAR WELCOMING AND ACCESSIBLE? YES -20% NO - 80% + SUGGESTIONS FOR IMPROVEMENTS:

## WIDER AUDIENCE SURVEY

We also created an online survey with ten short questions, all about how people felt about the existing building and if they would change anything. This went out to Contact's existing mailing list of 7000 people. We incentivised people by entering all recipients into a prize draw for a pair of tickets for the CYAC show. A summary of the result is shown on the next page and the full results can be found in appendix 6.

In total we had 68 responses for this survey. The respondents were of a mixed range of ages, genders and ethic backgrounds, which reflects the diversity of Contact's reach. The majority of respondents' primary reason for visiting Contact was watching a performance and this should be taken into consideration when viewing these results.

Most respondents visited Contact every 6 months, this fits with the answers about visiting for performances. Nearly 70% of journeys to Contact were made using public transport, and the majority was by bus. Contact is in a very good location for public transport, on the Oxford Road Corridor. This links in well with Manchester City Council's plans to make the road open to only bus and taxi, and bikes.

The respondents were split on how the outside looked. Some felt it didn't matter. Most people felt it looked different from other buildings surrounding it, which was a good thing. Other comments enjoyed the fact it didn't shout about what it was, but felt some more transparency would be good for the less adventurous!

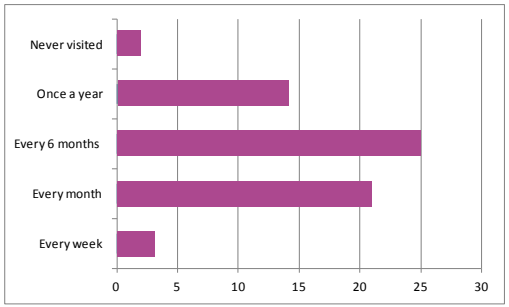
Just under half of the people answering felt navigating around the building difficult. This is an urgent issue for the building, especially as a lot of people entering may not have visited the building. It should be easy to get around and figure out where you need to go. The proposal of a central stair will go someway to aiding this, especially for access to Space 3 (Rehearsal Studio).

The bar location has been a point of contention during conversations, consultations and now again when consulting the wider audience. Well over half of respondents felt the bar was in the correct location, but the comments asked for many changes including more seating. A third of the comments made wanted the bar to move closer to the entrance, so that the building was immediately welcoming. The reasons they liked the bar in its current location was its orientation as a good place for sitting in the sun. They also thought it was good for club nights but not for interval drinks.

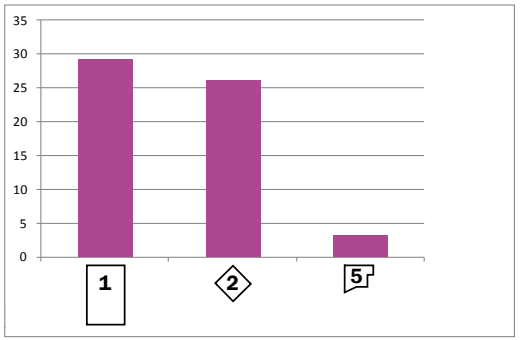
A huge majority of people preferred Space 1 (Main Auditorium) and 2 as opposed to Space 5 (Cabaret). While some said Space 3 was good for the intimacy and the how close audience was to performers, others said the acoustics and site lines were terrible. Other comments included that it was important to have a mixture of spaces to offer, and that of course, this depended on the performance they were watching.

## SUMMARY OF RESULTS:

### HOW OFTEN DO YOU VISIT CONTACT?




### WHAT IS YOUR FAVOURITE PERFORMANCE SPACE?




### HOW DO FIND NAVIGATING YOUR WAY AROUND THE INSIDE OF THE BUILDING?

**"it can be intimidating and confusing to start with."**

**"I do know my way round but it is still a hideous maze especially if you have access issues."**

**"I rely on following people in front of me - signage could be better!"**

### DO YOU THINK THE BAR IS IN THE CORRECT LOCATION?

**"Too near the back of the building , put it in the entrance"**

**"Not sure. It might be nice if it was more in the heart of the building - say, where the first floor bar is."**

**"You have to be confident to walk in and find it - not obvious from main entrance that there is a coffee lounge/bar, let alone that such fab food is served. Side entrance is a wall of smokers - a nasty (health-wise) and intimidating barrier."**

### DO YOU THINK THE BUILDING LOOKS LIKE AN ARTS VENUE FROM THE OUTSIDE?

**"Looks quite industrial and I didn't know about the contact until someone told me about it."**

**"Since Manchester is an industrial city I always thought that the building was some sort of factory in the middle of the campus**

**"When passing on foot or on the bus, the most prominent thing is the ugly car-parking kiosk and barrier. This obstructs the view of the building, and subconsciously we feel that you don't want us to cross this barrier! You need much bigger welcome messages, right on the main road, inviting us all to come in and explore."**

# ACCESS DISCUSSION AND WALK-AROUND

This is a really important factor to understand especially as this is a building dedicated to involving young people.

URBED made contact with a local Access advocacy group called Manchester Disabled People's Action Group (MPDAG). They work with disabled people, businesses, architects and designers, the public sector and the voluntary and community sector in Greater Manchester and elsewhere promoting best practice in accessible and inclusive design and access standards. The group was responsible, along with Manchester City Council, for producing Design for Access 2 Manual. This goes above and beyond the building regulations and every new and refurbished building in Manchester must comply with.

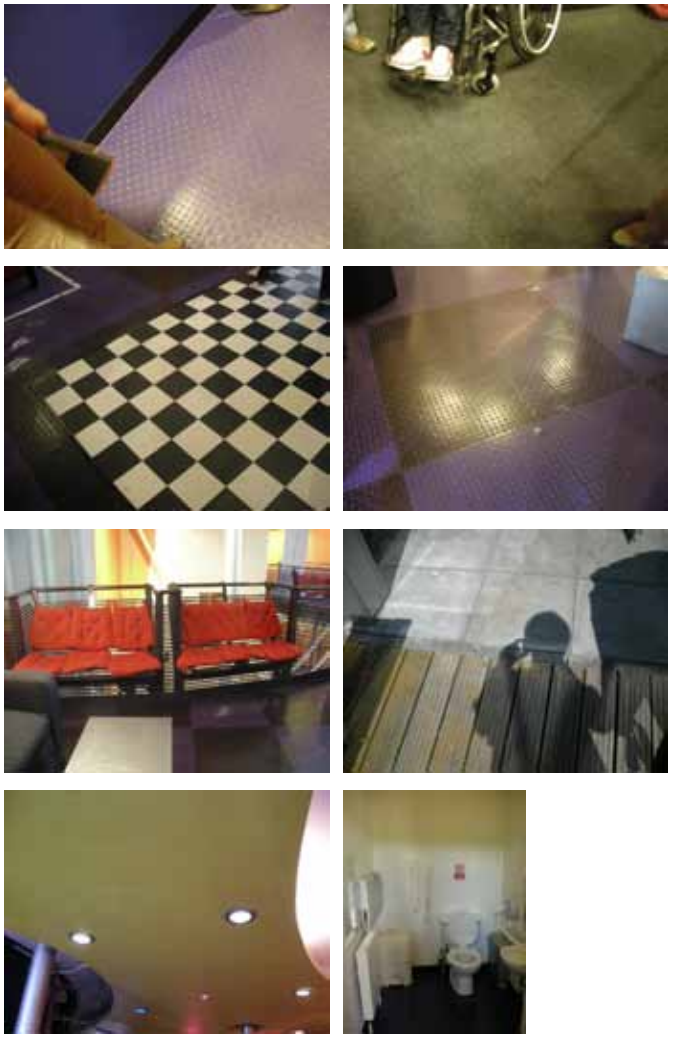
Several members from MDPAG met with Emily from URBED and Steve, the general manager at Contact. We discussed Contact's development and then went on a walk-around the building. This helped give another perspective to access issues as the group has had lots of experience doing audits and assessing the accessibility of many public buildings.

The main issues which were raised included the flowing topics:

- The barrier on Oxford Road is a barrier to taxi drop off outside the front entrance. Often young disabled people will use taxis to get around and want the confidence of being dropped close to doors. Clear instructions about the approach need to be on the website, as young disabled people will often research a venue before visiting.
- People with hearing impairments - hearing aids and the use of hearing loops verses infra red in theatres. This was a general discussion about possibilities for Contact.
- People with visual impairments – use of colours to distinguish surfaces. Suggestion of working with graphic designer to make attractive signage.
- Flooring surfaces should be level where ever possible. The colour and grip is also important to consider in detail design. The current foyer floor pattern can be confusing to those with a visual impairment, but tactile hardwearing surface is great.
- Lighting is a key thing to consider, if there is enough and if it is too bright.
- The bar furniture was also discussed as the group felt it could be better and would advise that it be replaced.
- WCs orientation – the group informed Contact about how there should be a WC in each orientation. There were issues with the baby change being in the Accessible WC, which will need to be looked at.

The group recommended carrying out a full access audit, which would be an additional cost. This would include looking at Contact in a really holistic way, from how accessible the website is to how many blue badge spaces are available and how easy it is navigate around the building. The group were adamant that it would be beneficial for the building's improvement to carry out a full assessment before proposals were finalised in the next stage of design development.

We have taken on board their comments as part of the options appraisal and accessibility is a core part of the improvements Contact want to make to the building.



# DIAGRAMMING

After looking, analysing, talking and understanding the issues that the users of the building, the audience and performers coming into the building are facing we were in a good position to recommend options for making improvements to the building. First of all we assessed all the ideas in terms of feasibility. They are all are centred on retaining the main structure of the building, maintaining the ventilation and heating systems, and being value for money to Contact.

We have listed all the ideas that we, along with staff, users and the young design team proposed for the refurbishment of the building. All the ideas from the workshop are listed out and can be found in appendix 3.

The following section is split into 3 parts:

### VISION AND BRIEF

Here Contact's vision for the future is outlined and we give a concise brief for the project. This brief is not a stationary document and will continue to develop throughout the project, but will act as a touchstone for the project so far. This gives the design team a clear description of what Contact wants to achieve from the project.

### FEASIBILITY STUDY

Essentially this is a table of all the ideas assessing whether they are suitable for the project in terms of viability, deliverability and cost. The ideas are listed in terms of each space. Each space has had many ideas proposed for it and this is the reason for listing the proposals in this way. It may be helpful to view the table with the original plans which can be found in appendix 1. We then followed a process of assessing the items in the list firstly scoring the ideas against the diamond of criteria Contact originally constructed. The various ideas were then looked at for structural viability by a structural engineer (see report by Grindey Consulting in Appendix 2). Following this the construction elements in the feasibility list were costed by a Quantity Surveyor from Simon Fenton Partnership and we also acquired costed design specifications from specialist suppliers for specialist equipment (including technical infrastructure), fixtures & fittings, voltage optimisation plant and solar PV (see Construction costs spreadsheet & further info in appendices, copies of quotes received can be supplied on request).

### OPTIONS APPRAISAL

Unlike the Alan Short Associates options appraisal in the 1990s, we now need to make various amends throughout the existing building to increase its functionality and accessibility, make it more fit- for-purpose according to current & projected need and further improve its sustainability both economically and environmentally. Some of the proposed changes are small and others are more substantial, including creating 4 new public spaces and increasing the flexibility of others. Due to a constrained building footprint, a number of key required changes are dependent on others, for example making a new recording studio and swapping current Lounge & Space 5, means more office space needs to be created elsewhere.

We have attempted to create three viable options but with very different budgets. They are all in line with the vision Contact originally set out, but to achieve each would require a different level of funding. All options, to some extent, meet the needs of the building's users whilst also working towards the main aims of Contact. The options are pitched at 3 levels of implementation:

1. "Do Nothing" apart form essential maintenance and repairs
2. Necessary, pragmatic adaptations and improvements but with ambition and a realistic possibility of raising the required funding.
3. More ambitious longer term aspirations to be realised in collaboration with local stakeholders particularly The University of Manchester and/or requiring significant additional investment than is deemed realistic at this point.

# VISION AND BRIEF

Contact needs to improve, adapt, refresh and re-invigorate its building, rather than demolish and start again. This is partly because of the financial constraints on the organisation, the availability and focus of Arts Council England's capital funding and the likelihood of securing significant partnership finance. It is also because Contact is a landmark building on Corridor Manchester a major strategic development for the city centre, and a building with a proud history that the organisation wishes to enhance and build on, rather than to start afresh. Young people value Contact and the building and throughout the dialogue with staff and users, its radical design was frequently cited as an important part of Contact's uniqueness. This brief is not about wiping the slate clean, but improving on an already brilliant canvas!

The design brief should be a clear set of tasks for the design team. However, it is also a useful document for the client body - especially one as complex as Contact. It should help them to set out and reaffirm their vision, and provide a useful reference point to return to and remind those involved of the key aims once they are involved in all the complexity of a detailed design development process.

**BRIEF:**

This is a brief, based on analysis, conversations and a workshop with the staff and users of Contact.

- Comprehensive renewal and upgrade of digital and technical infrastructure including creating a new Recording Studio
- Improve circulation within the building, so that it is easier to understand and navigate - and design new signage to assist this.
- Improve internal and external lighting and increase natural light to the interior of the building
- Swap locations of Lounge and Space 5 (Cabaret) and reposition outdoor terrace to front of building
- Extend central staircase to Level 2 and install one new elevator in the centre of the building and another in 'The Turret'
- Adapt Spaces 1 & 2 to increase audience capacity and improve technical and dressing room facilities
- Increase flexibility and seating capacity of Space 3 (Rehearsal Studio)
- Create new Contact 'Young Leadership Lab'.
- Extend workshop storage space
- Extend existing and create new open plan office spaces.
- Improve accessibility in and around the building
- Make a landmark, sustainable building even more energy efficient.
- In the long term, with others, improve the public realm around the building to make it more welcoming and attractive

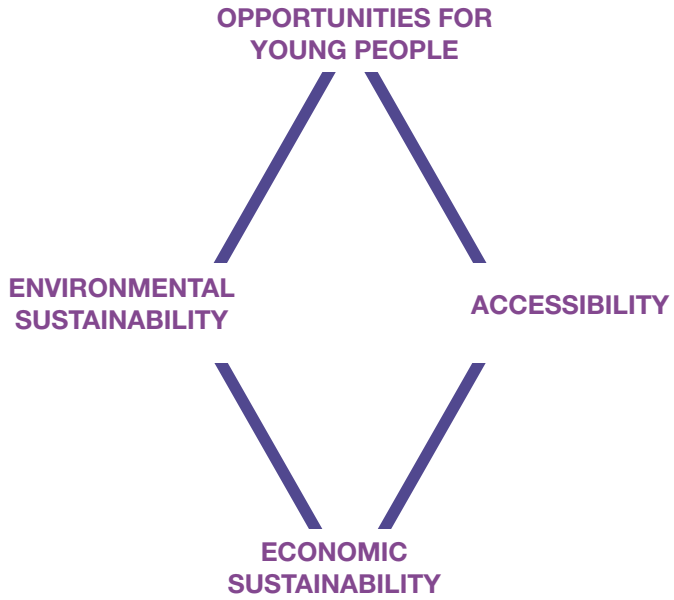
# FEASIBILITY STUDY

The feasibility study has been through many iterations and has had input from a great deal of people as part of this application.

The initial feasibility study included every idea voiced as part of the dialogue process and was assessed. Some ideas were immediately obviously not feasible due to technical or cost restraints but all the others were thought about and assessed. Those ideas have gone through a rigorous assessment procedure: including assessing the ideas in terms of structural needs and if they would need planning, the cost of certain proposals as well as how well they would achieve Contact's four key themes. These ideas were also looked at by Alan Short, the University's property department and Bruntwood.

The possibilities for each space were considered in terms of feasibility, if they could actually be achieved and also thinking about the financial viability; if the amount spent would be worth it for the outcome. All ideas were measured in terms of a diamond of criteria including if the proposed idea would create more opportunities or benefit young people, environmental sustainability, economic sustainability and income generation as well as if the ideas would aid accessibility around and inside the building. It was felt that if the idea did not meet any of the criteria it was not suitable to be included in any of the options. An initial estimated cost was then given to each idea from which each option was then developed. There have been some fantastic ideas left out because they didn't stack up technically, spatially or economically.

The Feasibility Table on the next few pages, lists the final, agreed elements in our preferred option, Option 2 and the additional elements in Option 3 and is followed by the QS's spreadsheet of Construction Costs which is based on the Feasibility Table.




Diamond of criteria ideas must meet to some degree to be considered for inclusion in any option.

# FEASIBILITY TABLE

| | | | | | Ballpark | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| Floor | Space/ Area | IDEAS | Option 2 or 3 | Timescale | Costs of items | Reasons/ notes. | Increase benefits for Young People | Environmental Sustainability | Economic Sustainability (income generating/ cost saving) | Accessibility/ Visibility |
| | Devas Street | Replace barrier & pill box with remote access falling bollards | 2 | | 18,500 | Estimate from Broughton Controls | | | | |
| | | Install Sheffield bicycle stands to the side of Contact. | 2 | | 1,500 | | | | | |
| | | Interactive ticket machine/ information stand on Oxford Rd | 3 | | 50,000 | Estimated cost as no specification | | | | |
| | | Commission LA to redesign public realm (see below) | 3 | | 5,000 | Estimated fee | | | | |
| | | Level road, improve with planting, seating, lighting & artwork | 3 | | 421,000 | Gillespies, Landscape Architects estimate for Corridor P'ship | | | | |
| | | Identify possible sites for artists interventions, in, on & around the building and liaise with Corridor Partnership re public art commissioning opportunities | 2 | | | e.g. Street art, installations, interactive art . Development Grant request for research study into this | | | | |
| | | Commission Major Public Art | 3 | | | Funding/sponsorship dependent. | | | | |
| G | Exterior of building | Commission designer to improve external signage (c/f below) | 2 | | 30,000 | Signage that reflects Contact's offer | | | | |
| | | Improve external lighting of building | 2 | | 95,934 | To light building. Stage Electrics (SE) quote | | | | |
| | | Install projector to display onto building | 2 | | 26,370 | Projector & housing cost (SE quote) | | | | |
| | | Install large high quality LED screen on external entrance wall | 3 | | 127,000 | Info/publicity/digital intervention. SE quote | | | | |
| | | Design outdoor terrace on front for bar spill out/ tables | 2 | | 18,750 | Proposal connected to moving bar/ lounge to S5 location | | | | |
| | | Install assisted door/s to one side of main entrance | 2 | | 4,000 | For accessibility | | | | |
| | | Replace double fire doors at bottom of turret | 2 | | 2,500 | Required | | | | |
| | | All windows to be replaced by double/ triple glazing units | 2 | | 84,750 | Windows in the 1960s building weren't secondary-glazed in 1999, will save on heating | | | | |
| | | Remove central column | 3 | | 50,000 | To enable view of LED screen on wall (c/f above). Cost could be much higher due to structural work required. | | | | |
| | | Take out Pod 4 | 2 | | 9,500 | To bring more light into the foyer and increase views in from outside | | | | |
| G | Box Office | Larger deskspace on BO, more staff with PCs | 2 | | | Make part of lounge serving counter | | | | |
| | | Explore options for improving ease of ticket buying | 2 | | | e.g. interactive selling points tbc | | | | |
| | | Commission designer to improve all internal signage | 2 | | 30,000 | New scheme to link internal & external | | | | |
| | | Create exhibition space | 2 | | | Improve existing lighting & decoration (costs incl. elsewhere) | | | | |

| | | | | Ballpark | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| **Floor** | **Space/ Area** | **IDEAS** | **Option 2 or 3** | **Timescale** | **Costs of items** | **Reasons/ notes.** | **Increase benefits for Young People** | **Environmental Sustainability** | **Economic Sustainability (income generating/ cost saving)** | **Accessibility/ Visibility** |
| G | Entrance Foyer | Install multi-functional screens around building ncluding a central media server to upload media content across all video screens via WiFi . (This could also be used to drive projections on the outside of the building). | 2 | | 82,557 | This is for whole building and can display promotional content, live screening from inside spaces, digital and other creative content etc | | | | |
| | | Replace furniture in public areas (ground & 1st floor) | 2 | | 8,500 | Includes furniture for new lounge | | | | |
| | | Improve internal lighting of building | 2 | | 66,804 | Ground and first floor (incl display wall) | | | | |
| | | Install building wide paging & BGM & building wide connectivity | 2 | | 57,637 | Upgrade paging system & patching to all areas. SE quote | | | | |
| | | New floor surface needed (main public areas) | 2 | | 32,300 | Ground, stairs & upper foyer | | | | |
| 1 | Upper Foyer | Make/buy moveable bar structure | 2 | | 20,000 | Additional sales point on upper level | | | | |
| | | Install new sound-proof fire doors, entrance to turret | 2 | | 2,400 | Required | | | | |
| | | Replace furniture & flooring in public areas | 2 | | see above | Leave current seating fixed to balustrades | | | | |
| G & 1 | WCs (M, F Dis.) | Install dual-flush toilets (more environmentally-friendly toilets) | 2 | | 14,650 | This is for whole building | | | | |
| G/1 | Space 1 | Buy demountable seating to install on stage to increase capacity, and make unique performance space | 2 | | 7,035 | Uses thrust stage as main stage. Quote from Stage Systems, can also be used in Space 3 | | | | |
| | | Update all sound & lighting equipment, incl moveable tech desk | 2 | | 710,477 | Critical to Contact's offer. SE quote | | | | |
| | | Make more permanent, increase size and extend existing tech box to cover entire back row of seats | 2 | | 15,000 | Required for production & perf quality | | | | |
| | | Install new sound-proof fire doors (1st floor public entrance) | 2 | | 4,800 | 2 sets of double doors | | | | |
| | | Make an access to lighting rig on Level 2 via cat ladder within tech box | 2 | | 3,000 | Critical as no young person can use current ladder for h&s reasons | | | | |
| 2 | Space 1 Control Room | Video editing suite/ tele presence rooms, maintaining ventilated storage for infrastructure with permanent/ built in space for projector. | 2 | | 10,000 | Need to replace floor and windows to ensure acoustic separation. | | | | |
| G | Workshop | Install mezzanine structures at far end of workshop to incraese storage space | 2 | | 22,000 | To increase storage capacity in the workshop, improving operation of productions | | | | |
| | | Replace existing access lift. | 2 | | 20,000 | To improve access to Space 1 | | | | |
| | | Install more permanent mezzanine structures in scenedock | 2 | | 13,000 | To increase storage in scenedock, increasing production capacity | | | | |
| 2 | Space 2 (Studio space) | Replace creaky flooring | 2 | | 11,200 | Risk of not doing as affects perf quality. | | | | |
| | | Install new sound-proof/fire doors | 2 | | 3,900 | 4 sets of double doors. Safety & perf quality. | | | | |
| | | Install new light-weight moveable seating system | 2 | | 5,692 | Risk of not doing. Improves audience experience. Quote from Stage Systems | | | | |
| | | Update all sound and lighting equipment | 2 | | 299,687 | Crucial for artistic programme. SE quote | | | | |

| | | | | | Ballpark | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| Floor | Space/ Area | IDEAS | Option 2 or 3 | Timescale | Costs of items | Reasons/ notes. | Increase benefits for Young People | Environmental Sustainability | Economic Sustainability (income generating/ cost saving) | Accessibility/ Visibility |
| 2 | Runaround | Relocate talloscope in runaround by relocating cable tray | 2 | | 3,000 | Currently in visible public area | | | | |
| 2 | Space 2 Dressing Room | Move WC/ shower into dressing room | 2 | | 7,140 | Only if lift goes in turret | | | | |
| | | Add access door from existing DR to runaround | 2 | | 1,400 | Create discrete access area for performers. Quality of perf | | | | |
| 2 | Space 2 Tech Box | Enlarge tech window to increase sight lines. | 2 | | 2,000 | Quality of perf. Risk of not doing | | | | |
| | | Increase size of tech box along corridor | 2 | | 9,900 | Improve sightlines and qual. of production | | | | |
| 2 | Space 3 | New internal door with window in (non fire/s'proofed) | 2 | | 650 | So can see if being used before entering | | | | |
| | | Install demountable seating unit for 50 capacity to be shared between spaces 1 & 3 | | | | Already costed above (Space 1) | | | | |
| | | Put power in to use touring lighting | 2 | | 1,500 | Will enable performances to take place | | | | |
| | | Install full height mirrors on wall between doors for rehearsals | 2 | | 2,195 | Quote from Aspect Safety Mirrors | | | | |
| | | Install screen & projector mount | 2 | | 15,108 | For performances & hires | | | | |
| | | Improve lighting & other equipment, add dancefloor & make serviceable as performance space | 2 | | 113,328 | Stage Electrics quote. | | | | |
| | | Purchase portable 60" LED TV & mobile whiteboard & lifting stand | 2 | | 5,141 | For hires & rehearsals & rehearsals etc. Primary ICT quote | | | | |
| G | Space 5 (Cabaret) | Relocate to current Lounge/ Bar/ Kitchen location. To create a stand alone space for cabaret performances, corporate hire, meetings, workshops, bar spill over | 2 | | 279,900 | Detail design to create flexible multi-functional space. Needs to be acoustically separated from Space 1 - improve plenum. Expand within footprint to increase size | | | | |
| | | Install lighting & equipment for performance | 2 | | 86,748 | SE quote. | | | | |
| | | LED Whiteboard with stand | 2 | | 3,715 | Primary ICT quote for hires etc | | | | |
| | | Install Dressing room for space in current kitchen area | 2 | | | Part of relocation of lounge | | | | |
| 1 | Recording Studio | Update equipment/ computers | 2 | | | Included in cost below | | | | |
| | | Adapt current Admin/AD/Finance offices, glazed to upper foyer to create full professional recording studio capability. Put timber flooring over void to create viewing area | 2 | | 120,709 | Takes out office space (catered for in 1st floor expansion) £32,909 = equipment; £87,800 = fit out, acoustic treatment etc, quote from Airtight Productions | | | | |
| | | Replace door and glazing of existing media lounge | 2 | | 10,000 | Continue to use for quiet editing etc | | | | |
| G | Cellar | Remove from Space 1 plenum and install behind new bar, where ground floor offices currently are | 2 | | 20,000 | Critical, re space 1 acoustics & to be part of new lounge | | | | |

| | | | | Ballpark | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| **Floor** | **Space/ Area** | **IDEAS** | **Option 2 or 3** | **Timescale** | **Costs of items** | **Reasons/ notes.** | **Increase benefits for Young People** | **Environmental Sustainability** | **Economic Sustainability (income generating/ cost saving)** | **Accessibility/ Visibility** |
| G | Bar/Lounge (actual serving area as opposed to Lounge) | Move Bar/serving area to Space 5 Move into current Space 5. Needs detail design to create cosy, welcoming cafe area in day and more intimate bar at night (use lighting etc to achieve this). Detail design to bar back to hide alcohol. | 2 | | 200,000 | Need to meet under 18 legal access criteria for licence. Needs to be as flexible space as possible. Use columns to create small tables for standing/ interval drinks. | | | | |
| | | Create new opening through ext wall below stair 1 to new terrace | 2 | | 12,000 | Dependent on fire regs | | | | |
| | | Detail design for outdoor terrace, accessed from bar | 2 | | 18,750 | New outside eating and garden area, visible from Oxford Road | | | | |
| | | Maintain computer drop-in capability - make obvious, but move upstairs | 2 | | | Current setup isn't accessible (costs incl. elsewhere) | | | | |
| G | Kitchen | Move to offices on ground level. Detail design. Open plan. Large enough to accommodate making more food | 2 | | 91,600 | Will improve catering offer & income | | | | |
| G | Staff Offices | *(NB Space becomes new kitchen, retain FoH office here next to kitchen, relocate staff upstairs/ new accom on level 2.)* | *2* | | | *Requirement for more office space elsewhere* | | | | |
| | | Install lockers for bar staff/ hosts here | 2 | | 3,000 | Out of public view | | | | |
| 1 | Staff Offices | Possible 1st floor expansion within building footprint. Re-design layout to be more open plan so teams can sit together. Potential to decrease size of service risers, as they were installed at time of smoking in bar. Install Pods for quieter working. Enlarge windows/ make new windows. Have space for young people to hotdesk in offices. | 2 | | 277,400 | Expanding at 1st floor level to increase office space (accommodates for loss of space due to new recording studio). | | | | |
| | | *(NB Recording Studio to go where Admin, AD & Finance offices are (see above).* | *2* | | | *Only if more office accommodation is achieved.* | | | | |
| -1 | Basement | Improve shelving & storage for archive material as appropriate | 2 | | 15,000 | currently IT/ Prop Store. | | | | |
| 2 | Dimmer Room | Extend above ground & 1st floor extension to create open plan office with structural divides | 2 | | 341,100 | New accessible open-plan office (accomodates loss of office space & meeting room & creates additional hireable office space) | | | | |
| 2 | Meeting Room | Install WCs - 2 accessible unisex | 2 | | 10,000 | New meeting room in dimmer room office. No toilets on Level 2 currently | | | | |
| | | *NB, Part of room will become fire exit from roof for Space 6* | *3* | | | *Only needed if Space 6 goes ahead.* | | | | |
| 2 | Green Room | Extend out over workshop to create "Young Leadership Lab" with separate external fire escape | 2 | | 222,500 | Creates new space for young people involved in Contact's leadership | | | | |
| G-1-2 | Foyer Elevator | Install new elevator and partially glaze/create window openings in shaft to improve accessibility & lift performance | 2 | | 150,000 | To improve speed, accessibility & open out lift (enable views through the building & not | | | | |
| | | Extension of new elevator to roof (partially glazed/window openings in shaft) | 3 | | 75,000 | If Space 6 is happening. | | | | |

| | | | | Ballpark | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| Floor | Space/ Area | IDEAS | Option 2 or 3 | Timescale | Costs of items | Reasons/ notes. | Increase benefits for Young People | Environmental Sustainability | Economic Sustainability (income generating/ cost saving) | Accessibility/ Visibility |
| 2 | Foyer Ceiling | Install skylight above staircase extension to allow more light into G & 1st Floor foyers | 2 | | 15,000 | Need to position so not blocked by new staircase. May need to be automated. | | | | |
| G-1 | Main staircase | Extend staircase to reach level 2 | 2 | | 40,000 | Vastly improves access to S3 and S2 & quality of visit | | | | |
| G-1-2 | Turret Staircase | Install elevator inside the centre of the turret - create access from ground floor, 1st floor and 2nd floor | 2 | | 50,000 | Would need to retain internal walls as structural | | | | |
| | | Extend stairs up to roof for 2nd stairs route to roof structure | 3 | | 50,000 | Only if Space 6 goes ahead | | | | |
| R | Space 1 Chimneys | Install permanent anti-bird steel mesh on all H-pots (20 in total) to maintain clean system | 2 | | 6,000 | Interim work underway. But permanent solution needed. | | | | |
| R | Space 2 Chimneys | Install permanent anti-bird steel mesh on all H-pots (16 in total) to maintain clean system | 2 | | 8,000 | As above | | | | |
| R | Space 1 Roof | Green seedum roof to help reduce carbon emissions & improve soundproofing | 2 | | 82,270 | If roof of space 1 can take load. Could have impact on ventilation system. Roof covering needs replacing anyway. | | | | |
| R | Space 2 Roof | New Space 6 created on top of Space 2 as a multi functional performance/ rehearsal space/ corporate events/ hires/ classroom/ meeting space etc | 3 | | 275,000 | Structural capability - see notes. Probably tensile structure not glazing - too heavy | | | | |
| | | New access bridges, to access space 6 from new staircase & from turret extension staircase | 3 | | 18,750 | Required if space 6 is happening. | | | | |
| | | Roof covering expected to last till 2017, will then need replacing. | 2 | | 34,350 | From Schedule of Condition Report by Beasily Silas Feb '07 . Risk of not doing | | | | |
| R | Space 3 Roof | Possible location for PVs | 2 | | 99,912 | Across Space 1 and Space 3. Urbed quote. | | | | |
| R | Turret Roof | Roof covering expected to last till 2017, will then need replacing. | 2 | | 6,150 | From Schedule of Condition Report by Beasily Silas Feb '07 . Risk of not doing | | | | |
| R | Boiler room Roof | Roof covering needs replacing. | 2 | | 13,500 | From Schedule of Condition Report by Beasily Silas Feb '07 . Risk of not doing | | | | |
| B & R | Water | Remove water tanks & install water pressurisation unit in boiler room | 2 | | 24,255 | Remove risk of legionnaire's disease | | | | |
| G,1,2 | Expansion within footprint of building | (NB c/f above items - 3 floor expansion outside current Lounge to edge of pavement, connecting to expanding offices at 1st floor & dimmer room on 2nd floor | 2 | | | To increase capacity of new space 5, accommodate loss of office & meeting space & create additional hireable office space. Cost incl above for each level. | | | | |
| G, 1, 2 | Induction Loops | Install loops in Space 1, 2 & 3 plus portable loop system | 2 | | 37,303 | No loop systems in building currently | | | | |
| | General | Redecoration of building as required | 2 | | 75,000 | Colours in public areas need changing | | | | |

| | | | | | Ballpark | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | <1/ 1 year | High | £150k+ | Low Impact | | | |
| | | | | 2-5 years | Medium | £50k to £150k | Some Impact | | | |
| | | | | 5-10years | Low | Under £50k | High impact | | | |
| **Floor** | **Space/ Area** | **IDEAS** | **Option 2 or 3** | **Timescale** | **Costs of items** | **Reasons/ notes.** | **Increase benefits for Young People** | **Environmental Sustainability** | **Economic Sustainability (income generating/ cost saving)** | **Accessibility/ Visibility** |
| | **General** | ***Alternative energy source/heat recovery system*** | ***2*** | | | ***To be investigated at Stage 2 (Solar PV costs included as a potential scheme)*** | | | | |
| | **General** | **Voltage optimisation plant** | **2** | | **10,048** | **To reduce running costs in addition to Solar PV &/or other environmental scheme** | | | | |
| | **General** | **Need to identify baby changing room/area (not in accessible WC)** | **2** | | | **Needs changing table at 2 heights. Cost incl. in toilets estimate** | | | | |
| | **General** | **Office furniture for office spaces** | **2** | | **8,500** | **Based on Vitra quote for foyer furniure** | | | | |
| | **General** | **Digital and other specialist equipment for long-term plan** | **3** | | | **Elements of Stage Electrics quote may be taken out following further investigation at stage 2 & some items may move into longer-term option as appropriate** | | | | |

**NB Contractors & other relevant costs & contingencies are added to all construction costs in the QS's spreadsheet**

# CONSTRUCTION COSTS

| Floor | Space/ Area | Proposal | Quantity | Unit | Rate £ p | Sub-Total | Total £ p | PHASES 1 | 2 | 3 | COST Option 1 | Option 2 | Option 3 | Contact Theatre Notes & cost if in fixtures & fittings/specialist equipment budget |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| G | Devas Street | Replace barrier & pill box with remote access falling bollards | Excluded / By Others | | | | - | | 2 | | | Excluded | | £18,500 quote from Broughton Controls in specialist equpment |
| | | Install Sheffield bicycle stands to the side of Contact. | 10 | No. | 150 | | 1,500 | | 2 | | | 1,500 | | |
| | | Commission LA to redesign public realm (see below) | Excluded / By Others | | | | - | | | 3 | | Excluded | | Estimated fee £5k |
| | | Level road, improve with planting, seating, lighting & artwork *NOT SHOWN ON DRAWING AT PRESENT* | Excluded / By Others | | | | 421,000 | | | 3 | | Excluded | 421,000 | Provisional quote by Gillespie's as part of report for Corridor Partnership |
| | | Identify possible sites for artists interventions | Excluded / By Others | | | | - | | 2 | | | Excluded | | e.g. Street art, installations, interactive art |
| | | Interactive ticket machine/ information stand on Oxford Rd | Excluded / By Others | | | | - | | | 3 | | | Excluded | Estimated cost £50k |
| | | Commission Major Public Art competition | Excluded / By Others | | | | - | | | 3 | | | Excluded | Funding/sponsorship dependent |
| G | Exterior of building | Commission designer & improve all external signage (c/f below) | Provisional Sum Allowance | | | | 30,000 | | 2 | | | 30,000 | | Signage that reflects Contact's offer. |
| | | Improve external lighting of building | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | To light building (in specialist equipment budget) |
| | | Install projector to display onto building | Stage Electrics costing | | | | Excluded | | | | | Excluded | | Projector & housing (spec equip budget) |
| | | Install large high quality LED screen on external entrance wall | Stage Electrics costing | | | | Excluded | | | 3 | | | Excluded | For info/publicity/digital interventions £127k |
| | | Design outdoor terrace on front for bar spill out/ tables | 75 | m2 | 250 | | 18,750 | | 2 | | | 18,750 | | Proposal connected to moving bar/ lounge to S5 location |
| | | Install assisted door/s to one side of main entrance | Provisional Sum Allowance | | | | 4,000 | | 2 | | | 4,000 | | To improve accessibility into building |
| | | Install glazed panels in door to turret ; New glazed double door | Provisional Sum Allowance | | | | 2,500 | | 2 | | | 2,500 | | Required |
| | | All windows to be replaced by double/ triple glazing units | 113 | m2 | 750 | | 84,750 | | 2 | | | 84,750 | | Windows in 60s building not done in 90s |
| | | Remove central column | Provisional Sum Allowance | | | | 50,000 | | | 3 | | | 50,000 | To enable view of screen on wall |
| | | Take out Pod 4 | see breakdown below | | | | 9,500 | | 2 | | | 9,500 | | To bring more light into the foyer and increase views in from outside |
| | | Demolish existing vent stack | Provisional Sum Allowance | | | 3,000 | | | | | | | | |
| | | Make good external wall and finishes | Provisional Sum Allowance | | | 5,000 | | | | | | | | |
| | | New window | Provisional Sum Allowance | | | 1,500 | | | | | | | | |
| G | Box Office | Larger deskspace on BO, more staff with PCs | Included in relocated bar item | | | | Included | | 2 | | | Included | | Make part of lounge serving counter if fire regs allow |
| | | Explore options for improving ease of ticket buying | Excluded / By Others | | | | - | | 2 | | | Excluded | | e.g. interactive selling points/other |
| G | Entrance Foyer | Commission designer & improve all internal signage (c/f above) | Provisional Sum Allowance | | | | 30,000 | | 2 | | | 30,000 | | This is for whole building. Linked scheme int. & ext. |
| | | Create exhibition space | Excluded / By Others | | | | Excluded | | 2 | | | Excluded | | Improve existing (within foyer lighting & decoration) |
| | | Install multi-functional screens around building & central media server. | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | For whole building. £82,557 (specialist equipment) |
| | | Replace furniture in public areas | Vitra costing | | | | Excluded | | 2 | | | Excluded | | £8,500 quote for ground & 1st floor foyers (in fixtures & fittings budget) |
| | | Improve internal lighting of building (entrance foyer + bar) | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | £66,804 Incl display wall (specialist equip) |
| | | Install building wide paging & BGM system & building wide connectivity | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | £57,637 (specialist equipment) |
| | | New floor surface needed. | see breakdown below | | | | 32,300 | | 2 | | | 32,300 | | Entrance foyer, stairs & upper foyer |
| | | Ground Floor | 175 | m2 | 75 | 13,125 | | | | | | | | |
| | | First floor | 201 | m2 | 75 | 15,075 | | | | | | | | |
| | | Landings | 6 | m2 | 100 | 600 | | | | | | | | |
| | | Treads | 35 | m | 30 | 1,050 | | | | | | | | |
| | | Risers | 35 | m | 30 | 1,050 | | | | | | | | |
| | | Nosings | 35 | m | 40 | 1,400 | | | | | | | | |
| 1 | Upper Foyer | Make/buy moveable bar structure | Provisional Sum Allowance | | | | 20,000 | | 2 | | | 20,000 | | |
| | | Install new sound-proof/fire doors FD30S doorset (double)l including ironmongery x 2 | | | | | 2,400 | | 2 | | | 2,400 | | 1 set of double doors required |
| | | Replace furniture in public areas | Vitra costing | | | | Excluded | | 2 | | | Excluded | | See entrance foyer above |
| G & 1 | WCs (M, F Dis.) | Install dual-flush toilets and urinals (more environmentally-friendly toilets) (Proposed number: 23 WCs and 6 urinals over whole plan) | see breakdown below | | | | 14,650 | | 2 | | | 14,650 | | This is for WCs over the whole of the building (Proposed number: 23 WCs and 6 urinals) |
| | | Wc suites; including pan, cistern | 21 | No. | 450 | 9,450 | | | | | | - | | |
| | | Urinals | 6 | No. | 450 | 2,700 | | | | | | | | |
| | | Make good existing | Provisional Sum Allowance | | | 2,500 | | | | | | | | |
| G/1 | Space 1 (Main Auditorium) | Buy demountable seating to install on stage to increase capacity, and make unique performance space | Stage Systems costing | | | | Excluded | | 2 | | | Excluded | | For use in Space 1 & Space 3. F&F £7,035 |
| | | Update all sound & lighting equipment, incl moveable tech desk | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | Critical to Contact's offer £710,477 (specialist equipment) |
| | | Make a more permanent tech box; increase size and extend existing to cover entire back row of seats | Provisional Sum Allowance | | | | 15,000 | | 2 | | | 15,000 | | Required for production/performance quality |

SFP

| Floor | Space/ Area | Proposal | Quantity | Unit | Rate | Sub-Total | Total | PHASES | | | COST | | | Contact Theatre Notes & cost if in fixtures & fittings/specialist equipment budget |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Install new sound-proof/fire doors FD30S doorset (double)l including ironmongery x 2 | | | | | 4,800 | | 2 | | | 4,800 | | 2 sets of double doors required |
| | | Make an access to lighting rig on Level 2 via cat ladder within tech box | Provisional Sum Allowance | | | | 3,000 | | 2 | | | 3,000 | | Critical as current access dangerous/ no YP can use |
| 2 | Space 1 Control Room | Video editing suite/ tele presence rooms, maintaining ventilated storage for infrastructure with permanent/ built in space for projector. | Provisional Sum Allowance | | | | 10,000 | | | 3 | | | 10,000 | Need to replace floor and windows to ensure acoustic separation |
| G | Workshop | Install mezzanine structures at far end of workshop to increase storage space | 44 | m2 | 500 | | 22,000 | | 2 | | | 22,000 | | To increase storage capacity in the workshop, improving operation of productions |
| | | Replace existing access lift | Provisional Sum Allowance | | | | 20,000 | | 2 | | | 20,000 | | To improve access to Space 1 |
| | | Install more permanent mezzanine structures in scenedock | 26 | m2 | 500 | | 13,000 | | 2 | | | 13,000 | | To increase storage in scenedock, increasing production capacity |
| 2 | Space 2 (Studio space) | Replace creaky flooring | 112 | m2 | 100 | | 11,200 | | 2 | | | 11,200 | | |
| | | Install new sound-proof/fire doors | see breakdown below | | | | 3,900 | | 2 | | | 3,900 | | 4 double doors |
| | | FD30S doorset (single); including ironmongery | 2 | No. | 750 | 1,500 | | | | | | | | |
| | | FD30S doorset (double); including ironmongery | 2 | No. | 1,200 | 2,400 | | | | | | | | |
| | | Install new light-weight portable frame for seats, capacity 80 seats; structure only | Stage Systems costing | | | | Excluded | | 2 | | | Excluded | | £5,691 (fixtures & fittings) |
| | | Update all sound and lighting equipment | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | Crucial for perf. quality. £299,687 (specialist equipment) |
| 2 | Runaround | Relocate talloscope in runaround by relocating cable tray | Provisional Sum Allowance | | | | 3,000 | | 2 | | | 3,000 | | Currently visible in public area |
| 2 | Space 2 | Move WC/ shower into dressing room | see breakdown below | | | | 7,140 | | 2 | | | 7,140 | | To enable lift to be installed in the turret & improve existing |
| | | New wc / shower room; including finishes, adaptations to plumbing and disposal installation | Provisional Sum Allowance | | | 5,000 | | | | | | | | |
| | | Make good | | Item | 1,000 | 1,000 | | | | | | | | |
| | | FD30S doorset (single); including ironmongery | 1 | No. | 600 | 600 | | | | | | | | |
| | | Non-loadbearing partitions; plasterboard either side; skim finish | 3 | m | 180 | 540 | | | | | | | | |
| 2 | Dressing Room | Add access door from existing DR to runaround | see breakdown below | | | | 1,400 | | 2 | | | 1,400 | | Create discrete access area for performers |
| | | Form new opening | 1 | No. | 800 | 800 | | | | | | | | |
| | | FD30S doorset (single); including ironmongery | 1 | No. | 600 | 600 | | | | | | | | |
| 2 | Space 2 Tech Box | Enlarge tech window to increase sight lines (by around 400mm each side) | Provisional Sum Allowance | | | | 2,000 | | 2 | | | 2,000 | | To improve quality of production/performance |
| | | Increase size of tech box along corridor | see breakdown below | | | | 9,900 | | 2 | | | 9,900 | | To improve quality of production/performance |
| | | Adaptations to existing | | Item | 1,500 | 1,500 | | | | | | - | | |
| | | New mezzanine floor | 7 | m2 | 1,200 | 8,400 | | | | | | | | |
| 2 | Space 3 | New internal door with window in - so you can see if its being used - useful for tours/ showing visitors around | 1 | No. | 650 | | 650 | | 2 | | | 650 | | |
| | | Install demountable seating for 60-100 capacity to be shared between spaces 1 & 3 (stored in Dimmer room?) | Excluded / By Others | | | | Excluded | | 2 | | | Excluded | | Costed above in Space 1 as interchangeable |
| | | Put power in to use touring lighting, (single phase 32 amp, cee-form supply) | Provisional Sum Allowance | | | | 1,500 | | 2 | | | 1,500 | | To enable performances to take place in Space 3. |
| | | Install full height mirrors on wall with doors to fit in between doors | Aspect Safety Mirrors quote | | | | Excluded | | 2 | | | Excluded | | For dance & other rehearsal £2,195 (fixtures & fittings) |
| | | Install pull-down electronic screen & projector mount | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | For hires/perfs. £15,108 (specialist equipment) |
| | | Improve lighting & other equpment, add dancefloor & make servicable a performance space | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | Critical for perfs & rehearsal £113,328 (specialist equipment) |
| | | Purchase portable LED TV & mobile whiteboard | Primary ICT quote | | | | Excluded | | 2 | | | Excluded | | For hires etc £5,141 (specialist equipment) |
| G | Space 5 (Cabaret) | Relocate to current Lounge/ Bar/ Kitchen location. To create a stand alone space for cabaret performances, corporate hire, meetings, workshops, bar spill over | see breakdown below | | | | 279,900 | | 2 | | | 279,900 | | Detail design to create flexible multi-functional space. Needs to be acoustically separated from Space 1 - improve plenum |
| | | Fit out including finishes; m&e etc. | 127 | m2 | 1,200 | 152,400 | | | | | | | | |
| | | Alterations to existing facade | | item | 20,000 | 20,000 | | | | | | | | |
| | | New build extension (GF area only) | 43 | m2 | 2,500 | 107,500 | | | | | | | | |
| | | Install lighting & equipment for performance | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | Critical for new space £86,748 (specialist equipment) |
| | | LED Whiteboard with stand for hires | Primary ICT quote | | | | Excluded | | 2 | | | Excluded | | For hires/perfs £3,715 (specialist equipment) |
| | | Install Dressing room for space in current kitchen area | Included Space 5 item above | | | | Included | | 2 | | | Included | | Needed for new performance space |
| | | Update equipment/ computers | Stage Electrics costing | | | | Excluded | | 2 | | | Excluded | | Included in cost below |

| Floor | Space/ Area | Proposal | Quantity | Unit | Rate | Sub-Total | Total | PHASES | COST | Contact Theatre Notes & cost if in fixtures & fittings/specialist equipment budget |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | Recording Studio | Adapt current Admin/AD/Finance offices, glazed to upper foyer to create full professional media/recording studio capability. Put timber flooring over void to create viewing area | see breakdown below | | | | 89,500 | 2 | 89,500 | Takes out office space (catered for in 1st floor expansion) |
| | | Fit out including finishes; m&e etc. | 59 | m2 | 1,200 | 70,800 | | | | Quote from Airtight Productions for acoustic treatment & £32,909 recording studio equipment (specialist equipment) |
| | | Acoustic treatment and glazing as Specialist Quotation | | item | 17,000 | 17,000 | | | | |
| | | Main Contractors attendances, oh&p (10%) | | item | 10% | 1,700 | | | | |
| | | Media lounge door and screen | Provisional Sum Allowance | | | | 10,000 | 2 | 10,000 | Improve to allow continued use for quiet editing etc |
| G | Cellar | Remove from Space 1 plenum and install behind new bar, where ground floor offices currently are | Provisional Sum Allowance | | | | 20,000 | 2 | 20,000 | Critical, re space 1 acoustics & to be part of new lounge |
| G | Bar / Lounge | Move Bar to Space 5 & detail design to bar back to hide alcohol; incorporating box office desk | Provisional Sum Allowance | | | | 200,000 | 2 | 200,000 | Need to meet under 18 legal access criteria for licence Needs to be as flexible space as possible. |
| | | Move into current Space 5. Needs detail design to create cosy, welcoming cafe area in day and more intimate bar at night | Included in above item (relocated bar) | | | | Included | 2 | Included | Use columns to create small tables for standing/ interval drinks. |
| | | Create new opening through ext wall below stair 1 | see breakdown below | | | | 12,000 | 2 | 12,000 | Dependent on fire regs |
| | | Breakout and form opening in external wall; including making good existing surfaces and disposal of material off site | 1 | Item | 2,000 | 2,000 | | | - | |
| | | Internal new glazed curtain wall; including double glazed door to access terrace; height tbc | 5 | m | 2,000 | 10,000 | | | - | |
| | | Maintain computer drop-in capability - make obvious, but move upstairs | Stage Electrics costing | | | | Excluded | 2 | Excluded | Current setup isn't accessible (costs incl. elsewhere) |
| G | Kitchen | Move to offices on ground level. Detail design. Open plan. Large enough to accommodate making more food | 43 | m2 | 1,200 | 51,600 | 91,600 | 2 | 91,600 | (Extract/ bin locations needs to be thought about) |
| | | | Provisional Sum Allowance | | | 40,000 | | | | |
| G | Staff Offices | Space becomes new kitchen, retain FoH office here next to kitchen, relocate staff upstairs/ new accom on level 2. | Included in above item (kitchen) | | | | Included | 2 | Included | |
| | | Install lockers for bar staff/ hosts here | Provisional Sum Allowance | | | | 3,000 | 2 | 3,000 | Out of public view |
| 1 | Staff Offices | Re-design layout to be more open plan so teams can sit together. Potential to decrease size of service risers, as they were installed at time of smoking in bar. Install Pods for quieter working. Enlarge windows/ make new windows. Have space for young people to hotdesk in offices. | see breakdown below | | | | 277,400 | 2 | 277,400 | Expanding at 1st floor level to increase office space (accommodates for loss of space due to new recording studio). |
| | | Refurbishment and alterations to existing | 77 | m2 | 1,200 | 92,400 | | | | |
| | | Alterations to existing facade | | item | 20,000 | 20,000 | | | | |
| | | New build expansion within footprint | 66 | m2 | 2,500 | 165,000 | | | | |
| | | Re-design layout - inc. re-locating services and extending over gap to make layout better | Included in above item (staff offices) | | | | Included | 2 | Included | |
| -1 | Basement | Improve shelving & storage for archive material as appropriate | Provisional Sum Allowance | | | | 15,000 | 2 | 15,000 | currently IT/ Prop Store |
| 2 | Dimmer Room | Expand above ground & 1st floor expansion to create open plan office with structural divides | see breakdown below | | | | 341,100 | 2 | 341,100 | New accessible open-plan office (accomodates loss of office space & meeting room & creates additional hireable office space) |
| | | Refurbishment and alterations to existing | 128 | m2 | 1,200 | 153,600 | | | | |
| | | Alterations to existing facade | | item | 20,000 | 20,000 | | | | |
| | | New build expansion within footprint | 67 | m2 | 2,500 | 167,500 | | | | |
| 2 | Meeting Room | Create & install new WCs - 2 accessible unisex; Doc M pack | 2 | No. | 5,000 | | 10,000 | 2 | 10,000 | New meeting room in dimmer room office. No toilets on Level 2 currently |
| | | Fire exit from roof | Included in below item (green room) | | | | Included | 2 | Included | See above re other half of room |
| 2 | Green Room | Extend out over workshop to create "Young Leadership Lab" with separate external fire escape | see breakdown below | | | | 222,500 | 2 | 222,500 | Creates new space for young people involved in Contact's leadership programmes, working and meeting space |
| | | Alterations to existing facade | | item | 30,000 | 30,000 | | | | |
| | | External fire escape | | item | 30,000 | 30,000 | | | | |
| | | New build extension | 65 | m2 | 2,500 | 162,500 | | | | |
| G-1-2 | Foyer Elevator | Install new elevator and partially glaze/create window openings in shaft to improve accessibility and lift performance | Provisional Sum Allowance | | | | 150,000 | 2 | 150,000 | To improve speed, accessibility & open out lift (enable views through the building & not claustrophobic). Need to replace structural masonry with steels. |

| Floor | Space/ Area | Proposal | Quantity | Unit | Rate | Sub-Total | Total | PHASES | | | COST | | | Contact Theatre Notes & cost if in fixtures & fittings/specialist equipment budget |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Install new elevator and partially glaze/create window openings in shaft - extension to roof for space 6 | Provisional Sum Allowance | | | | 75,000 | | | 3 | | | 75,000 | Lift extension is only needed if space 6 goes ahead |
| 2 | Foyer Ceiling | Put skylight in above staircase extension to allow more light into G & 1st floor foyers | Provisional Sum Allowance | | | | 15,000 | | 2 | | | 15,000 | | To allow light to foyers |
| G-1 | Main staircase | Extend staircase to reach level 2 ; additional storey | Provisional Sum Allowance | | | | 40,000 | | 2 | | | 40,000 | | Vastly improves access to S3 and S2 |
| | | Redecorate and add better signage; general upgrade | | | | | Included | | 2 | | | | | Included in signage & decoration estimates |
| | Turret Staircase | Install elevator inside the centre of the turret - create access from ground floor, 1st floor and 2nd floor | Provisional Sum Allowance | | | | 50,000 | | 2 | | | 50,000 | | Would need to retain internal walls as structural |
| | | Extend stairs up to roof for 2nd stairs route to roof structure; additional 1 level | Provisional Sum Allowance | | | | 50,000 | | | 3 | | | 50,000 | Only if Space 6 goes ahead |
| R | Space 1 Chimneys | Install permanent anti-bird, steel mesh on all H-pots (20 in total) to maintain clean system . Please see here: http://www.highaccesssolutions.co.uk/ | 20 | No. | 300 | 6,000 | 6,000 | | 2 | | | 6,000 | | Interim work underway. But permanent solution needed. |
| R | Space 2 Chimneys | Install permanent anti-bird steel mesh on all H-pots (16 in total) to maintain clean system . Please see here: http://www.highaccesssolutions.co.uk/ | 16 | No. | 500 | 8,000 | 8,000 | | 2 | | | 8,000 | | As above |
| R | Space 1 Roof | Green sedum roof to help reduce carbon emissions & improve soundproofing | 433 | m2 | 190 | | 82,270 | | 2 | | | 82,270 | | If roof of space 1 can take load. Could have impact on ventilation system. Roof covering needs replacing |
| R | Space 2 Roof | New Space 6 created on top of Space 2 as a multi functional performance/ rehearsal space/ corporate events/ hires/ classroom/ meeting space etc. This may be a geodesic dome type design. Approx 95sqm of useable floor space | 110 | m2 | 2,500 | | 275,000 | | | 3 | | | 275,000 | Destination. Potential future development Structural capability - see notes. Probably tensile structure not glazing - too heavy |
| | | New access bridges; to access space 6 from new staircase and from turret extension staircase | 25 | m2 | 750 | | 18,750 | | | 3 | | | 18,750 | Potential future development |
| | | Roof covering expected to last till 2017, will then need replacing | 229 | m2 | 150 | | 34,350 | | 2 | | | 34,350 | | From Schedule of Condition Report by Beasily Silas Feb '07 |
| R | Space 3 Roof | Possible location for PVs 181 proposed (63 Kilowatts) See Urbed report | Quote from Urbed | | | | 99,912 | | 2 | | | 99,912 | | Quote & report from Urbed. |
| h | | Main Contractors attendances, oh&p (10%) | | item | 10% | 9,991.20 | 9,991 | | 2 | | | 9,991 | | |
| R | Turret Roof | Roof covering expected to need replacing | 41 | m2 | 150 | | 6,150 | | 2 | | | 6,150 | | See Condition Report ref. above |
| R | Boiler Room Roof | Roof covering expected to need replacing | 90 | m2 | 150 | | 13,500 | | 2 | | | 13,500 | | See Condition Report ref. above |
| B & R | Water | Remove water tanks & install water pressurisation unit in boiler room | Quote from Acorn via Contact | | | | 24,255 | | | 3 | | | 24,255 | Facilitate access to Space 6 on roof & remove risk of legionnaire's disease |
| | | Main Contractors attendances, oh&p (10%) | | item | 10% | 2,425.50 | 2,426 | | | 3 | | | 2,426 | |
| G,1,2 | Expansion within footprint of building | 3 floor expansion outside current Lounge to edge of pavement, connecting to expanding offices at 1st floor & dimmer room on 2nd floor. Ground floor to extend 2.5m to leave 1.5m pavement. 1st and 2nd floor to cantilever out over pavement to 4m | Included in Performance Space items | | | | Included | | 2 | | | Included | | To increase capacity of new space 5, accommodate loss of office & meeting space & create additional hireable office space. Cost incl above for each level. |
| G, 1, 2 | Induction Loops | Install loops in Space 1, 2 & 3 plus portable meeting room loop | RG Jones quote | | | | Excluded | | | | | Excluded | | No loops in building currently £37,303 (specialist equipment) |
| | Sundries | Alternative energy source/heat recovery system | Excluded / By Others | | | | Excluded | | 2 | | | Excluded | | To be investigated at Stage 2 as alternative |
| | | Need to identify baby changing room/area not in accessible WC | Excluded / By Others | | | | Excluded | | 2 | | | Excluded | | Needs changing table at 2 heights. Tbc at Stage 2 |
| | | Office furniture for new office spaces | Quote from Vitra | | | | Excluded | | 2 | | | Excluded | | Based on foyer furniture quote £8,500 (f&f) |
| | | Voltage optimisation plant | Quote from Power Perfector | | | | 10,048 | | 2 | | | 10,048 | | To reduce running costs in addition to Solar PV &/or other environmental scheme |
| | | Main Contractors attendances, oh&p (10%) | | item | 10% | 1,005 | 1,005 | | 2 | | | 1,005 | | |
| | | Redecoration of public areas throughout building | Provisional Sum Allowance | | | | 75,000 | | 2 | | | 75,000 | | |
| | SUB-TOTAL | | | | | | 3,468,497 | | | | - | 2,542,066 | 926,431 | |
| | Preliminaries | Main contractor's site set-up, site management | | 12% | | | 416,219.58 | | | | - | 305,047.92 | 111,171.66 | |
| | | Scaffold | | item | | | 130,000 | | | | | 100,000 | 30,000 | |
| | Contingencies | Design development / unforeseen works allowance | | 10% | | | 401,471.61 | | | | - | 294,711.39 | 106,760 | |
| | TOTAL COST | | | | | | 4,416,188 | | | | - | 3,241,825 | 1,174,362 | NB Overall option 3 is total cost of all items in both option 2 & option 3 columns |

| | |
|---|---|
| Check : | 4,416,188 |
| Diff : | - |

# OPTIONS APPRAISAL

The options appraisal took all the ideas deemed feasible. Some are very ambitious and would take a lot of money to become a reality. Others are more modest. There are three options, one is to do nothing, the next is more ambitious but pragmatic and would need substantial funding to go ahead, the last option is something of a dream on the current financial circumstances. There is work which must be done immediately as a matter of health and safety, and this is included in every option.

## ASSESSMENT

The purpose of the options appraisal is to identify the preferred option in terms of achieving Contact's goals, as set out in their vision and brief. An assessment of each option follows according to these objectives. This analysis captured the likely impact and involved the assessment of each option in terms of contribution to achieving Contact's objectives

- To increase opportunities for Young People
- To increase Environmental sustainability of the building
- To create Economic sustainability for Contact
- Improving Accessibility in and around the building

-: and also took into consideration

- the Viability, Deliverability and Cost of the scheme

## INCREASING OPPORTUNITIES FOR YOUNG PEOPLE

Young people are at the core of Contact, and involved in everything it does, this is a vitally important criterian for any changes made to the building. The impact may not be direct but will aid more young people gaining from the service Contact provides.

## ENVIRONMENTAL SUSTAINABILITY

This is an important factor to assess when looking at each option. Sustainability was a key driver of the building's refurbishment in the 1990s and we wanted to ensure this is carried through in this next stage of refurbishment.

## ECONOMIC SUSTAINABILITY

It is important that Contact finds ways of supporting itself, and not rely so much on piecemeal funding. Some of the changes will directly increase the financial viability of the building. For example creating hireable space for corporate hire, or increasing the capacity of performance spaces.

## ACCESSIBILITY

It is important to assess the options in terms of improving access inside and outside the building.

## VIABILITY, DELIVERABILITY AND COST

This involved reviewing issues such as how much money each option would need to move forward, financial viability, planning issues, ownership and funding availability.

## SCORING MECHANISM

A simple scoring mechanism has been employed to define the preferred option based on a range of -2 to + 2 for each criteria.

| Scoring Mechanism | | | | | |
|---|---|---|---|---|---|
| | -2 | -1 | 0 | +1 | +2 |
| Young People | No Impact | Little Impact | Indifferent | Some impact | High Impact |
| Environmental | No Impact | Little Impact | Indifferent | Some impact | High Impact |
| Economic | No Impact | Little Impact | Indifferent | Some impact | High Impact |
| Accessibility | No Impact | Little Impact | Indifferent | Some impact | High Impact |
| Deliverability/ Cost | Very Costly Implementation | Costly Implementation | | Can be implemented with funding | Easily Implemented |

# OPTION 1

**Do nothing.**

**Key Interventions:**
Other than the continuation of routine maintenance and an ongoing piecemeal, time consuming and expensive repairs and renewals programme this option sees no new investment in Contact's physical infrastructure and facilities.

**Pros**
The relatively easiest option in terms of overall commitment of Contact's time and resources
No need to carry out a fund-raising programme
No disruption to building or programme

**Cons**
Fails to address the day to day practical challenges facing Contact.
Increases the time and costs required for maintaining technical equipment to a minimally compliant level in respect of health and safety.
Undermines Contact's ability to provide up to date technical equipment and training facilities for young people.
Makes no contribution to reducing energy costs and carbon emissions.
Leaves disabled access minimally compliant.
Does nothing to increase potential income from hires and catering.
Does not address the related need to make the building more welcoming and attractive to visitors and audiences.
Does not provide any additional audience capacity nor create flexible opportunities for expanding Contact's programme for example to include dance and enhanced digital programming.
Leaves a building that is neither fit for current nor future purposes which will in time look 'tired', uninviting and unwelcoming to the public, a place which will increasingly appear inward looking and uncaring about its appearance.

**Increased Opportunities for Young People** Score 0

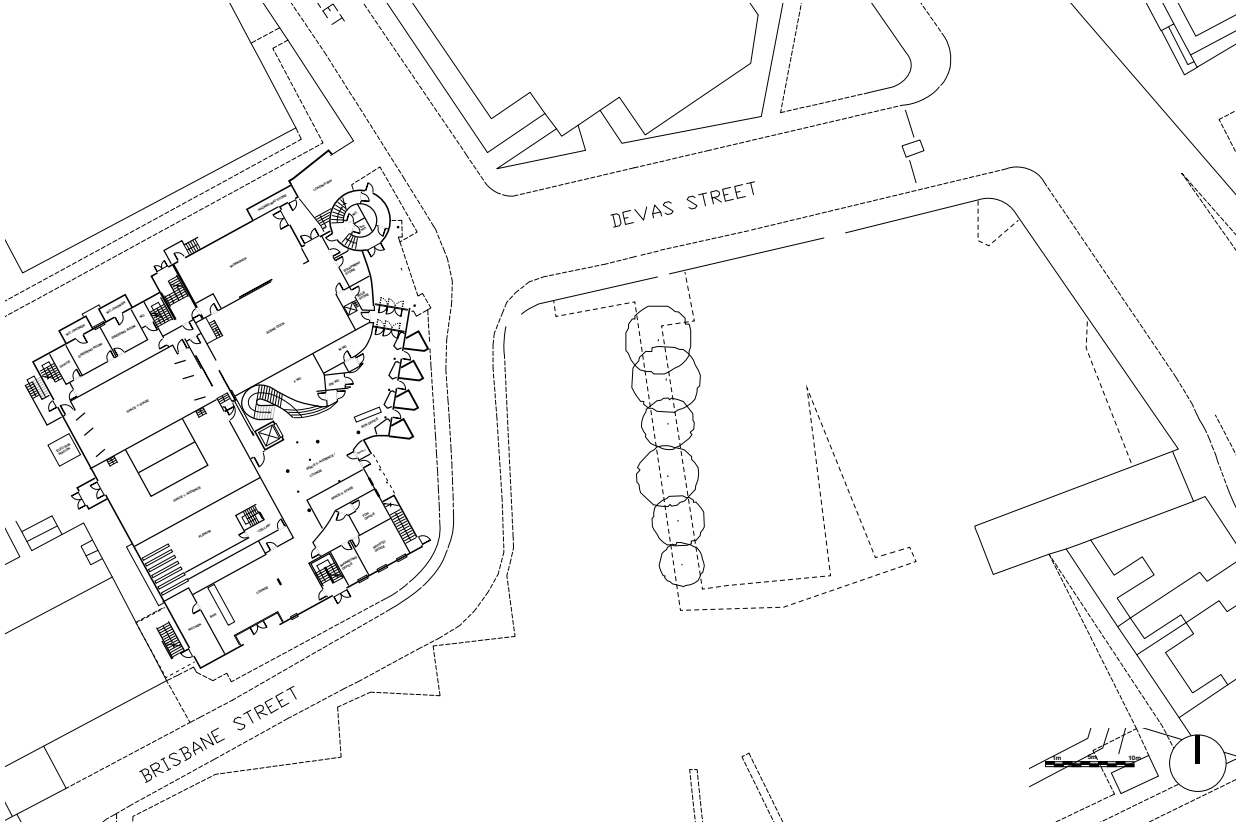
**Environmental Sustainability** Score +1

**Economic Sustainability** Score -1

**Accessibility** Score -1

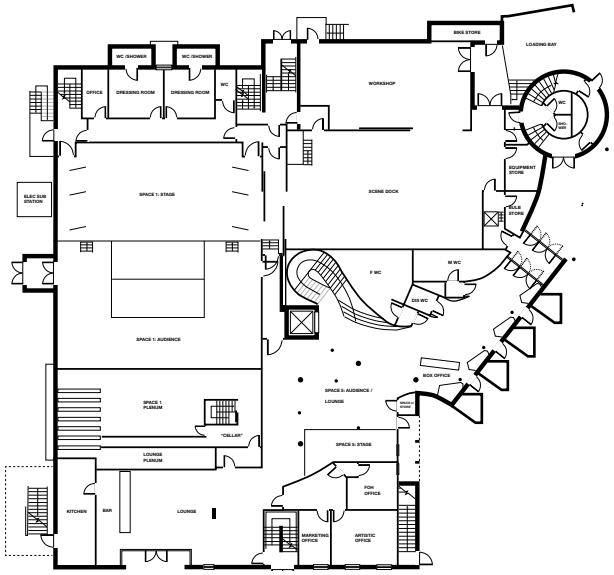
**Deliverability** Score +2

**Total Score 1**

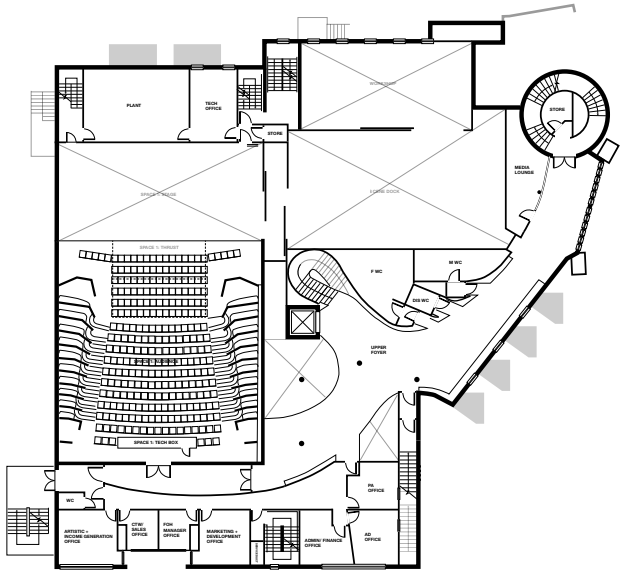


# OPTION 1

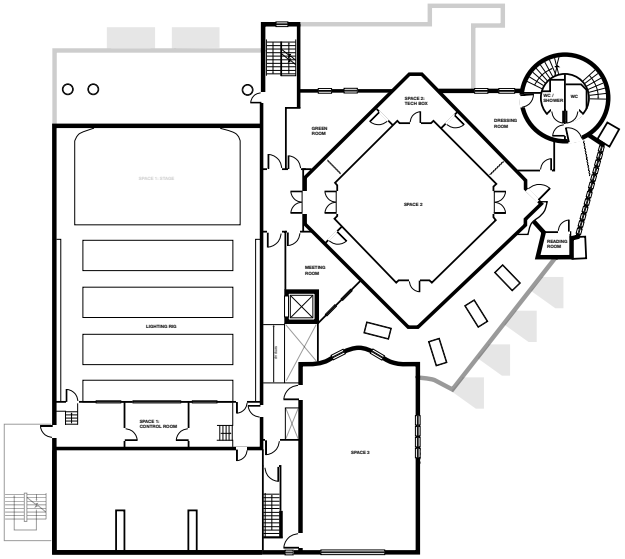
**CONTACT: GROUND FLOOR**



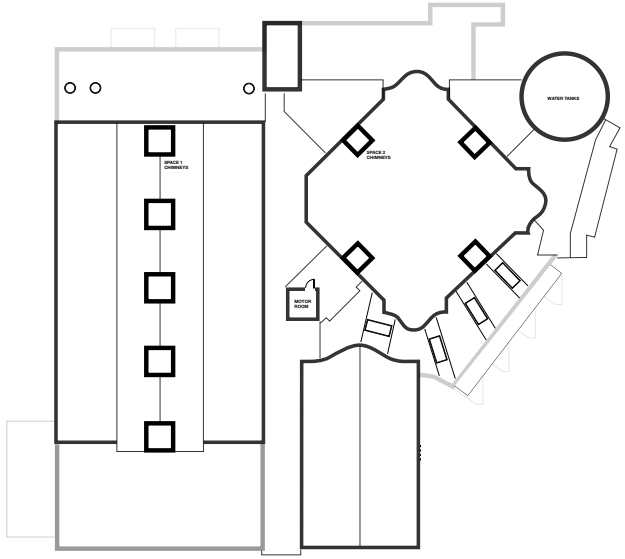

**CONTACT: FIRST FLOOR**




**CONTACT: SECOND FLOOR**




**CONTACT: ROOF**



# OPTION 2

**Necessary, pragmatic adaptations and improvements but with ambition and a realistic possibility of raising the required funding. This responds directly to young people's needs, reduces costs, increases income generation, improves environmental sustainability and accessibility in the wider sense.**

Good quality bike stands

Eye-catching lighting to facade.

**Key Interventions**
This Option offers a refreshed, welcoming environment for the public, providing better disabled access, 'opens up' an easier to navigate interior and proposes changes to the traffic control measures on Oxford Road. It allows Contact to upgrade its technical infrastructure, add audience capacity, expand programming flexibility, broaden its commercial possibilities and aids its environmental and economic sustainability.

**Pros**
Potential changes to the traffic control measures on Oxford Road creates an opportunity for a more welcoming approach to the building.
A far more welcoming, vibrant and accessible interior with simplified circulation.
Renewed, updated and upgraded digital and technical infrastructure inside and outside.
Greater flexible use of performance spaces, additional seating, increased hires capability and improved catering facilities increases potential for income generation.
Improved back office and workshop facilities.
Improved environmental and economic sustainability.

**Cons**
Requires securing significant Arts Council England and partnership funding
Requires significant additional internal and external capacity to deliver a successful capital programme
Building will need to close during construction phase requiring relocation and programme adaptation.

**Increased Opportunities for Young People** Score +2

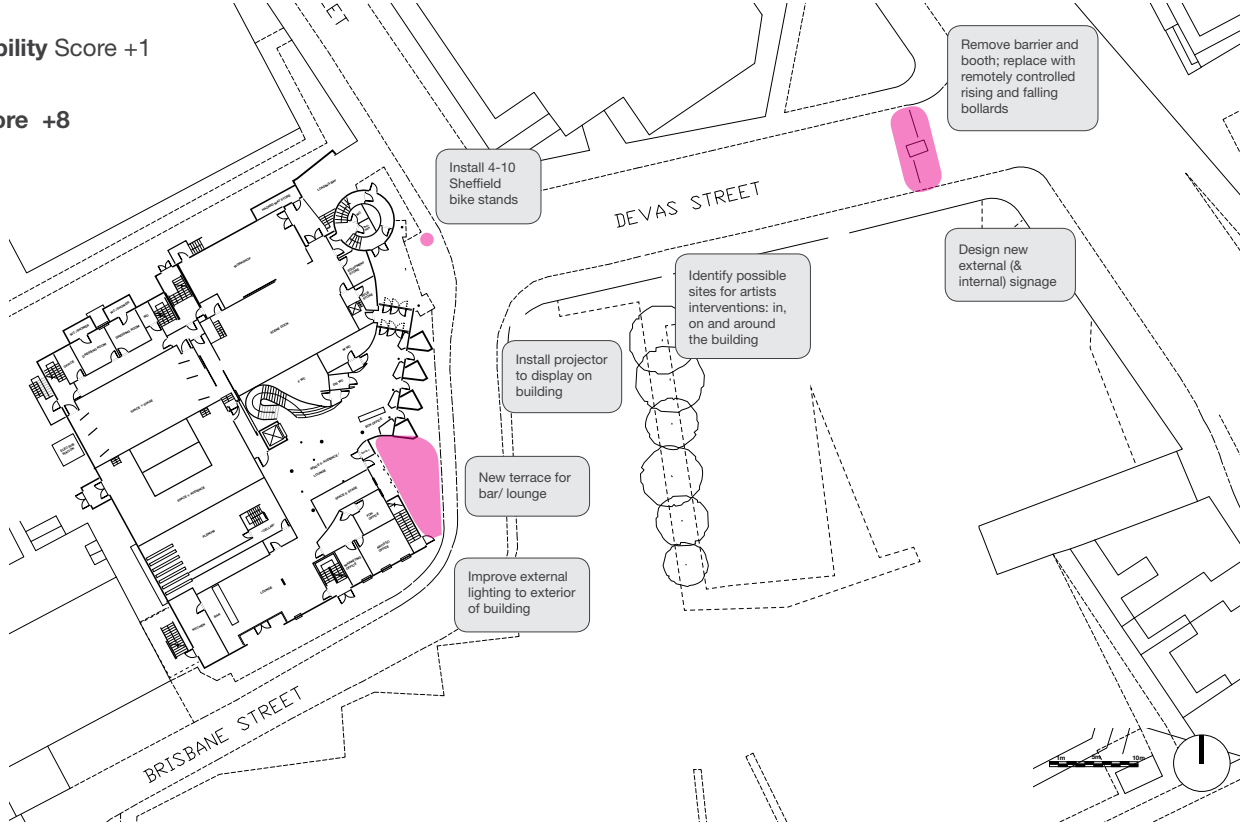
**Environmental Sustainability** Score +2

**Economic Sustainability** Score +1

**Accessibility** Score +2

**Deliverability** Score +1

**Total Score +8**

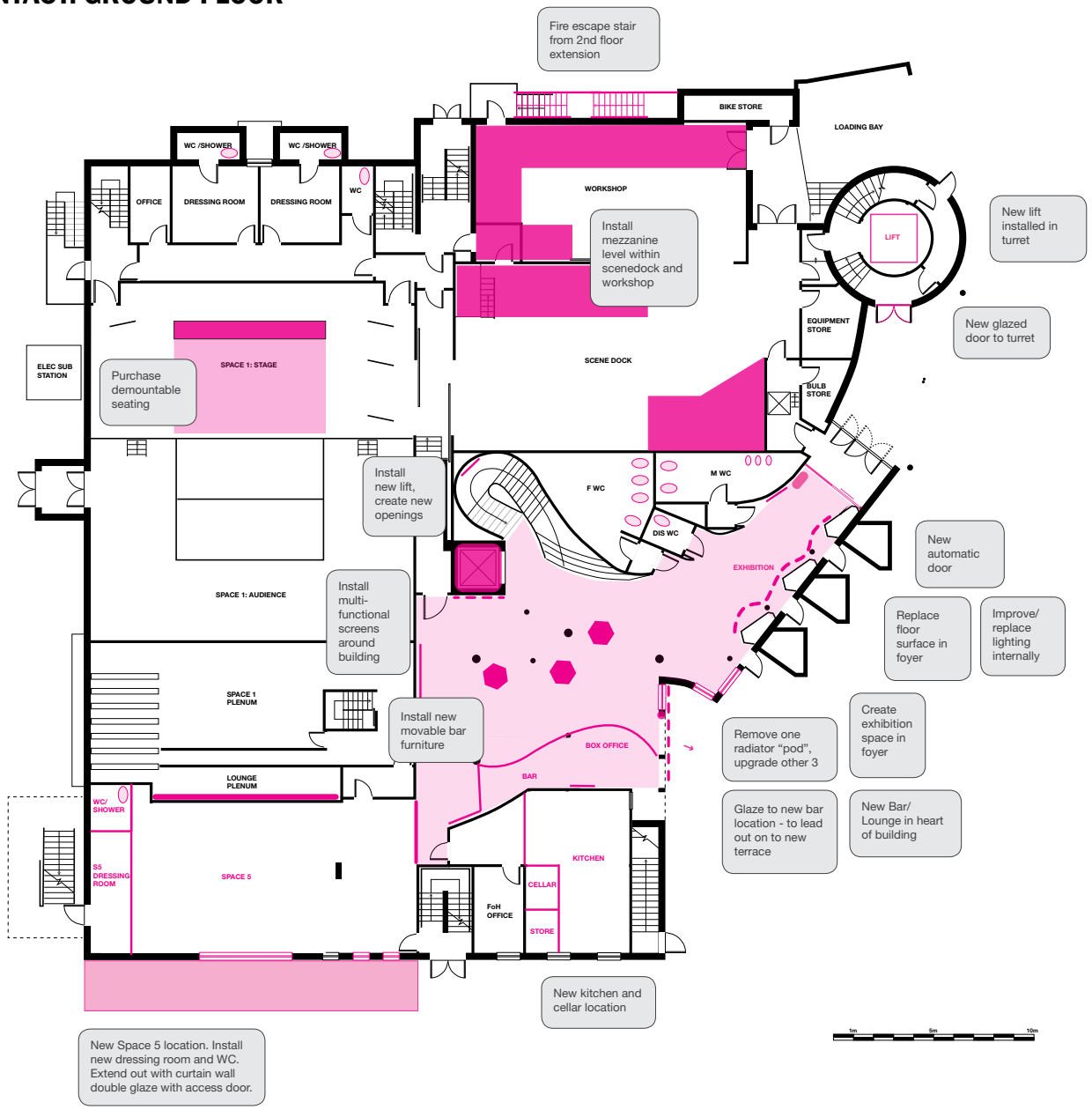


# OPTION 2

## CONTACT: GROUND FLOOR

Other General Changes:

- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.




Modern, well designed bar

Interesting exhibition space

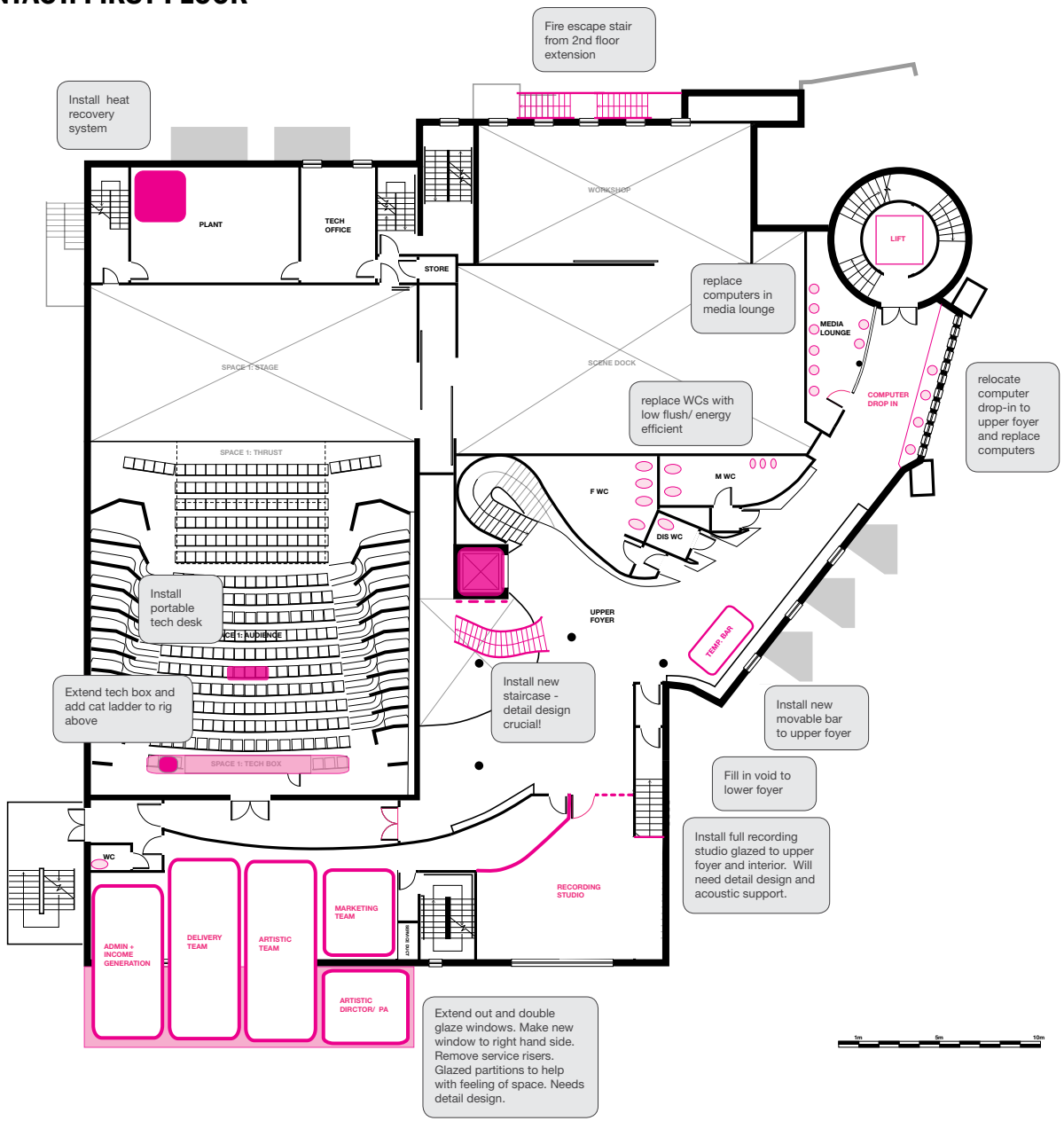
Visible box office and information point

# OPTION 2

## CONTACT: FIRST FLOOR

Other General Changes:

- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.





Large graphic signage strategy throughout building

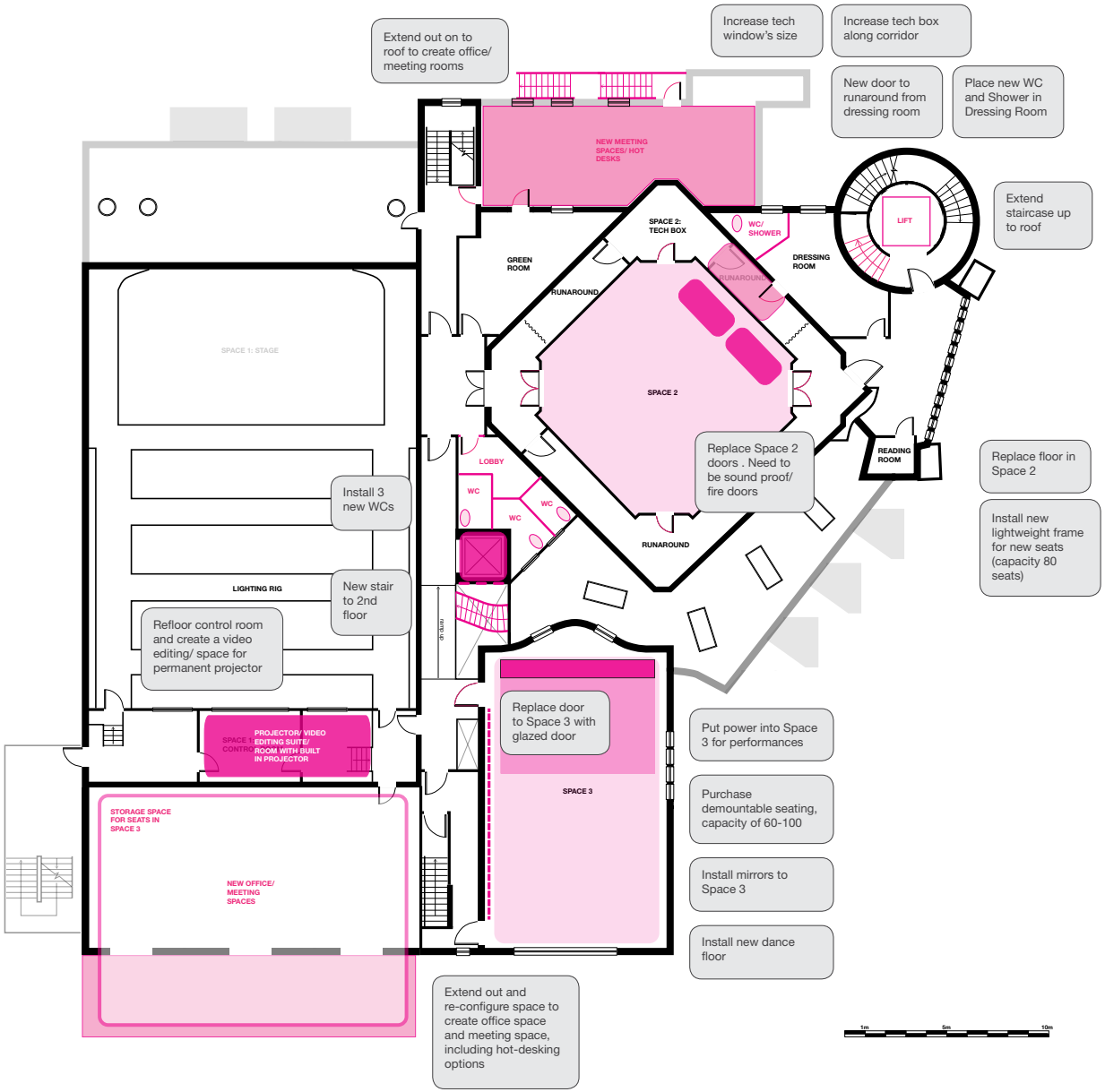
Glazed lift

# OPTION 2

## CONTACT: SECOND FLOOR

Other General Changes:

- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.

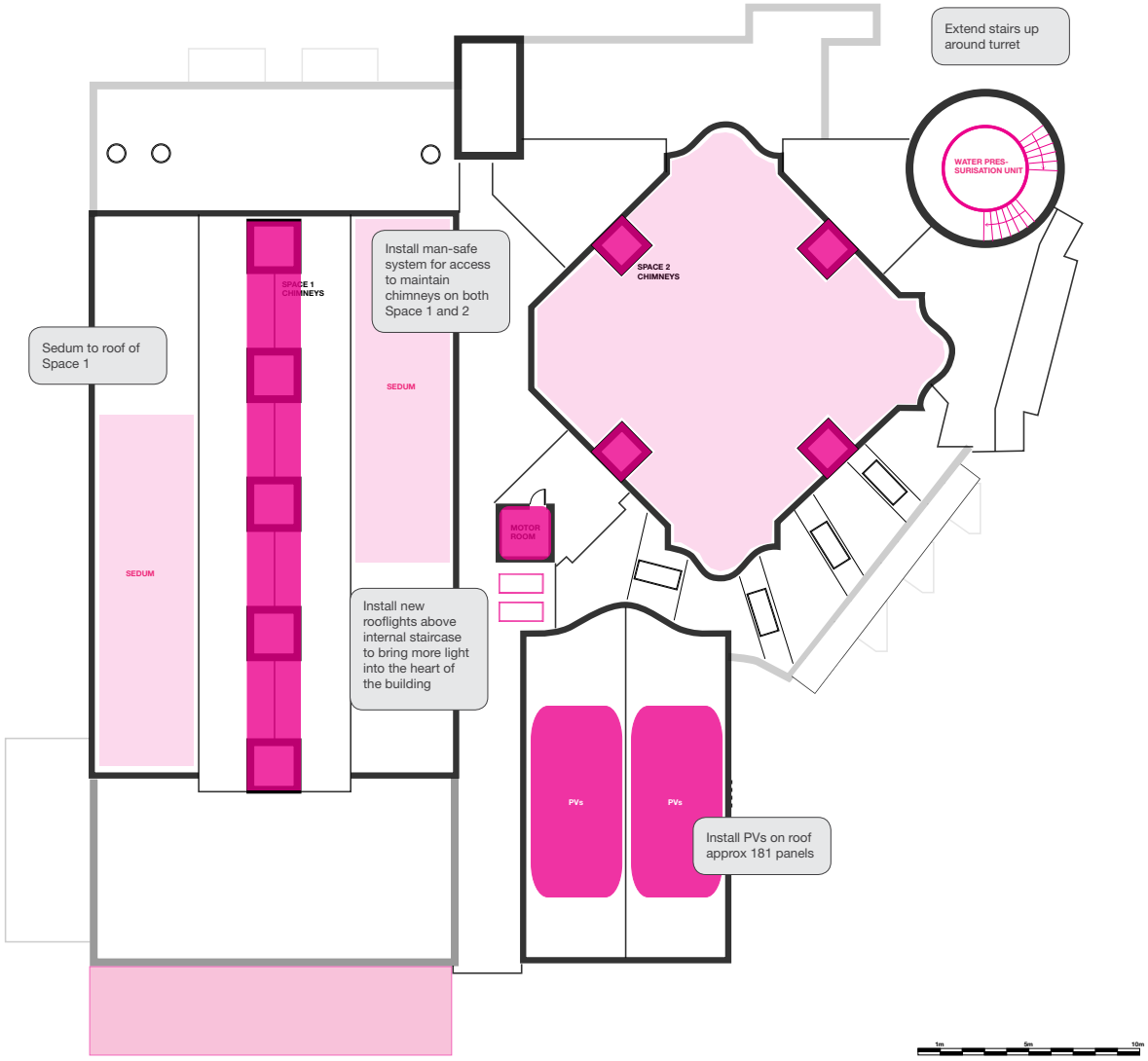



Light more open offices, with glazed partitions

Mirrors in Space 3 - rehearsal studio

# OPTION 2

## CONTACT: ROOF




Chimneys need a safe access for maintenance

# OPTION 3

**More ambitious longer term aspirations to be realised in collaboration with local stakeholders particularly The University of Manchester and/or requiring significant additional investment than is deemed realistic at this point.**

**Key Interventions**
This longer term aspiration combines Option 2 with improvements to the immediate public realm, including potential for an interactive ticket booth on Devas Street, the creation of a new multi-purpose Space 6 on the roof, installation of a large LED screen to the front exterior of the building and removal of the central column at the entrance.

**Pros**
All those outlined in Option 2
Significantly increases Contact's external visual impact potentially attracting new and additional visitors and better links Contact to developments along Corridor Manchester.
Creates opportunities for open dialogue with key local stakeholders in respect of creative public realm improvements and potential to attract future funding from other sources.
A new Space 6 would increase Contact's flexible artistic programming and commercial capacity.

**Cons**
Judged to be too expensive and would also require significant additional partnership funding in a difficult climate for both public and private sector.
Longer construction period and related closure of building and affect on Contact's artistic programme
Public realm not within Contact's direct 'control'

**Increased Opportunities for Young People** Score +2

**Environmental Sustainability** Score +2

**Economic Sustainability** Score +2

**Accessibility** Score +2

**Deliverability** Score -2

**Total Score +6**

Welcome and open public realm leading to entrance plus good signage.

Pleasant public realm, with seating and planting

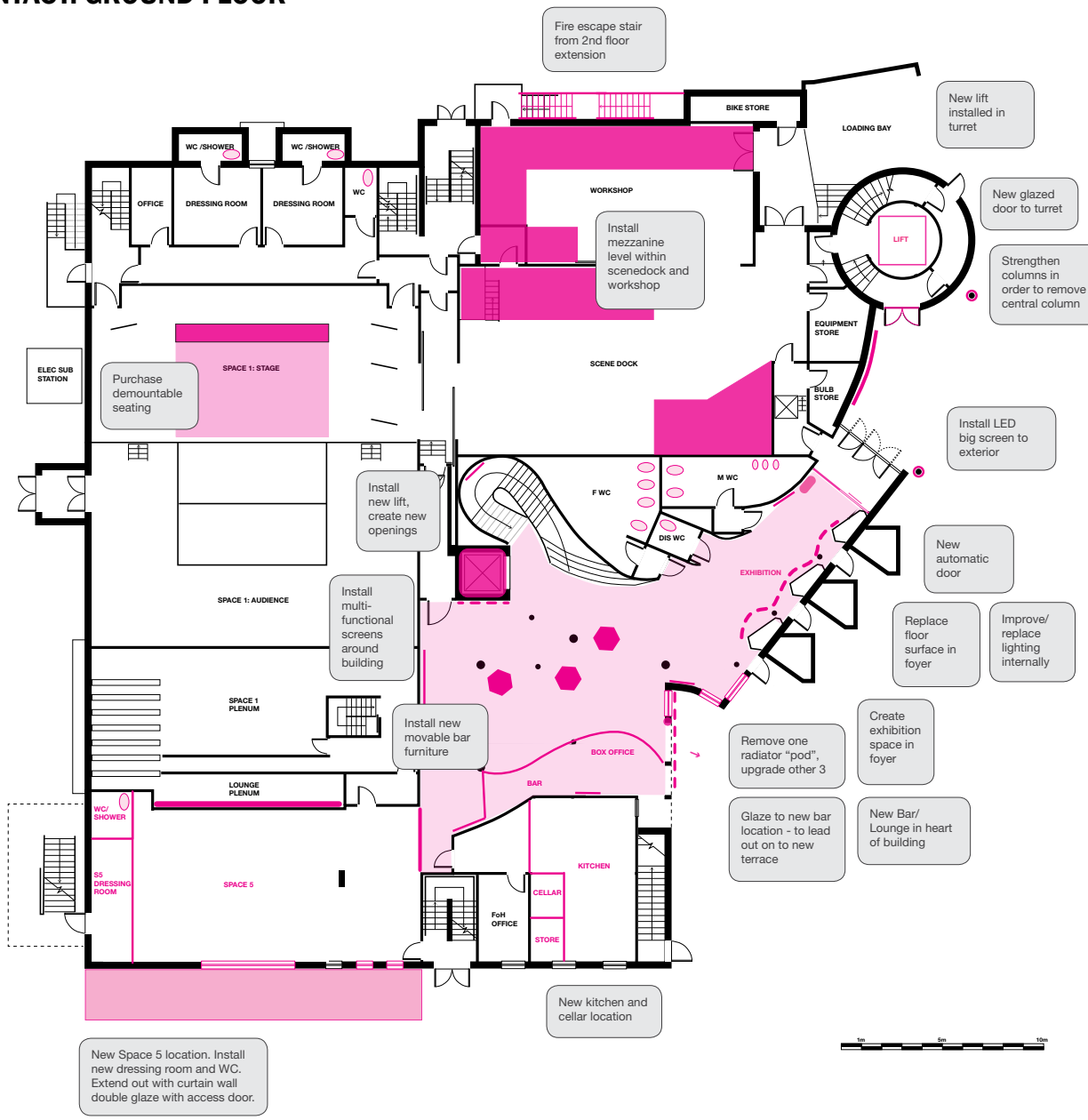
University of Manchester remotely accessed intercom system, 2 roads away

# OPTION 3

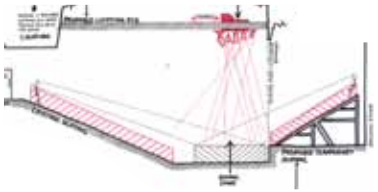
## CONTACT: GROUND FLOOR

Other General Changes:

- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.




Modern, well designed bar



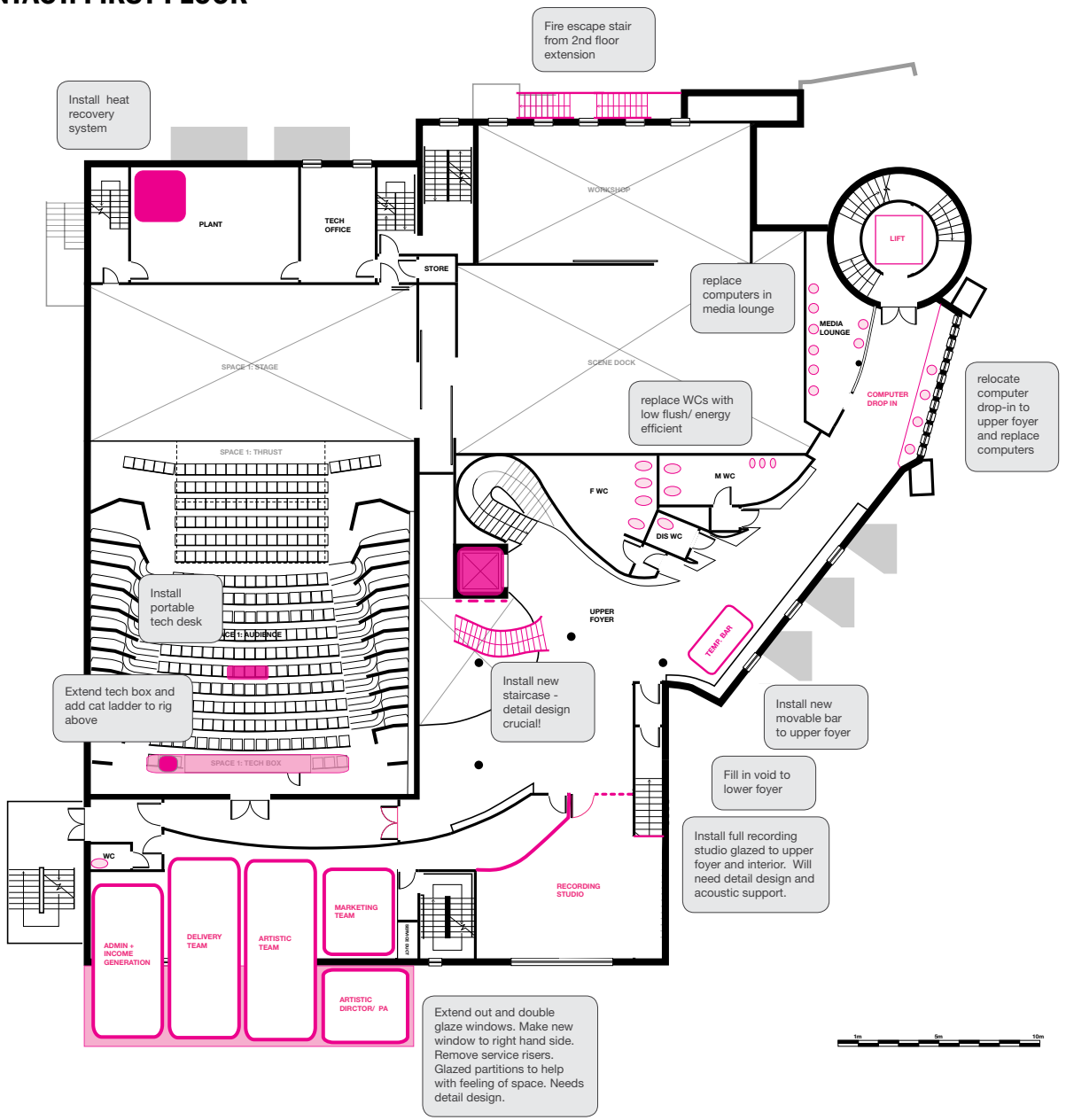
Idea of increasing seating capacity for Space 1 to create unique performance venue

# OPTION 3

## CONTACT: FIRST FLOOR

Other General Changes:

- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.



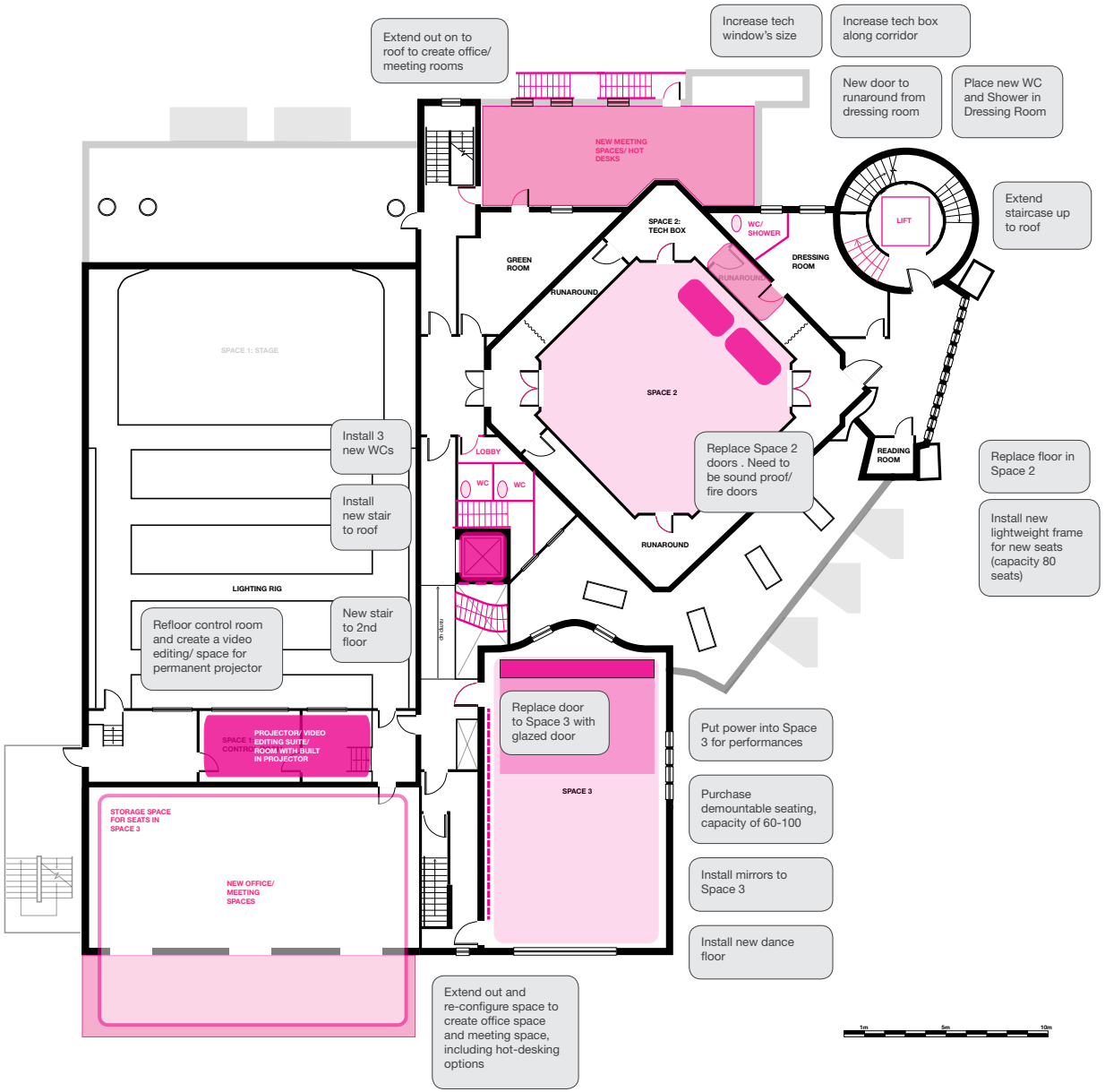

Light more open offices, with glazed partitions

# OPTION 3

## CONTACT: SECOND FLOOR

Other General Changes:

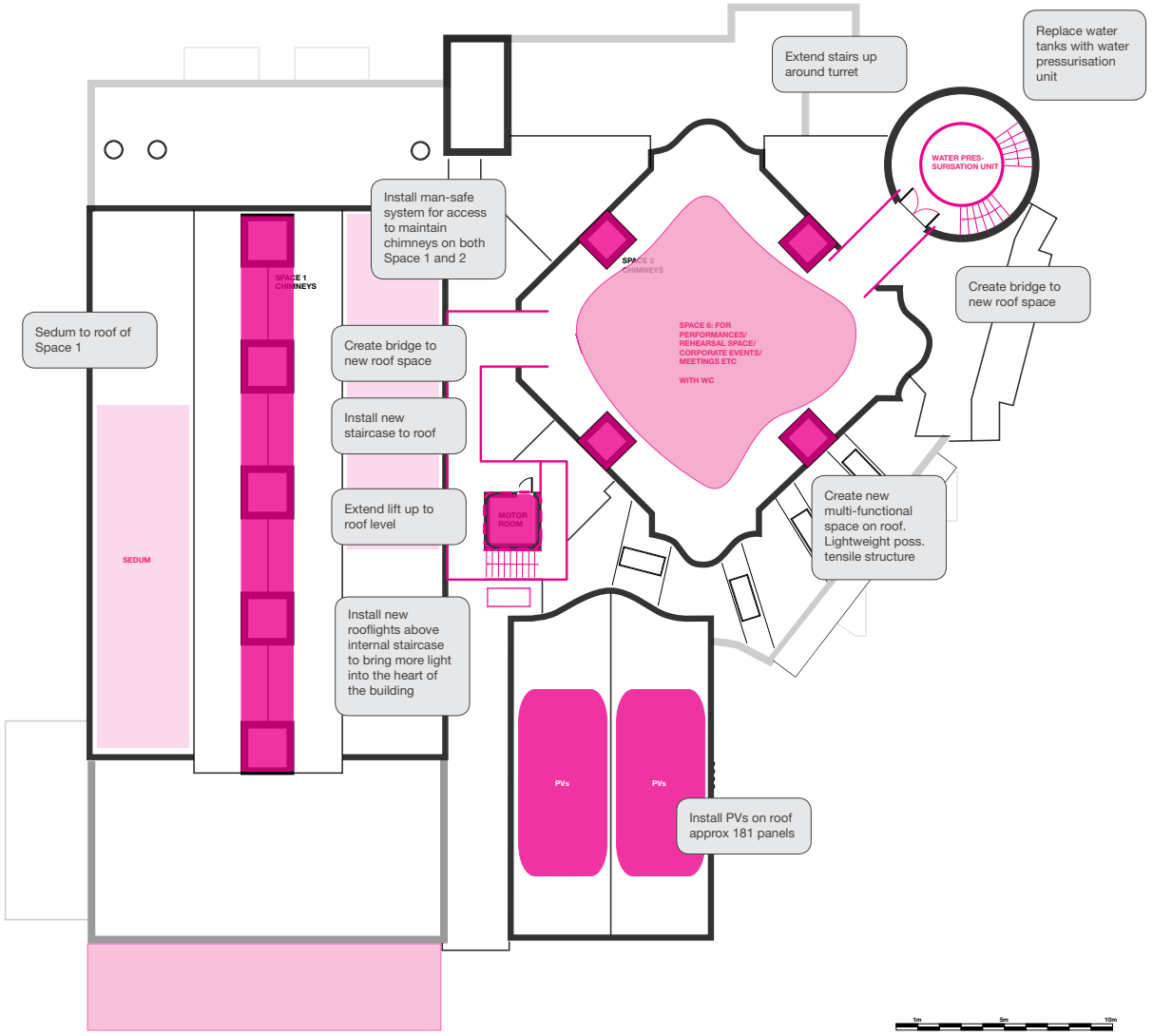
- New double/ triple glazed units to all windows
- Design new internal signage for whole building
- Replace all furniture in public areas on all floors
- Update ALL sound and lighting equipment in Space 1 and 2
- Replace ALL toilets to be low flush toilets/ energy efficient
- Purchase portable LED TV and mobile whiteboard for Space 2, 3 and 5.




Light more open offices, with glazed partitions

# OPTION 3

## CONTACT: ROOF




Roof terrace

Multi-functional room on roof

Light-weight tensile structure

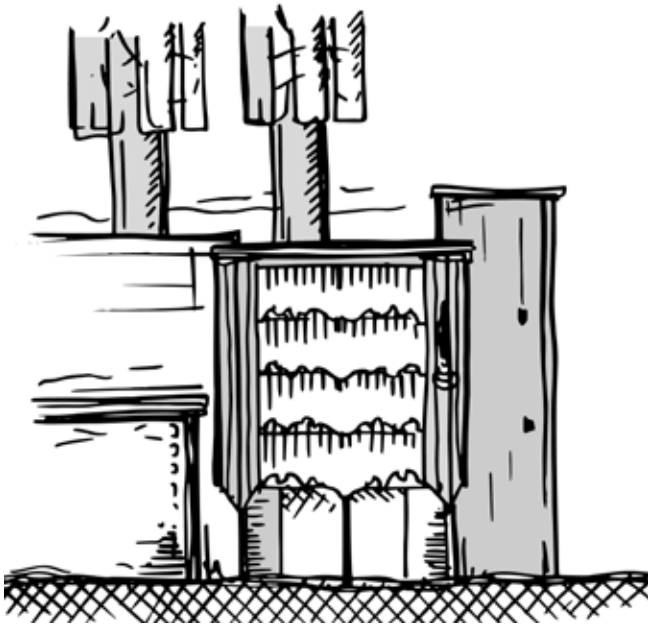
# CONCLUSION

The scores for each option were tabled together to produce a matrix to indicate the preferred option:

| OPTION | OPPORTUNITIES FOR YOUNG PEOPLE | ENVIRONMENTAL SUSTAINABILITY | ECONOMIC SUSTAINABILITY | ACCESSIBILITY | DELIVERABILITY | TOTALS |
|---|---|---|---|---|---|---|
| Option 1 - 'Do Nothing' | 0 | +1 | -1 | -1 | +2 | **1** |
| Option 2 - Pragmatic | +2 | +2 | +1 | +2 | +1 | **8** |
| Option 3 - Ambitious | +2 | +2 | +2 | +2 | -2 | **6** |

After assessing all three options in terms of the objectives set out by Contact, Option 2 is the preferred option. In summary, the main points of Option 2 are:

- Greater flexibility of Contact's performance and other spaces to provide added audience capacity and increased potential for commercial hires, community use and young people's creative development.
- Improved internal circulation, way-finding and disabled access for the public.
- Essential upgrade and additions to the digital and technical infrastructure, Contact's internal and external lighting and sound facilities reducing running and maintenance costs as well as carbon emissions, improving production values, training delivery, and the provision of a new Recording Studio supporting young people's creativity.
- Creation of a new welcoming, vibrant Lounge café/bar for visitors to enjoy as they enter Contact complementing the overall refurbishment of the building's internal décor and furnishings.
- Upgrading and adding to the environmental sustainability of the building by improving the existing heating and ventilation system using the latest knowledge and technologies.
- Re-configuring, extending, in some cases bringing back into, and making better use of, Contact's back office and workshop facilities to enhance efficiency, team working and internal communication.



Drawing of Contact by James Taylor-Foster, part of the Young Design Team

# NEXT STEPS

We understand that the work described in this report forms part of Contact's Stage 1 Capital Application to The Arts Council England to carry out refurbishment work on the building. However we believe the value of this work will be greater than this. It provides some of the evidence base for a long-term vision for the future development of Contact - both the building and the organisation.

Subsequent to a successful application at Stage 1, we recommend that the following tasks are carried out:

### DESIGN DEVELOPMENT TASKS:

- Commission a full measured survey to be drawn up. Contact needs to have a full set of CAD plans of the existing building.
- Full structural survey to fully comprehend the loading capacity of spaces.
- A full access audit is undertaken as part of the next stage of work.
- To fully understand the building's energy use, we need to monitor the building. We will need to purchase monitors and place them around the building. It would be good to do this soon, so we can see what the building is doing in cold weather.
- Development of PV capacity study to understand the output, placement and fixing of panels.
- Contact need an internal audit of what they need for offices/ green room/ meeting room/ quiet rooms/ staff spaces/ storage spaces etc.
- Engage a full design team: Architect, Structural Engineer, Quantity Surveyor, Mechanical and Electrical Engineer, and an Acoustic Consultant.
- Develop Preferred Option design to RIBA Stage D.
- Continue discussions with neighbouring land owners - mainly the University of Manchester.
- Discuss preferred option design with Manchester City Council planning department.
- Prepare planning application drawings, forms and submission.
- Contribution to Stage 2 application to the Arts Council England.

# BIBLIOGRAPHY

## BOOKS, ARTICLES AND JOURNALS


**Building Excellence: A guide for clients,** Arts Council England and CABE

**Building Inclusion: Physical access guidance for the arts,** Arts Council England

**Scene to be Believed,** Building Services Journal, J. Palmer, October 1999.

**Design of Naturally Ventilated Theatre Spaces,** Palmer Source unknown, A. Short, A. Goldrick, P. Sharrat. P. Jones, D. Alexander, H. Jenkins.

**Geometry and Atmosphere**, A. Short, P. Barrett, A. Fair, M. Sutrisna, G. Artopoulos, Ashgate 2011.

**Dramatic Ventilation,** Building Services Journal, S. Fitzgerald and A. Woods, January 2007.

**Theory and Practice of Natural Ventilation in a Theatre,** A G Kenton, S Fitzgerald, and A Woods Plea, Sept. 2004.

**Audiences and Participation: Researching Theatre Users at Contact,** Uwe Groschel, PhD, University of Manchester, School of Arts Language and Culture, 2013

**Theatre Buildings: A Design Guide,** ed. J. Strong, 2010

**Metric Handbook,** ed. P Tutt and D. Adler, Butterworth-Heinemann 1979, 2000


## OTHER DOCUMENTS USED


**Schedule of Condition on the premises known as Contact Theatre, Oxford Road, Manchester,** prepared by Beesley Silas, February 2007

**Results and Analysis from Contact Lounge Customer Survey**, prepared by all about audiences, December 2011

# APPENDICES

The following appendices are included in this document:


| | | |
|---|---|---|
| APPENDIX 1: | ENERGY USE ASSESSMENT | 64 |
| APPENDIX 2: | STRUCTURAL ENGINEER REPORT | 69 |
| APPENDIX 3: | PV CAPACITY STUDY | 72 |
| APPENDIX 4: | EQUIPMENT COSTS SUMMARY | 75 |
| APPENDIX 5: | VOLTAGE OPTIMISATION PLANT | 82 |
| APPENDIX 6: | LED HOUSE LIGHTING SYSTEM | 84 |


The following appendices are not included in this document but are available on request:


| | |
|---|---|
| APPENDIX 7: | EXISTING BUILDING/ SITE PLANS |
| APPENDIX 8: | BUILDING USER SURVEY RESULTS |
| APPENDIX 9: | CONTACT AUDIENCE SURVEY RESULTS |
| APPENDIX 10: | OXFORD ROAD SURVEY RESULTS |
| APPENDIX 11: | WIDER AUDIENCE SURVEY RESULTS |
| APPENDIX 12: | WORKSHOP RESULTS: ATTENDEES |
| APPENDIX 13: | WORKSHOP RESULTS: ISSUES |
| APPENDIX 14: | WORKSHOP RESULTS: IDEAS |
| APPENDIX 15: | STUDENT PRESENTATIONS |