



Minutes

| | | | | |
|--------------------------|---|--------------------------------|-----|--------------------------------|
| Meeting: | Performing Arts Centre – User Group Committee Meeting (UGC) #10 | | | |
| Project: | Performing Arts Centre Project | | | |
| Place: | City Hall, 3 rd Floor, Atrium | | | |
| Date: | April 29, 2011 | | | |
| Time: | 1:00 – 4:00 p.m. | | | |
| Recorder: | Thevaki Ganesharajah | | | |
| Meeting Attendees | | | | |
| Present | Mark Elliott (Chair) | City of St. Catharines | ME | melliott@stcatharines.ca |
| Absent | Janis Barlow | NAC Rep – (Primary) (Co-Chair) | JB | janis@barlowandassociates.com |
| Present | Jack Mills | Niagara Symphony | JM | jack.mills@niagarasymphony.org |
| Present | Jane Gardner | Carousel Players (Primary) | JG | jane@carouselplayers.com |
| Absent | Pablo Felices Luna | Carousel Players (Alternate) | PFL | pablo@carouselplayers.com |
| Present | Derek Knight | MIWSFPA (Primary) | DK | dknight@brocku.ca |
| Present | Brian Power | MIWSFPA (Alternate) | BP | bpower@brocku.ca |
| Absent | David Vivian | MIWSFPA (Alternate) | DV | dvivian@brocku.ca |
| Present | Debbie Slade | Director, Brock CFA | DS | dslade@brocku.ca |
| Present | Alan Titley | CFA (Primary) | AT | atitley@brocku.ca |
| Present | Sara Palmieri | CFA (Alternate) | SP | spalmieri@brocku.ca |
| Absent | Mary Jo Mullins | Niagara Dance Co. (Primary) | MJM | info@niagaradancecompany.com |
| Present | Kim Fiocca | Niagara Dance Co. (Alternate) | KF | swandance232@gmail.com |
| Absent | Stephen Remus | NAC (Alternate) | SR | director@nac.org |
| Absent | Robert Cooper | Chorus Niagara (Primary) | RC | rmcooper@rogers.com |
| Present | Josephine Henderson | Chorus Niagara (Alternate) | JH | bobjohenderson@sympatico.ca |
| Present | Hugh Gayler | Chorus Niagara (Alternate) | HG | hgayler@brocku.ca |
| Present | Diana McAdorey | Chorus Niagara (Alternate) | DM | cnadmin@becon.org |
| Absent | Annie Wilson | Suitcase in Point (Primary) | AW | annie@suitcaseinpoint.com |
| Absent | Deanna Jones | Suitcase in Point (Alternate) | DJ | deanna@suitcaseinpoint.com |
| Absent | Kate Leathers | Barlow and Associates | KL | kate@barlowandassociates.com |

| | | | | |
|---------|----------------------|---|----------|---------------------------------|
| Absent | Rick Lane | Director, RCS, City of St. Catharines | RL | rlane@stcatharines.ca |
| Present | Rebecca Cann | Cultural Planning Supervisor, City of St. Catharines | RC | rcann@stcatharines.ca |
| Absent | Kelly Reichheld | Manager, Programs & Cultural Services, City of St. Catharines | KR | kreichheld@stcatharines.ca |
| Absent | Derek Beckley | PRISM | DB | dbeckley@prismpartners.com |
| Present | Jim Enright | PRISM | JE | jenright@prismpartners.com |
| Present | Thevaki Ganesharajah | PRISM | TG | tganesharajah@prismpartners.com |
| Absent | Donald Schmitt | DSAI | DS | dschmitt@dsai.ca |
| Present | Gary McCluskie | DSAI | GM | gmcccluskie@dsai.ca |
| Present | Michael Treacy | DSAI | MT | mtreacy@dsai.ca |
| Present | Sybil Wa | DSAI | SW | swa@dsai.ca |
| Present | Robert Campbell | Fisher Dachs Associates | BC | rcampbell@fdaonline.com |
| Present | Russ Cooper | Jaffe Holden Acoustics | RC (JHA) | rcooper@jaffeholden.com |
| Present | Scott Petrovits | Jaffe Holden Acoustics | SP | spetrovits@jaffeholden.com |

| ITEM | DESCRIPTION | ACTION |
|------|--|--------|
| 10.1 | Approval of Agenda Approval of the agenda with no changes by JM and DK. | |
| 10.2 | Approval of Minutes from Meeting #9 – April 21st, 2011 10.2.1 JM noted the following changes for the Minutes from Meeting #9: <ul style="list-style-type: none"> i) Item 9.5.3.1 ii) 3) at the top of page 4 should read that “The total space including administrative space and the library should be incorporated within 600 square feet.” ii) Item 9.5.3.1 xii) should be amended to read “MJM seconded this motion. However, other members of the UGC commented with concern regarding this motion. Thus, the motion was defeated.” iii) Item 9.5.3.1 xiii) is to be removed. <i>JM motioned that the Recital Hall venue not be reduced below 300 seats. No one seconded the motion.</i> 10.2.2 Approval of minutes as amended was motioned by JG and seconded by DK. | |

| ITEM | DESCRIPTION | ACTION |
|------|--|--------|
| 10.3 | Business Arising from Previous Minutes 9.5.4.1 First meeting of the Technical Subcommittee (May 26th, 2011). i) MT noted that the Technical Subcommittee should be scheduled for early June so that the discussion is more relevant to the design process. MT is to confirm a meeting date with RC. | MT/RC |
| 10.4 | Correspondence None. | |
| 10.5 | New Business i) It was noted that the presentation is to provide examples of precedence, which will function to illustrate the plan of spaces <i>not</i> their design. ii) Please refer to the accompanying Power Point Presentation (PART 1 & PART 2) for the corresponding images of the venues noted below. 10.5.1 Concert Hall 10.5.1.1 Koerner Hall i) a one room concept ii) amplification is included for expanded programming iii) accommodates multiple functions; Choral is not the primary function of this space. 10.5.1.2 Green Music Centre (Sonoma State University) i) windows on perimeter of venue; however, exterior noise can be stopped from filtering into the interior; black out to cover windows when required 10.5.1.3 Caroline Hume Concert Hall (San Francisco Conservatory of Music) i) a stage side and an audience side is delineated, but it is still considered as one room - acoustically ii) allows for movement on and off the stage iii) loft is only for the choir not for the audience 10.5.1.4 Emerson Concert Hall (Emory College, Atlanta) i) seating along side, that is, in the balcony allows shape not to be compromised, provides appropriate site lines and is acoustically sound 10.5.1.5 Hodgson Hall (University of Georgia) i) stage for full orchestra and choir; stage not designed for dance but this function can be accommodated 10.5.1.6 HG enquired if it is envisioned to have a curtain between the stage and the audience. BC noted that it is possible to include this item. 10.5.1.7 JM noted that Hodgson Hall creates the perception of a proscenium and as a direct function a more intimate space, which is desired. | |

| ITEM | DESCRIPTION | ACTION |
|------|--|--------|
| | <p>10.5.1.8 Salle Raoul-Jobin (Palais Montcalm, Quebec)</p> <ul style="list-style-type: none"> i) the choir can be located on stage or in the loft; the audience can also be located in the loft <p>10.5.1.9 RC noted that if the Choir Loft is on stage then there is less audience seating; it is preferable to have seats for the audience.</p> <p>10.5.1.10 Texas A & M University (Corpus Christi)</p> <ul style="list-style-type: none"> i) lower choir loft places it in closer proximity to the stage ii) depth at the sides of the stage is less due to its shape <p>10.5.1.11 KF noted that large wing spaces and multiple entrance and exit points for dance performances are required. RC suggested that the back walls could open up to provide the latter function.</p> <p>10.5.1.12 Sam Houston State University</p> <ul style="list-style-type: none"> i) operable panels on stage; these panels maintain acoustic isolation ii) ceiling spaces are large enough to allow technical equipment to be passed down <p>10.5.1.13 Muziekgebouw Aan'tij (Amsterdam)</p> <ul style="list-style-type: none"> i) stage end has flat walls but side walls are on pivots ii) incorporation of a high unfinished ceiling <p>10.5.1.14 Alice Tully Hall (Lincoln Center)</p> <ul style="list-style-type: none"> i) side panels on pivots but lower portion can be opened for access without moving the entire larger panel ii) ceilings can also be flipped to see technical items <p>10.5.1.15 JM inquired about the application of moveable seating. RC noted that the codes need to be checked</p> <p>10.5.1.16 SP inquired about raked seating and its affect on acoustics. RC(JHA) responded that a greater rake is best for speech while less rake allows sound to energize a room.</p> <p>10.5.1.17 JM noted that the balcony at the back of the space should be high enough so that seats underneath are not affected acoustically.</p> <p>10.5.1.18 HG inquired about the minimum height of the Choir Loft. BC noted that the lower the loft is placed, the less space there is available for use.</p> <p>10.5.2 Recital Hall</p> <p>10.5.2.1 Studzinski Recital Hall (Bowdoin College)</p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.2.2 Kings Place (London)</p> <ul style="list-style-type: none"> i) single row of seats around side walls <p>10.5.2.3 Granoff Center for the Creative Arts (Brown University)</p> <ul style="list-style-type: none"> i) 220 seats; narrow stage area ii) use of wall treatment and natural light | |

| ITEM | DESCRIPTION | ACTION |
|------|--|-----------|
| | <p>ii) venue is located within a split level building</p> <p>10.5.2.4 Eckhardt-Gramatte Concert Hall (University of Calgary)</p> <p>i) JM noted that although it is an unattractive space, it has near perfect acoustics and that the stage is large enough to accommodate both an orchestra and a choir at the same time.</p> <p>10.5.2.5 RC(JHA) inquired if a layout for the wind ensemble could be provided for their reference. AT agreed to provide this layout.</p> <p>10.5.2.6 James Madison University Recital Hall</p> <p>i) 200 seats; surround low seating is at stage level</p> <p>ii) backstage connects to the Concert Hall</p> <p>iii) room has more of an academic function with a projection screen in the back; however, there are no tablet arms.</p> <p>iv) BP noted that the Recital Hall will serve the function of performance rather than note taking.</p> <p>v) ME expressed a concern with paring down the traditional Recital Hall form such that the finishes would be pared down as well. GM commented that if a high level of acoustics is to be achieved, a high level of finishes cannot be achieved as well based on the budget. BP noted that the acoustics of the space must be the top priority.</p> <p>10.5.2.7 JM noted that perhaps the \$2.5M should not all come out of the Recital Hall. RC commented that this space is the least revenue producing, thus it makes sense that the \$2.5M would come out of this venue. DS noted that the Recital Hall could be used for rentals and generate profit. KF also noted that the Niagara Dance Company would use a venue of this size; with the exception of a sprung floor, other requirements such as multiple entrances are not needed.</p> <p>10.5.2.8 Zankel Recital Hall</p> <p>i) accommodates presentation space of all types; can be transformed into a room in the round</p> <p>ii) GM noted that the Recital Hall is to function as a performance as well as a rehearsal space. BP agreed</p> <p>10.5.2.9 JM inquired if the stage requires a reduction in the audience seating. RC noted that this reduction can only be 50 as per the agreement. MT commented that the capacity for a lecture function must also be considered.</p> <p>10.5.2.10 Franz Liszt Concert Hall</p> <p>i) rake for this space is flat, allowing for the expansion of the stage by removing seats. RC noted that this option for the PAC would need to be brought to the POC for discussion.</p> <p>ii) BP noted that rehearsal and performance have to take priority over lecture.</p> | <p>AT</p> |

| ITEM | DESCRIPTION | ACTION |
|------|--|--------|
| | <p>10.5.2.11 <i>The Music Box (Max Fisher Music Center, Detroit)</i></p> <ul style="list-style-type: none"> i) flat space; retractable/accordion seating for greater flexibility ii) JM noted that retractable seating removes the feel of the room, the “wow” factor iii) BP noted that flexibility is not that much of a priority in this space. iv) RC inquired if there would be sufficient volume to incorporate raked seating in the future. BC noted that this addition would not be possible due to access and circulation issues which could not be accommodated after the fact. <p>10.5.2.12 <i>Vanderhoef Studio Theater (Mondavi Center for the Performing Arts, University of California – Davis)</i></p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.2.13 <i>Van Cliburn Recital Hall (Maddox Muse Center)</i></p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.2.14 <i>Country Day School (Richmond Hill, Ontario)</i></p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.2.15 GM noted that since the Theatre/Dance venue is to have retractable seating, perhaps seating in the Recital Hall should be addressed in a different manner.</p> <p>10.5.2.16 BP inquired about the technical aspects of incorporating a stage extension. BC noted that a range of options exist from ones that are more expensive but less time consuming to ones that are less expensive but more time consuming. More information regarding usage will be required before any decisions are made.</p> <p>10.5.3 Theatre/Dance Venue</p> <p>10.5.3.1 <i>Betty Oliphant Theatre National Ballet School</i></p> <ul style="list-style-type: none"> i) application of retractable seating <p>10.5.3.2 <i>Marilyn and Charles Braille Theatre – Young Centre for the Performing Arts</i></p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.3.3 <i>James Madison University</i></p> <ul style="list-style-type: none"> i) two distinct sides to the room <p>10.5.3.4 <i>Bessie Schonberg Theatre (New York)</i></p> <ul style="list-style-type: none"> i) audience and stage spaces are starting to blend <p>10.5.3.5 <i>Country Day School (Richmond Hill)</i></p> <ul style="list-style-type: none"> i) Please refer to attached images. <p>10.5.3.6 <i>Rosemary and Meredith Willson Theater (The Julliard School, New York)</i></p> <ul style="list-style-type: none"> i) technical space; black box ii) JG noted that this type of space is the preference of | |

| ITEM | DESCRIPTION | ACTION |
|-------------|---|--------|
| | <p>most users as it allows for more creativity. KF concurred with this comment.</p> <p>10.5.3.7 Looking Glass Theater Water Tower (Water Works, Chicago)</p> <p>i) seats are assembled; platform seating but requires consideration for crew/operational costs</p> <p>10.5.3.8 Barbara Lee Family Foundation Theater (Institute of Contemporary Art, Boston)</p> <p>i) Please refer to attached images.</p> <p>10.5.3.9 BC commented on some seating configurations (refer to Presentation PART 2 – page 17). Incorporation of some retractable seating with some seating on the side on moveable risers for thrust, resulting in a hybrid model</p> <p>10.5.3.10 JG noted that alternative seating configurations have been requested by the users.</p> <p>10.5.3.11 BC noted that another option is to incorporate a depression, so that the stage can be higher</p> <p>10.5.4 Film Theatre</p> <p>10.5.4.1 Sketches which illustrated a plan were presented.</p> <p>10.5.4.2 It was noted that this venue is a single purpose room, acoustically speaking.</p> <p>10.5.4.3 BC noted that the site lines for lecture would be sufficient; the sketches are designed around projection.</p> <p>10.5.5 Next Steps</p> <p>10.5.5.1 GM noted that site diagramming will be presented at the next meeting, which will include the 4 venues.</p> <p>10.5.5.2 The Acousticians will return in four weeks for further discussion.</p> | |
| 10.6 | <p>Pending Items</p> <p>5.5.3 Conceptual Options</p> <p>7.5.2 Room Data Sheets (5.5.4)</p> | |
| 10.7 | Closed Items | |
| 10.8 | <p>Next Meeting</p> <p>Date: Friday, May 13, 2011</p> <p>Time: 12:30-2:30 p.m.</p> <p>Location: City Hall, 3rd Floor, Committee Room 1</p> | |
| | <p>End of Meeting</p> <p>Motioned by DS.</p> | |