



The Railway Children - Planning Application  
Our Reference (D-TRC-KX-15-013)

# Access Statement

Client



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## Introduction

This document has been written in support of an application to extend the temporary theatre venue which is currently in place at Zone A, Goods Way, King's Cross Central, London N1C 4UR. The proposal is to extend the installation of a temporary clearspan marquee structure to accommodate a theatre venue on the site at King's Cross to house a showing of the successful stage show, 'The Railway Children', produced by Theatre Tracks Limited, as well as a number of other touring productions, one off events and shows.



The project is a time limited theatrical production, staged in a 967 seat temporary theatre auditorium for which an extension of twenty four months is requested over and above the original application. This application requests that the permission be in place until the end of January 2018 – extending the current application by an additional twenty four months.

The team are world leaders in providing tent-based theatrical shows and bring together experienced theatrical production and touring show specialists. The company has a history of working in temporary structures.

## Background

In the summer of 2008 The National Railway Museum played host to a unique and remarkable event – a spectacular stage production of E. Nesbit's classic children's book, *The Railway Children*. This adaptation, written by Mike Kenny, was produced in conjunction with the York Theatre Royal and after a sell out run and acclaimed reviews, returned in 2009.

In 2010 a consortium of West End Theatre producers acquired the rights in the production and subsequently brought it to London staging it at the former Eurostar Terminal in Waterloo Station where a 1,000 seat venue was built around the railway tracks with audiences seated on either side.

Following fourteen four star reviews and after winning a prestigious Olivier Award for “Best Entertainment” the production was hailed as London's theatrical sell out event of the year and ran for 28 weeks. After closing for works to be carried out by Network Rail on the station, the production was remounted in June 2011 where it ran for a further 18 week sell out run eventually closing in January 2012 due to the announcement of the abolition of BRB and Network Rail repossessing the building. A second production was also mounted in Canada, at Toronto's historic Roundhouse Park in 2011.

In December 2014 the producers mounted their most ambitious project to date – building a completely new theatre venue from scratch in the heart of Europe's largest redevelopment sites. The King's Cross Theatre was created and has now played host to hundreds of performances and welcomed tens of thousands of patrons to the area – driving increased footfall to local businesses and making use of what would otherwise be an empty, yet-to-be-used construction site.

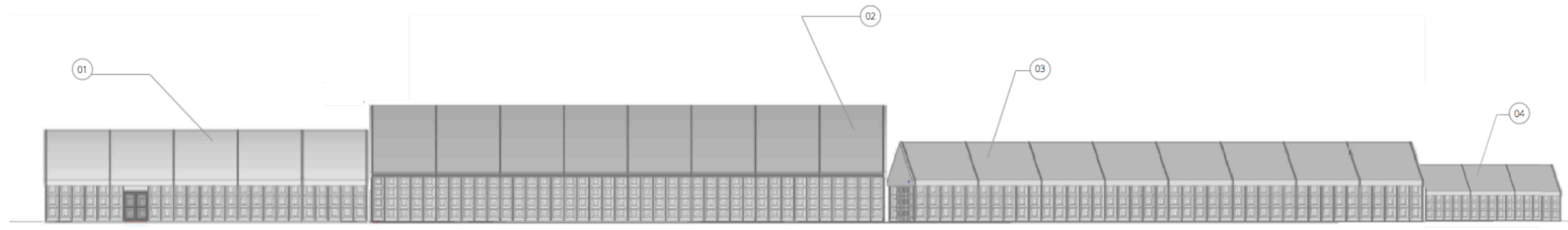
## About the Structure

The show takes place in a series of clearspan marquee structures to provide spaces for the auditorium, audience gathering and back of house storage and dressing rooms.

The requirements of the show, combined with a limited site footprint and quick build time have led the producers to European temporary structure specialists, DeBoer who, in conjunction with the designers, creative and production teams have created a venue which will successfully ensure a safe, reliable and exciting performance venue with no internal support columns, meaning every seat in the house has a great view of the action.

There are five structures used in the production of the show:

- 01) Audience bar/ circulation space
- 02) Auditorium
- 03) Back of house and storage
- 04) Back of house storage and cast changing areas



*Western elevation – Reception structure to the left (01), auditorium to the centre (02) and storage / back of house structure to the right (03) and (04)*

## About Theatre Tracks Limited

We have been behind some of London's most innovative theatre productions over the last 6 years. Our company focuses on creating engaging and exciting theatre in unusual site-specific locations for a broad demographic. The amalgamation of drama and beauty, scale and intimacy, entertainment and fun are integral to what we are all about.

Our past successes have included a large-scale production of the much-loved children's classic *Peter Pan* staged in a 1,300 seat state of the art tent in Kensington Gardens where J.M Barrie wrote the original story; The Olivier award winning production of E. Nesbitt's *The Railway Children* staged on the platforms of the disused Eurostar terminal at Waterloo Station both in 2010 and 2011; Rupert Goold's restaging of *The Lion The Witch and The Wardrobe* outside Kensington Palace, again staged in a 1,500 seat state of the art tent.

With all of these productions we demonstrated that first class family theatre can be staged for an extended period in a cherished location, without detracting from the natural beauty of the setting whilst also attracting a broad demographic audience, many of whom that are new to both theatre and the local area.

### OLIVER ROYDS (PRODUCER)

Oliver is an Olivier award-winning, West End theatre producer. His theatre credits include the award winning production of *The Railway Children* at Waterloo Station and subsequently at The Roundhouse Park in Toronto. Stephen Daldry's award winning production of J.B Priestley's *An Inspector Calls* at both The Novello and The Wyndham's Theatre in the West End followed by two highly successful UK tours. Most recently he General Managed Rupert Goold's £2 million production of *The Lion The Witch and The Wardrobe* in Kensington Gardens in a bespoke, 1,500-seat purpose built, tent. In 2009 he general managed *Peter Pan* in Kensington Gardens and at The O<sub>2</sub> Arena. He was General Manager of PW Productions from 2008 - 2012 for which he looked after their touring and West End productions including *The Woman In Black* and Arthur Miller's *Broken Glass*. In 2007, he produced a sell out run of James McLure's hilarious double bill *Lone Star and Private Wars* at The King's Head Theatre starring Shane Richie and James Jagger and was an associate producer on the UK Tour of Andrew Lloyd Webber's *Aspects of Love* starring David Essex. After graduating from Newcastle with a BA Hons in History, Oliver set up his own

production company B.O.S Productions Ltd in 2004. The following year he won the Shell Entrepreneur of the Year award and was the subject of a Channel Four documentary called '*The Producers.*' He has recently been appointed as a board member of The York Theatre Royal.

### SUE SCOTT DAVISON (PRODUCER)

Following over 25 years as an actress, Sue was awarded a Stage One New Producer's Bursary in 2004. She won a Meridian Theatre Interact Award for the development and production of Glyn Maxwell's *Liberty*, which she co-produced with Shakespeare's Globe in 2008, followed by a UK tour. This was the first Globe co-production, and indeed the first show to tour from the mainstage. Other productions include: The critically acclaimed and Laurence Olivier Award-winning *The Railway Children* at Waterloo Station (2010-12) and in Toronto, *After Troy* (Oxford Playhouse and Shaw, 2011), *Future Me* (Theatre 503) and UK tour 2007-09), *Two Way Mirror* (Courtyard, 2006) and *The Lifeblood* (Edinburgh Fringe and Riverside Studios, 2004-05). Most recently, she co-produced the acclaimed revival of *Our Boys* at The Duchess Theatre. As well as producing, Sue has been casting for over 10 years. Outside of her own projects above, she has also cast: *The Railway Children* at Waterloo Station, *To Kill A Mocking Bird* (The Touring Consortium), *The Mystery Cycle*, *A Funny Thing Happened On the Way To The Forum* and *Little Shop Of Horrors* (York Theatre Royal). She is currently casting a season of plays for Andy Jordan for the West End and UK touring.

### TRISTAN BAKER (PRODUCER)

Tristan is an award-winning theatre producer. He most recently produced E. Nesbit's classic *THE RAILWAY CHILDREN* live on the former Eurostar platforms at Waterloo Station with a real steam train. This production also ran for an extended season in Toronto. He also co-produces *FOOTLOOSE* The Musical which has so far completed five UK tours, two West End seasons at the Novello and Playhouse Theatres and its first international season in Johannesburg, South Africa. Tristan co-produced *NEVER FORGET* the musical based on the songs of TAKE THAT which completed two major UK national tours and a run at the Savoy Theatre in London's West End. His other productions include *Bad Girls* at the Garrick Theatre, the UK tour of the multi-award winning Broadway and West End production of *Kiss Me Kate*, a UK tour of *Love Shack* and the UK tour of the classic musical *Calamity Jane* and its subsequent season at the Shaftesbury Theatre in the West End.



## About the Venue

The extension of The King's Cross Theatre hopes to continue the successes seen at the venue in its current location to date.

The King's Cross the schedule for build and de-rig, as well as the running of the show itself will be as follows:

- **Event build** December 2014
- **Rehearsals** December 2014
- **Live Shows** December 2014 – January 2016
- **Extended live shows** February 2016 – January 2018
- **Event de-rig** February 2018

## About the Location

The King's Cross Theatre is located at Zone A, Goods Way, King's Cross Central, London N1C 4UR



The site is normally laid to gravel and is largely unused as it is awaiting redevelopment as part of the King's Cross Central scheme regeneration.

To the north of the site lies Goods Way (public highway), the Regent's Canal and then further developments including offices, shops, leisure spaces and residences which form the King's Cross Development site. To the west of the site is King's Boulevard (pedestrian walkway), with additional office space further to the West.

To the south of the site is additional empty land and the King's Cross/ St Pancras entranceway and to the east of the site are a number of railway lines and associated buildings / yards which feed King's Cross station.

## Overview

This application is for a time limited, temporary installation of the following equipment:

Five clearspan marquee structures containing theatre performance space, theatre seating, bar and refreshment areas, production spaces, offices, dressing rooms, storage and associated ancillary equipment:

- Temporary toilet facilities
- Temporary catering facilities
- Waste collection and recycling point
- Office space and box office
- Generation and Air Conditioning Plant Equipment
- Perimeter Fencing

The following dates will apply:

- Venue Opens: December 14<sup>th</sup> 2014
- Venue Closes: approx. January 31<sup>st</sup> 2018
- Derig Commences: approx. February 1<sup>st</sup> 2018
- Site Clear: approx. February 28<sup>th</sup> 2018

The show by numbers

- There will be approximately 976 people attending each show, and there will be seven show days per week.
- There will be approximately 50 technical, show and performance staff
- There will be approximately 50 front of house, bar and customer service staff

## The Purpose of this Document

The project is a fourteen month public theatre venue.

**This document has been prepared on behalf of Theatre Tracks Limited for the extension to their existing planning application (number 2015/6593/P) for a temporary theatre venue, which provides a venue for a theatrical production of The Railway Children and potential other shows. This document deals with three elements of access – Inclusive Access (how the design allows for use by those with a disability), Vehicle Access (how vehicles will get to, around, and away from the venue) and finally Internal layouts showing access and egress points and emergency exit routes. The document is in support of the application to to extend the current planning application by twenty four months to the end of January 2018.**

This statement forms part of the application for planning permission for these facilities.

## Inclusive Access

### Policy Approach

Theatre Tracks Limited is committed to providing a venue that is accessible to as many of their visitors as possible.

Designing this theatre venue to be inclusive has been one of the founding principles that has driven the design and layout of the overall temporary event site.

- It is intended that all elements of the site layout and design will be considered equally for those users who are disabled as for those without impairment.
- The site will be created to ensure that relatively flat and level access both to, around and within the venue is made available. Where necessary, stair cases and lifts will be used to ensure that all access routes meet the required regulations.
- Disabled patrons will have a choice of level accesses to and from the venue. Where necessary this will be via lift access from one part of the event site to another. The lift will be managed at all times and operated by a trained member of staff – members of the public will not be allowed to operate the lift themselves.
- Measures such as highlighted rises, high contrast signage and a hearing loop system will enable full use by the visually and hearing impaired.

### Statutory and Regulatory Background

The Access Statement section of this Design and Access Statement satisfies Part M of the Building Regulations 2004 and the more detailed requirements of the Planning and Compulsory Purchase Act 2004 as detailed in the Planning (Applications for Planning Permission, Listed Buildings and Conservation Areas) (Amendment) (England) Regulations 2006.

### Philosophy

The Theatre Tracks Limited philosophy on inclusion is based on the social model of disability that recognises that disabled people are disadvantaged by barriers and hazards over which they have no control. In order to maximise access for disabled people Theatre Tracks Limited will take all reasonable steps to ensure that all aspects for which they have responsibility are to be based on inclusive design and will be achieved by specific provision of equipment or facilities, or by management procedures.

### Process

The achievement of a development that maximises access for disabled people will be recorded in the Access Statement which will contain details of all departures from the adopted performance indicators – Part M of the Building Regulations or BS:8300.

This will include:

- The reason for the departure
- The details of any adopted alternative
- The rationale behind the decision

The Access Statement will contain details of specific inclusive design facilities or features so that end users are sufficiently aware of the reason for them and how they operate.

To ensure the achievement of inclusive design the following actions have been adopted:

- All design team members have signed up to inclusive design and understand the principles involved.
- Access will be an agenda item at each design team meeting reporting the reasoning behind and departures from adopted design guides and the rationale behind any alternative adopted solution or compromise, together with the authority or evidence that supports such an approach.
- There will be constraints on maximising access for disabled people and the applicant will use the following as reasonable considerations with relevance and proportionality taken into account:
  - Space;
  - Cost;
  - Time;
  - The nature of the service;
  - Any deleterious impacts on other users;
  - Health & Safety matters;
  - Security.

## Key Issues

The Design & Access Statement contains a full description of the scheme. Issues that have had an impact on access in the design of the development to date of which have been identified as likely constraints on the design as it progresses are appended as part of the Access Statement. Also included are the reasons for the constraint, and alternative solution adopted or proposed and the rationale behind the solution and any authority, research or advice that has influenced the decision.

## Consultation

- BS8300: 2009 – Design of Buildings and their approaches to meet the needs of disabled people
- Building Regulations Approved Document Part M (2004 edition)
- Technical Standards for Places of Entertainment – The Association of British Theatre Technicians

## How Access will be Achieved

Specific Issues

- A level and firm approach route that is no steeper than 1:20 where possible
- Step free entry to, and circulation around the venue (achieved by the use of a lift from the entranceway to the venues
- Accessible corner WCs to Part M Specification, with step free access
- Any internal ramping to comply with Part M
- Emergency evacuation procedures that take account of all impairments with information readily available. Where a deaf person might be on their own, suitable alarms to be made available (this may be by a visual flashing light).
- Accessible parking bays to be made available near to the event site, available on a first come first serve basis.

The above list is not exhaustive, but the Access Statement will only record the departures (if any), the reason for the departure and any alternative solution applied.

Plan (P-TRC-KX-15-008) identifies the details of physical access to the site and how issues of barrier free access at the interface between the development and the public realm have been addressed.

## Maintenance of Features

Management and staff (both planning staff and on-site) will be aware of their responsibilities regarding disabled people and will understand the reasons for the accessible provision for which they are responsible.

## Conclusions

This process is designed to enable the applicant to demonstrate, in the event of an individual claiming that they have been unreasonably discriminated against under the Disability Discrimination Act, that a reasoned process was employed in delivering a reasonable level of access.



## Vehicular Access

This section deals with the issues associated with vehicular access to the proposed site. There are two main ‘types’ of impact – those associated with the building and decommissioning of the temporary venue, and those associated with the actual use of the venue.

## Decommissioning Periods

As the venue is already constructed, this element refers only to the decommissioning period. During this time there will be a number of deliveries and collections made to the venue build site. These will be in a variety of vehicles, from small private cars, vans and lorries, to articulated vehicles which will be delivering equipment.

For more information please see document D-TRC-KX-15-008 – Traffic Impact Assessment

## Location

Zone A, Goods Way, King’s Cross Central, London N1C 4UR. For details of the location please see plan P-TRC-KX-15-001

## Car Parking

For more information about car parking, please see document D-TRC-KX-15-008 – Traffic Impact Assessment

## Internal Access

Plan D-TRC-KX-15-004 shows the proposed internal layout of the venue. Plan D-TRC-KX-15-008 shows this layout in the context of the overall event site layout and includes the emergency exits from the venue.

The main access and egress points into and out of the venue will be via the main entrance, located at the northern side of the event venue, and accessed by a stair case or lift access.

There are 5 emergency exits that lead out from the venue. These exits have been designed to allow safe systems of exit in the event of an emergency, and as can be seen from the plan offer a number of alternative routes out of the venue into the areas around the structures.

Plan P-TRC-KX-15-008 demonstrates how these emergency exits feed into the site emergency routes which will take members of the public away from the structure and to a place of safety.

The layout of the structure has been designed to allow for visitors to easily and smoothly move from one space to another. This will help to reduce queuing times, the chance of people getting lost within the venue and also reduce any chances of frustration being caused and pushing or crushing occurring.

In addition, high contrast signage will be used to direct patrons around the venue, internally, externally and in the event of an emergency situation arising.

# Contacts and Further Information

## Planning Application

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