

REPORT

DUNEDIN PERFORMING ARTS FEASIBILITY STUDY

PHASE TWO REPORT

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CONTENTS

EXECUTIVE SUMMARY 3

INTRODUCTION 4

BRIEF DEVELOPMENT 5

 ASPIRATIONAL BRIEF..... 5

 FUNCTIONAL BRIEF 7

SITE OPTIONS..... 11

 INTRODUCTION 11

 STAGE ONE - ANALYSIS OF 14 SITES 12

 STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT CRITERIA 23

 STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT MATRIX 25

 SITE ANALYSIS OF 3 SELECTED SITES 26

 SITE OPTIONS SUMMARY 48

 PREFERRED SITE OPTION 49

GOVERNANCE AND ORGANISATION DEVELOPMENT

MODELS..... 50

 SUMMARY 50

DRAFT AUDIENCE DEVELOPMENT PLAN 53

 OVERVIEW 53

 THE AUDIENCE DEVELOPMENT STRATEGY FOR DUNEDIN:..... 53

TEMPORARY VENUE..... 57

OVERALL PREFERRED OPTION 58

 PROJECT ADVISORY GROUP 58

APPENDICES..... 59

 APPENDIX A – STRENGTHS AND WEAKNESSES OF THE

 GOVERNANCE MODEL 60

 APPENDIX B – DRAFT RISK MANAGEMENT PLAN 61

EXECUTIVE SUMMARY

In October 2018 Charcoalblue undertook to deliver a Feasibility Study into the performing arts in Dunedin, based on the following summary brief from the Dunedin City Council:

“Dunedin City Council, with support from Creative New Zealand, is commissioning a comprehensive study into future options for a venue for the performing arts in the City. This should consider a range of options for ensuring the continued provision of performing arts including professional theatre. The recommendations produced should be focussed on a fit for purpose venue as well as providing advice on the most effective governance arrangements and sustainable business model in the medium to long term.”

The Report is to be delivered in three phases with a separate phase report at each stage.

Phase One – Vision Development and Diagnostic Study

Phase Two – Options Analysis

Phase Three – Further Development of the Design of the Preferred Option

This is the report for Phase Two - Options Analysis and describes the process of developing the brief, as well as in depth investigation into sites, governance and operational models.

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INTRODUCTION

Karaka atu, karaka atu, karaka atu ki ka karakataka maha e noho ana i te rohe nei. E hāpai ana i kā Toi tā tēnā ahurea tā tēnā ahurea. Kia mau, kia ita, kia Toitu!

We call to the many people of all cultures who live in this area to hold on to and uplift their cultural practices.

By initiating and supporting this feasibility study, the DCC and CNZ demonstrate their commitment to Dunedin's performing arts practitioners and their audiences. In order to address the issues raised and achieve Ara Toi's inspiring vision, attention needs to be paid to promoting and supporting the four strategic themes – Identity and Pride, Access and Inclusion, Inspired Connections and the Creative Economy – through built infrastructure and tactical community initiatives.

Through consultation, the diverse performing arts community of Ōtepoti/Dunedin have agreed that a principal objective is to cultivate a **healthy performing arts ecosystem** for the city and region: Developing and maintaining the relations of artists to each other, their support systems, audiences and the built environment. Charcoalblue have therefore approached Dunedin's performing arts infrastructure as a **performance ecology** that requires measures in place in order to be culturally, economically, socially and environmentally sustainable. This involves ongoing attention to the key principles in the Ara Toi Arts & Culture Strategy, which was initiated by the creative arts community and developed in consultation with them, to claim Dunedin's future as "one of the world's great small cities with arts and culture at its core". This also requires a roadmap that defines the major objectives and milestones needed to reach the desired outcome in both the short-term and long-term.

Phase One of the feasibility study involved stakeholder consultation in order to develop the consensus-based vision. That vision has been further developed in consultation with the DCC to establish an aspirational brief for organisational and venue/facilities development. The team have then formulated a functional brief that details the range of spaces required to ideally make up this new assemblage of facilities and venues alongside governance strategies, organisational development and operating budget models.

Parallel to that process, Jasmax Architects investigated 14 different sites across Dunedin which were identified as potential locations for development. They created a detailed site matrix; measuring each property against a set of primary and secondary criteria, which led to the selection of three preferred options. The section of this report covering this analysis of site options describes the process in more detail.



ORPHEUS, A Mulled Whine Productions, Grainger Collective and Gobbedigook Theatre,
Dunedin Fringe Festival
23 Princes Street
Dunedin Dream Brokerage with Property Partner Haranda Investments
Photo: Justin Spiers

BRIEF DEVELOPMENT

consensus | kənˈsɛnsəs | noun [usually in singular].

- a general agreement: a collectively produced opinion towards a fair system

The first phase of this study investigated the existing ECOLOGY of Dunedin's performing arts community and its infrastructure. This involved consulting with Dunedin's diverse arts community as a **dynamically interacting and adaptable organism**, which involves the relations of artists to each other, their support systems and the built environment. Phase One's goal was therefore to determine, establish and test the health and sustainability of this ECOSYSTEM.

The information gathered through consultation was then condensed in order to identify key problems and opportunities, establish an overall vision and determine strategies to achieve such a vision. This second phase has involved further distillation of information, through discussion with the DCC, in order to formulate an aspirational brief for organisational and venue/facilities development.



ASPIRATIONAL BRIEF

AUDIENCES

The DCC, CNZ and Stage South are committed to the development and sustainable growth of audiences for a diverse, stimulating and engaging range of the performing arts in Dunedin/Ōtepoti; acknowledging their contribution to the emotional, physical and social wellbeing of the community. A thriving performing arts scene will also drive employment and broader economic benefits, advance tourism and help define and reflect Dunedin/Ōtepoti's culture and identity.

Council is committed to investing in, and operating, infrastructure and programs in partnership with other key government, private and commercial stakeholders, and have acknowledged that experience of the city's performing arts will be marked by increasing diversity and accessibility. However, audience growth and the market it creates (both in terms of numbers and diversity) is not just a measure of success, but also crucially contributes to the development of local creative talent and employment opportunities for industry professionals.

THE DUNEDIN PERFORMING ARTS INDUSTRY

Although Dunedin/Ōtepoti has a proud history of developing performing artists and industry professionals, limited employment opportunities have led to people leaving for greater prospects in larger cities. However, it is important to provide the conditions for local voices to tell local stories.

The goal is to grow this sector and aligned industries – such as film/television, corporate entertainment, design and event production – in order to nurture and retain talent; leading to the development of sustainable local jobs, thriving companies and small businesses.

GUIDING PRINCIPLES

- Any development is based on key principles outlined in the DCC'S Ara Toi Arts & Culture Strategy that was initiated and developed by the arts community; setting up Dunedin/Ōtepoti as “one of the world's great small cities with arts and culture at its core”.

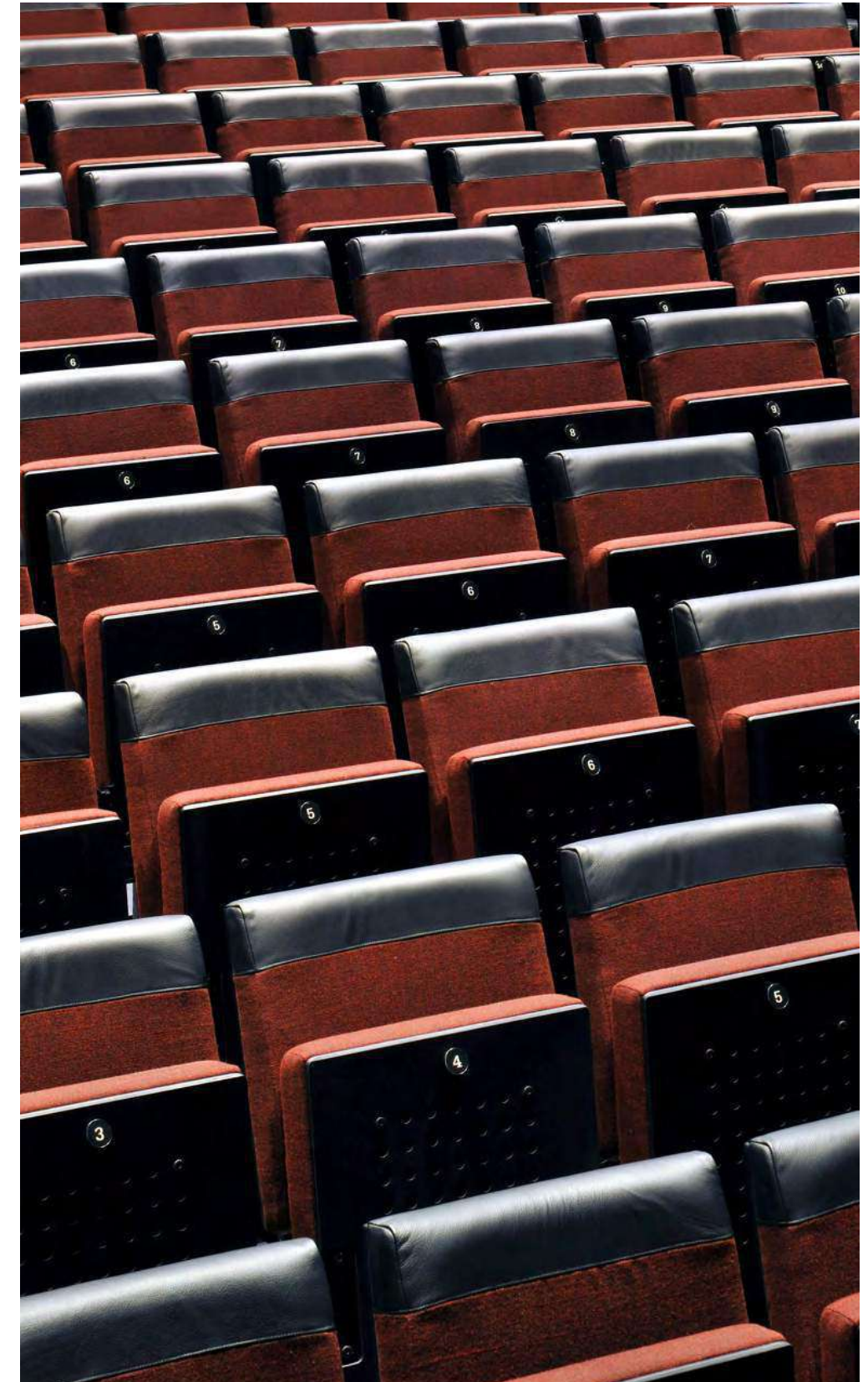
Central to Ara Toi's kaupapa is:

The Treaty of Waitangi | Partnership | Sustainability | Freedom of Expression | Spirituality.

- The principal objective is to cultivate a sustainable and healthy performing arts ecosystem. This involves approaching Dunedin/Ōtepoti's diverse arts community and network of performance spaces as a dynamically interacting and adaptable organism, which considers an overview of the relations of artists to each other, their support systems, audiences and the built environment. Any development should facilitate a performing arts ecology that is culturally, economically, socially and environmentally sustainable.
- Project development should be supported by ongoing, meaningful engagement with key stakeholders, including mana whenua, who bring a knowledge of the varying performing arts genres and audiences as well as specific financial, operational and technical expertise.
- Management and governance strategies for venues and facilities should continue to be based on the real and tangible needs of the community, audiences and stakeholders.
- Audience development is linked to the creativity and output of the arts sector and requires professional management and marketing support.
- A flourishing performing arts sector will require public, private and commercial partnerships.
- The project should provide increased access to national and international productions and expertise.
- A new development acknowledges, fosters and celebrates a healthy grass roots culture in Dunedin/Ōtepoti, which is encouraged and supported, both politically and financially.
- While the longer-term solutions are being developed, actions need to be taken in the short-term that address the shortfall and compromised nature of venues and facilities as well as auspice and grow the existing performing arts and related industries sector.

FACILITIES

- The development of the Functional Brief emerges from the agreed aspirations while reflecting the specific needs identified and accepted in Phase One of the Performing Arts Feasibility Study.
- Development of Dunedin/Ōtepoti's performing arts infrastructure must be considered in the same strategic context as the development of the city's other cultural assets such as libraries, galleries, museums, and even sporting grounds and arenas. All of these assets make important and interrelated contributions to the cultural, social and economic well-being of society.
- Dunedin/Ōtepoti's overall performing arts infrastructure is an adaptable and growing ecosystem; therefore, any new development should take existing facilities into account and work in tandem to develop a network of complimentary spaces, with carefully considered investment that targets sustainable staged development.
- Accommodation of varying performing arts genres and their inter-arts combinations need to be considered when developing a new venue and upgrading existing facilities.
- There is a demonstrable need for a building or network of buildings that provides a range of flexible and adaptable spaces designed for performance, rehearsals, workshops, training, classes, functions and meetings/events; supported by backstage and technical facilities as well as informal front of house public spaces for accessible gathering.
- Upgraded and new facilities must include construction workshops and state of the art technical amenities (for costume, props, sets, sound, lighting, video and multimedia) that allow for training, spatial flexibility, experimentation and development. These can serve both live performing and media arts (including film and television) and need not be housed in a central city site.
- With *manaakitanga* as a key principle, the incorporation of food and beverage should provide an excellent range of hospitality services. These must meet the diverse needs of visitors and enhance the centre as a casual daytime and evening destination while also supporting the financial sustainability of the business. This would aim to incorporate principles of accessibility, communality and affordable sustenance.
- Any performing arts-focussed venue should establish a distinctive brand and experience, while being open and available to the general and passing public (from morning and well into the night, subject to the business case) by providing a porous, welcoming and inclusive environment for gathering and hosting a diverse community beyond the immediate performing arts milieu. This could include providing public thoroughfare.
- Facility and venue development should be aligned with a clear arts and culture precinct development strategy that has been adopted by the DCC. This would include a vision for the existing Octagon/CBD cultural precinct, the Warehouse precinct, the Forsyth Barr entertainment and media precinct as well as future plans for waterfront development, ensuring that a range of diverse arts, culture and entertainment experiences are widely available and accessible in Dunedin/Ōtepoti.
- A productive and consultative partnership with mana whenua is key to developing existing and new cultural venues for Dunedin/Ōtepoti, especially as a decolonizing strategy that honours the Treaty of Waitangi. This can generate visibility of a discernibly Māori development in city and region and would include specific built-in criteria that acknowledge *tikanga* principles and allow for the expression of Māori and Pacific performance traditions.
- New facilities should not simply be built as “halls for hire”. Instead they require a charter to program, produce, present and invest as needed; ensuring continued access for Dunedin/Ōtepoti to a broad range of performing arts genres, including local and touring offers. Strategic and operational alignment with existing facilities, especially those already owned by Council, is a high priority.
- It has been acknowledged that the Dunedin/Ōtepoti performing arts industry is an ecosystem made up of a number of important existing venues, some of which are compromised or under threat and in need of capital works. Whilst it is important to recognise these needs it may not be possible to fully address all of them within the scope of this study.



FUNCTIONAL BRIEF

The following is the development of the Functional Brief, which begins to structure the list of accommodation that would make up a new venue/facility. The main items in this brief have come out of phase one consultation and the aim is to continually adapt and refine the brief as the project moves forward.

ASSUMPTIONS:

- In order to develop and maintain a healthy performing arts ecosystem, this plan sits alongside a certain amount of necessary infrastructure upgrades.
- The range of required spaces are not necessarily located on one site and could take advantage of the dispersed nature of a compact city.

The issue of whether the better strategy is to spread new investments in facilities and services across the city or to concentrate on a single location was talked about during the phase two presentation with DCC, Stage South and CNZ. There are strong arguments to be made for both the idea of using a central location that provides a critical mass of services and attractions or dispersing services and facilities to different locations that better meet specific local needs and markets. After discussion and reference to the Central City Plan the consultant team will continue to develop the preferred option with the assumption the functional brief is all located on a single site.

- The strategy of staging developments over time also requires further discussion. The working assumption for this brief is that a significant new building project will be required, which can meet a substantial range of the identified needs.
- A critical assumption is that King Edward Court continues to operate, providing with essential spaces for the community, albeit compromised in quality and requiring significant investment in upgrades. The closing of this facility, which is privately owned, will leave many community groups homeless and further undermine the existing eco-system.
- There is potential for a commercial music venue to replace the market that Sammy's once catered for. However, such a space is currently not included in this Functional Brief.

SCHEDULE OF SPACES

Going forward, we have split the spaces into what could be two separate buildings, one being a Dunedin Ōtepoti Performing Arts Centre and the other a Community Artist Hub. There are sites where everything could be accommodated in one location, but there are also options identified where these two could be separate and/or dispersed.

DUNEDIN ŌTEPOTI PERFORMING ARTS CENTRE

A MID-SIZE FLEXIBLE THEATRE

As a flexible multi-format courtyard theatre, this principal venue would be capable of providing a flat floor arena as well as several other key formats. Such a space would include internal access to multilevel galleries. It would become recognized as a venue that can look different from one day to the next and invite creative practitioners to create works out of a flexible kit-of-parts that truly engages with the space.

Another option is to spread and refurbish facilities while also creating a standalone venue – referred to as a *whare haka* – created in partnership with Kāi Tahu:

- A reconfigurable, multi-level and highly flexible venue.
- 350 to 450 seated (approx) with a variety of configurations possible through moveable rostra and automated technical systems. There is also potential to have standing room options to increase and/or achieve capacity.
[Key Precedents: Dorfman, Liverpool Everyman and Young Vic (UK), Q Theatre (NZ), Divadlo Archa (CZ)]
- A high-level catwalk grid system throughout will enable the safe and efficient rigging and operation of lighting, speakers and scenic elements, as well as circus/acrobatic/aerial rigging, without the extensive use of mobile elevated working platforms. Technical access is required between catwalks and levels below.
- Sound & light locks between foyer and theatre, theatre and backstage.
- This main space would be regularly used for public performances as well as rehearsals, meetings, presentations, banquets and non-public activities for a very diverse range of users. These will include Māori and Pasifika Groups, drama, opera, music theatre, classical and contemporary dance companies, youth theatre, circus/physical theatre as well as be able to accommodate conventions and opportunities for business events.
- Upper level galleries for moveable seating with internal stair access and removeable balcony fronts for flexible performance.

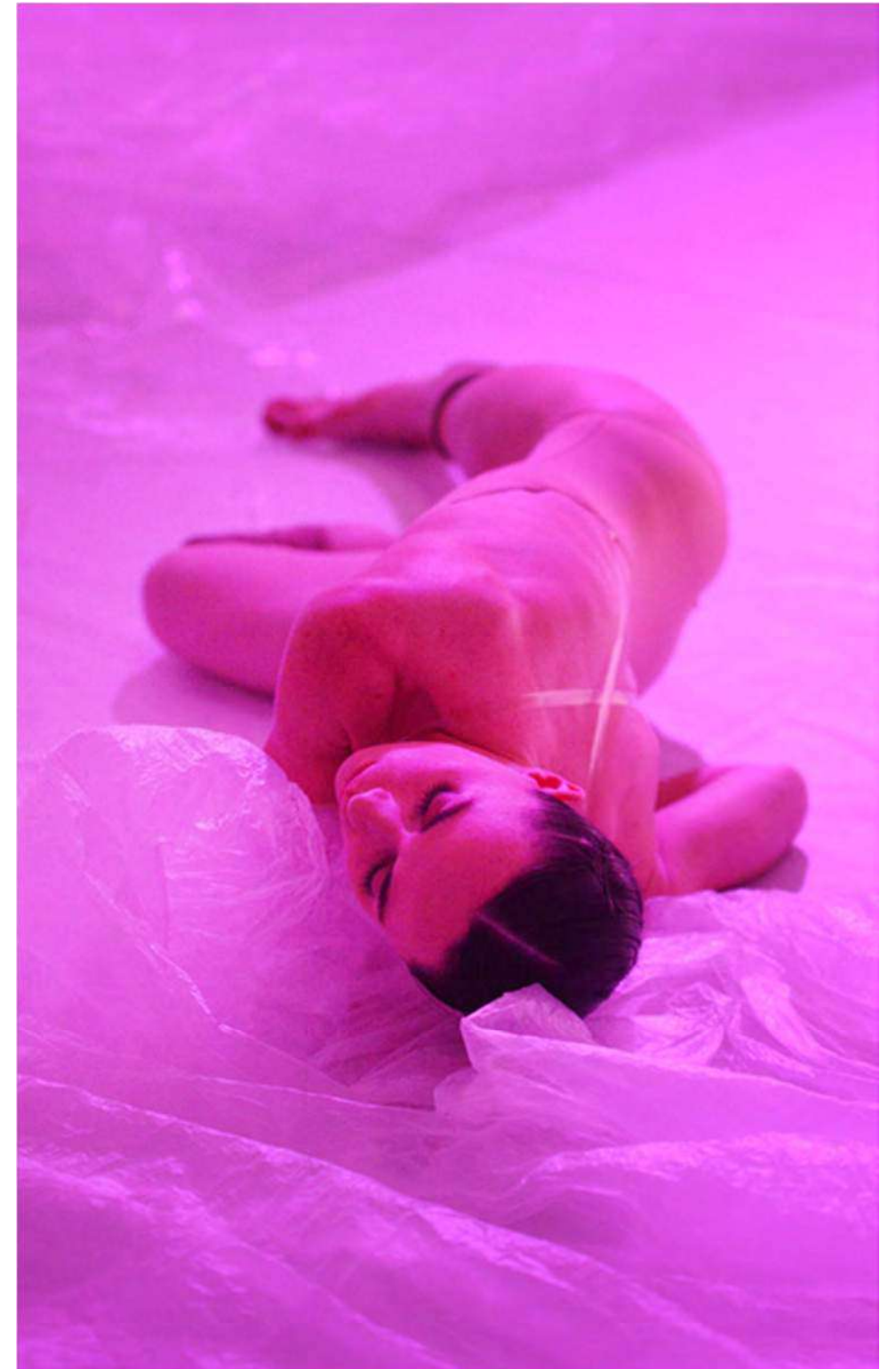
- Proscenium line indicator for end-on configuration with 10m x 10m (minimum) stage and added spatial provision for forestage, wings, side-stage/scene-dock and crossover.
- Include windows with moveable walls, shutters, blinds or curtains if the location allows/demands.
- Provision for a perimeter curtain track and black curtains/cyclorama for flexible theatre use and acoustic absorption.
- Semi sprung floor with adequate loading capacity and dip traps (for cabling) throughout, enabling flexibility and access.
- Data projector and motorised screen for film screening, performances, seminars and meetings.
- Control rooms primarily for the end on configurations, with glass window that can be opened and closed. Enough desk space for 4 operators and accessible access.
- Portable control desk unit for sound, lighting and audio/visual control desks. With various points for patching, so equipment can be used in different configurations throughout the auditorium.
- Infrastructure for state-of-the-art stage lighting, sound, audio/visual and communications systems. Acoustic provisions for a wide range of rehearsal, performance and event purposes – amplified and unamplified.
- Allowance in FF&E (furnishings, fixtures and equipment) budget for state-of-the-art performance-level lighting, sound and A/V facilities and fit-out is required.
- FF&E budget also allows for a storable high quality “Tarkett” type dancefloor that can cover the maximum size of the performance/rehearsal space and be used across the different spaces.
- Allow for a grand piano to be stored off-stage within a climate-controlled room as well as for its easy circulation into studio spaces and foyer.

TWO STUDIOS — DANCE / WHARE HAKA

While the design of a mid-size flexible theatre in Dunedin (outlined above) would allow for dance and Māori/Pasifika performances, the *Dunedin Ōtepoti Performing Arts Centre* would also include two stand-alone studios each addressing the specific requirements for 1) dance/movement forms and 2) Māori performance traditions in order to create a couple of unique venues of similar size and audience capacity. Each space would be developed in consultation with the dance and mana whenua communities respectively and, as well-equipped state-of-the-art venues, could host a range of performing art forms in varying formats. Their shape, materiality and finish would emerge from consultation.

- Ideally the studios will have identical facilities and capabilities as the mid-sized venue with a footprint of 180m² to 200m² each.
- Retractable seating banks and flexible rostra systems will allow for performances to take place as well as being used as open event spaces.
- They will be multi-purpose with FOH and BOH access and capabilities to facilitate a wide range of public/private performances, rehearsals, hui/conferences, hospitality, professional development and learning/participation events.
- Timber floors suitable for kapa haka, dance, ballet and similar physical work.
- Fixed or loose mirrors and ballet barres to at least one complete wall in the dance studio.
- Windows with blinds or curtains if location allows/demands.
- Perimeter curtain track and black curtains for theatre use.
- A high-level catwalk grid system throughout will enable the safe and efficient rigging and operation of lighting, sound, scenic elements, as well as circus/acrobatic/aerial rigging, without the extensive use of mobile elevated working platforms. Technical access between catwalk and levels below.
- Data projector and motorised screen for film screening, performances, seminars and meetings.
- Portable control desk unit for sound, lighting and audiovisual control desks.
- Stage lighting, sound, audiovisual and communications systems and equipment.
- State-of-the-art stage lighting, sound, audio/visual infrastructure and patching systems.
- Potential upper Gallery/Balcony provision with internal circulation for upper level action, audience and technical control.
- Studios require access to changing rooms with toilets and shower facilities (at least 2 each) and Office/Utility rooms as well as storage.

- They must be able to access FOH/Foyer spaces with multiple entry points, but also provide secure BOH areas.
- Seating capacity will be limited to hosting up to 150 spectators.
- Adjacent associated storage required for chairs, flexible rostra and equipment.
- Allow access for a grand piano and other large items to be moved into the space easily.
- Allow for the removal and storage of audience shoes.



*MEAT, Dance Plant Collective: Fringe Festival 2019, 23 Princes Street.
Dunedin Dream Brokerage with Property Partner Haranda Investments.
Photo: Justin Spiers.*

BACK OF HOUSE SPACES

THEATRE PRODUCTION STAFF

- Bathrooms/showers/toilets/lockers for up to 20 production/FOH staff.
- Office for touring companies of up to 4 people.
- Access to shared Green Room.
- Visiting management office with lockable spaces.
- Maintenance Workshop.
- Wardrobe maintenance space with tub, washing machine and dryer.
- Technical crew room.
- Small (carpentry/metal/props) maintenance workshop space.
- Small LX/Sound workshop.
- Storage – LX/FX/Staging/Sound cages for secure storage of equipment. As well as instrument storage for large instruments such as drums etc.
- Loading Dock – separate to waste and catering capable of parking 1x flatbed or semi-trailer or smaller.
- Scene dock.
- Set assembly area (potential part of the scene dock or next to scene dock).

ARTISTS

- Access to studios for warm up/practice.
- Access to welcoming Green Room with natural light and kitchen facilities.
- Dressing rooms – can be shared but as least 2m x 10m, 3m x 4m and 2m x 2m, all with associated makeup stations with mirrors, bathrooms with shower facilities, allowance for one or more of these dressing rooms to cater for anyone with assessible needs.
- Assembly areas for large groups before moving on stage.
- Access to FOH from BOH in order to allow for foyer performances and a more informal stage door.

FRONT OF HOUSE

- Foyers to service each of the main spaces, that can be separated or sectioned off to enable staff efficiency and security.
- Box office, cloakroom and connection to administration.
- Small ushers' room with lockers.
- Foyers to be designed to enable activation through music and public programs day or night depending on main theatre programming, and to include sound/lighting patching.
- Foyers should have an informal public living room feel accommodating varying age groups and mobilities.
- Public entries to allow for ceremonial encounters.
- Major Theatre bar and casual food area with option for a pop up to service smaller theatre if required.
- *Option* for café/restaurant (food area to be kept separate from whare haka).
- Concierge/ticketing (box office)/Merch/Coat check.
- VIP/Sponsor hospitality area.
- *Option* for Public Kitchen.

TECHNICAL/DESIGN WORKSHOPS & STORAGE

While allowance should be made onsite for the making, maintenance and storage of sets, props and technical equipment, larger off-site workshops and storage are also required. Offsite workshops could be associated with film/tv/media facilities and require rationalising and designing for professional makers, apprenticeships and experimentation.

These need to be spaces that monitor and assure health and safety.

An alliance with Otago Polytechnic could also allow for sharing technical specialist facilities such as FabLabs, Engineering workshops and specialist materials such as ceramics, carving etc.

ADMIN/OFFICE SPACES

- Theatre Management – 15 staff in open plan office space.
- Shared/co-working spaces for up to 20 @ 7m² each. Could include auspicing office and other complimentary creative industries.
- Large Board-type room that can also be used for functions – table to seat up to 20.
- 1-2 smaller meeting spaces – up to 8 pax, bookable by theatre management and co-working space.
- Storage.
- Toilets/lockers/shower access.
- Reception/circulation.
- Shared services area – printers, layout, IT.

Artist Accommodation

Potential to include a small number of bedrooms for use by visiting artists who might be involved in touring productions or residencies in the DŌPAC.

Commercial Option

1-4 commercial tenancies for aligned service providers (e.g. accounting/business services, health professionals, event management, designers, marketers, vocational training providers etc.).

Retail Option

2-3 aligned retailers (e.g. dance wear, musical instruments, books/music, arts/craft supplier etc.).

Parking Option

Commercial paid parking can be a major source of income while meeting user needs. The requires specialist advice.

COMMUNITY ARTISTS HUB - SMALLER STUDIOS X 6-10 (NOT NECESSARILY LOCATED WITH THE ABOVE SPACES)

Provision should also be made for smaller rehearsal, practice and meeting spaces such as:

- Small practice rooms (est. 20m²).
- Medium studios (est. 50m²).
- Large ensemble studios (est. 120m²) with a footprint similar to main studio stages that make up the New Zealand touring circuit.

Acoustics for these spaces should suit a variety of instruments as well as vocal work. As with all spaces, acoustic isolation is a critical design requirement.

- Ensemble studios should also be equipped with mirrors, sprung wooden floors and portable ballet barres with associated storage.
- Access to natural light is a priority and they should provide pleasant and welcoming working environments.
- Regular out of hours access to artists, tutors and students will be required.
- Sound, audio/visual infrastructure and patching systems.
- Lockable storage for equipment as well as kit specific to the varying groups hiring the rooms.

GENERAL REQUIREMENTS

The theatres and studios should be arranged in a manner that enables the most efficient use of Back of House (BOH), including a welcoming Green Room and Front of House (FOH) facilities and services. Consideration should be made in enabling the activities taking place within these studios, whenever possible, to have some public visibility, thereby imparting a sense of the creative activity taking place with options to protect artists and developing work from too much exposure. However, it should be noted that all the designated performance spaces will require total blackout capability for both performance-related reasons and for privacy to be assured for performers and workshop participants as required.

We are committed to ensuring that we create spaces that Māori and Pasifika companies want to work in, that suit their approach to manaakitanga (hospitality) and whanaungatanga (positive, meaningful relationships), so when those artists and companies think of the new Ōtepoti spaces they can see that they, and their cultural approaches, are welcomed and made possible.

That means amongst other things ensuring communal space for kai and hospitality post-rehearsal/event or meeting. However, kai and performance events tend to require separation.

As well as a larger communal space, smaller kitchenette/utility spaces will be required close to individual studios depending on their location. How this can be incorporated in the design will require further consultation.



Liverpool Everyman dressing room

INTRODUCTION

OBJECTIVES

Cities need cultural expression; places where the whole community can gather and tell authentic stories that explore identity. There is an excellent opportunity here to provide a catalyst for cultural place-making, by providing a richer city events experience that works alongside the existing performing arts ecosystem.

The Phase One Diagnostic Study delivered a consensus based vision and a strategy to implement the vision, concluding that if there is to be a strong, healthy and sustainable future for professional performing arts in Dunedin there is a need for a new venue and associated arts incubator as a focal point for the wider performing arts community.

The Phase Two Option Analysis has investigated a series of sites to understand the opportunities each one presents and identify front runners for more detailed consideration. Accordingly, the process of selecting a site has been assessed against the consensus based vision established in the Phase One report, as well as the strategic directions set out in the Dunedin City Plans.

CONSENSUS BASED VISION

From the Phase One study we established a list of criteria around the site selection that ties into the client goals and vision. Key findings from the vision relating to the final site selection are as follows

- A focal point that integrates the whole community.
- A venue or venues that include a performance space as well as an associated “Arts Incubator” space for rehearsal, production, development and administration spaces.
- Address existing venues and community as a network of complementary spaces.
- Create a vibrant, inspirational space that is intrinsically of and for Dunedin that nurtures its talent.
- Create a mid-size flexible, multi-function performance space suitable for all performance types, from dance and drama to live bands.
- Create a place that embraces diversity and is inclusive of all cultural values.
- Create a relaxed, welcoming, well designed and somewhat gritty environment that is contemporary but not institutional or precious.

CENTRAL CITY PLAN

The Central City Plan is focused on providing a place for people. The vision stated in the plan is that the city centre will be vibrant, safe, attractive and a compelling destination to live, work, play, visit, learn and invest. The plan is broken down into transformational projects based in each of the city centre quarters.

The key objectives of the Cultural and Entertainment Quarter, relevant to this project are:

- Establish the Octagon cultural and entertainment quarter as a convenient and more attractive place for all people to visit.
- Protect and enhance the Octagon as the city’s première civic space destination. Better balance the various competing demands on the Octagon.
- Create an outstanding and iconic public space in the Octagon.
- Improve pedestrian connections between the Octagon, Railway Station and Toitū Otago Settlers Museum.

The key objectives of the Creative Quarter, relevant to this project are:

- Revitalise Princes Street and associated streets to create a unique and vibrant mixed-use environment, clearly differentiated from George Street.
- Protect and enhance the area as a creative and arts hub within the central city.
- Establish Princes Street as a convenient and more attractive place for all people to visit.
- Reference is also made to the Princes Street Revitalisation plan.

The key objectives of the Warehouse Precinct, relevant to this project are:

- Facilitate the revitalisation of the Warehouse Precinct as a hive of creative employment and residential activity building on its heritage resource, robust character and attractiveness for urban living.
- Protect and develop the Warehouse Precinct’s distinct identity as an edgy, interesting, and compelling place for people to live, work, create and play.
- Re-integrate the Warehouse Precinct within the central city physically and economically.
- Reference is also made to the Warehouse Precinct Revitalisation plan.

Other central city projects and initiatives include providing strategic pedestrian and cycle networks, safety improvements, parking review, creating pocket parks, paving replacement and Steamer Basin upgrade.

The Spatial Plan which informed the Central City Plan recommends 6 strategic directions for the central city, based on the following high level aspirations:

1. A liveable city
2. A sustainable and resilient city
3. A prosperous & diverse economy
4. An accessible & connected city
5. A vibrant and exciting city
6. A memorable and distinctive city

This is expanded further by Urbanism + with the Central City Framework plan as follows.

- A vibrant, safe and comfortable city centre which balances pedestrian and traffic needs and offers great family, visitor and student experiences,
- An upgraded Octagon that better responds to its heritage setting, active edges, small events and the need for green space.
- A flourishing arts precinct that benefits from stronger linkages between the Octagon and improved Queens Garden.
- A creative quarter with Queens Garden at its heart which promotes the arts and creative industries.
- A Warehouse district which is a hive of employment that builds on its heritage resource, robust character and attractiveness for urban living.

ARTS & CULTURE STRATEGY Ara Toi

A key document that feeds into the Central City Plan is the Arts & Cultural strategy Ara Toi. It acknowledges that Dunedin is one of the world’s great small cities with arts and culture at its core, and lists the following key objectives that are relevant to this project:

- Embed arts and culture into the economic development framework for the city.
- Establish a central city hub for the creative community.
- Develop the framework for public art in Dunedin.
- Expand the opportunities for people working in the creative sector to build their networks.
- Embed a creative perspective into the city’s decision-making and activity.
- Strategically position Dunedin to win investment in arts and culture.
- Assess gaps in provision for youth participation in arts and culture.
- Develop a strategic plan for Dunedin City Council’s funding of arts and culture.
- Establish a franchise of the Urban Dream Brokerage in Dunedin.
- Create an exciting and user-friendly way to find out what’s on in Dunedin.

PHASE TWO, STAGE ONE - ANALYSIS OF 14 SITES

PROCESS

The process of identifying potential sites started with the consultant team undertaking an investigation into a series of sites with existing arts infrastructure as part of the Phase One report. This mapping exercise was to understand opportunities and identify areas of interest around Dunedin, and is shown again in context plan 02.

Towards the end of Phase One the consultant team worked up a list of sites around Dunedin. Suggestions for sites came from several places, some came out of community engagement from Phase One. There were several members of the community who had previously identified sites around Dunedin for a cultural development, including early work from a time when the Fortune Theatre explored the idea of moving their operations. Other site options came from the DCC. It was suggested because of future capital projects at the Waterfront and Parry Street that these were sites of interest that could have potential for a joint development. The consultant team also included several existing structures and greenfield sites that they came across during Phase One site tours. The team were aware of ongoing conversations around a couple of the sites that were also of interest to developers, but from information gathered we were to understand that at that moment in time no commercial deals had been finalised. The team decided to keep these on the list as options as we felt strongly that the use of prime central city real estate for cultural infrastructure or a cultural hub is just as important as commercial developments. So, we approached these sites with the view that everything should be on the table, until there was any further progress with the commercial options.

Charcoalblue then brought these together in a list of 12 sites that was shared with the DCC Ara Toi team for comment, including the option to add any other sites to the list that they felt might be appropriate. The DCC asked for 2 sites to be included, which brought us to our final list of 14 sites for the start of the analysis, which is split into two stages of work that are explained below.

Phase two, Stage One: These 14 identified sites have been assessed with a detailed comparative analysis, addressing the local and wider context, focusing on external factors that will directly and indirectly have an influence on the chosen site. The sites have also been assessed against primary non-negotiable considerations, and secondary more flexible considerations, summarised in a matrix with comparative scores. The results were established by each member of the consultant team doing an independent assessment of each category and giving a score out of 10.

Phase two, Stage Two: This stage of the options analysis has focused on the more in-depth analysis of the three preferred sites, addressing specific design responses, a volumetric study of the proposed facility and its relationship to the site. This helps understand in detail the

opportunities that these site options present.

Phase Three: The preferred option from Stage two, which is presented in this Phase Two report, once agreed with the client will then be developed into a masterplan option for the future Dunedin/Ōtepoti Performing Arts Centre.

PHASE TWO, STAGE ONE

Stage One of the investigation has provided a comparative analysis of each of the 14 sites. The following diagrams address the local and wider context, focusing on external factors beyond the site that will directly and indirectly have an influence on the chosen site. The wider context plans look at the big gestures that will be controlling the sites, including zoning, activities, environmental influences, transportation and Mana Whenua.

Context Plan 02 - Existing Venue Network

Mapping the existing arts and cultural venues shows a relatively widespread of venues throughout the city in both existing theatres as well as a number of “found spaces” of varying quality. The plan also shows that there is a consolidation of venues and arts related buildings around the Octagon and the Warehouse district.

By incorporating the consensus based vision and functional brief for the project, we anticipate that the new venue would attract new arts and cultural activity collocated with the chosen location and provide a central hub for artists/performers to live work, share and present their work.

Context Plans 03 & 04 - Dunedin Central City Plan

A key vision for the project is to help consolidate the city's creative precinct (quarter) and/or Octagon to promote these areas as a focal point for the wider performing arts community. This is aligned to the Central City Plan's aspiration for cultural led development and revitalisation of the Creative and Octagon precincts. The proposed venue, is intended to act as a catalyst for arts based development. We would envisage the surrounding sites being developed with collocated complementary activity and business partners, such as rehearsal rooms, production, media, film, print making, artists studios, gallery, etc., as well as supporting the local hospitality and retail activities. One of Dunedin's aspirations is to become a more livable city. The new venues proximity to the inner city residential zones is an important consideration, as there is a strong relationship between these precincts that will help ensure a 24/7 activation of the theatre, rather than just limiting the activity to the hours around a performance.

Context Plan 05 & 06 - Transport Linkages

Transportation is key to unlocking the sites potential to attract visitors and be accessible to the whole arts community. The site needs to reinforce the existing pedestrian linkages, cycle paths, public transport corridors and private parking facilities. The site also needs to provide opportunities to improve these networks and encourage multiple

modes of transport to and from the site.

Context Plan 07 - Pedestrian Linkages

Aligned with this is the site's potential for making the Octagon, Warehouse District and the Harbour easily accessible by foot through existing and new pedestrian linkages. For example most of the city currently “turns its back” on the harbour rather than engaging with it. We believe a strategic vision for the project would be to engage successfully with the Octagon, the Warehouse district and the Harbour at a pedestrian level.

Context Plan 08 - Mana Whenua

This plan looks into the spiritually significant axis and their relationship to the local Mana Whenua cultural landscape. While the Harbour and original Foreshore are an obvious strong visual link depicting arrival, there is not always a visual link to it. It is important to acknowledge these links at this stage, as a potential organising principal. For example, The Exchange is important as it is marked by significant arrival and first contact stories that have influenced the entire region. We will also investigate the role of the Whare Tapere, its traditional role as well as its contemporary role and relationship with the wider performance community.

Context Plan 09 - Environment & Views

Environmental influences have an important affect on the site selection, and our investigation looks at the site's potential for sunny sheltered outdoor spaces that will interface with the venue. Places where people can enjoy outdoor public and semi-public spaces throughout the year. Sun – The ideal sites will have a northerly aspect, with good exposure to sunlight during winter and summer months.

Wind – There will need to be protection from the prevailing south-westerly winds. In some cases this will be by adjacent buildings, however further analysis of the immediate effects will need to be done once the final site is selected.

Noise – Vehicular noise will be predominantly from SH 1, Princes St, or Stuart St (dependent on the which site) during the morning and evening rush hours. Most of the noise will be mitigated by existing buildings or the proposed changes to SH 1. Extra mitigation integrated into the proposed venue design will be assessed as required.

Views – There are potentially extensive views of the Harbour and or key buildings and public spaces, depending on the final site selection. There are also more immediate view shafts to and from the sites from the surrounding road, cycle and pedestrian network.

Context Plan 10 - Heritage Values

Heritage is an important part of understanding the city's cultural and built history. This plan shows the key heritage buildings, character areas and significant trees that will need to be integrated into the design. We anticipate that the development will enhance the heritage character of the area that it is proposed to be in.

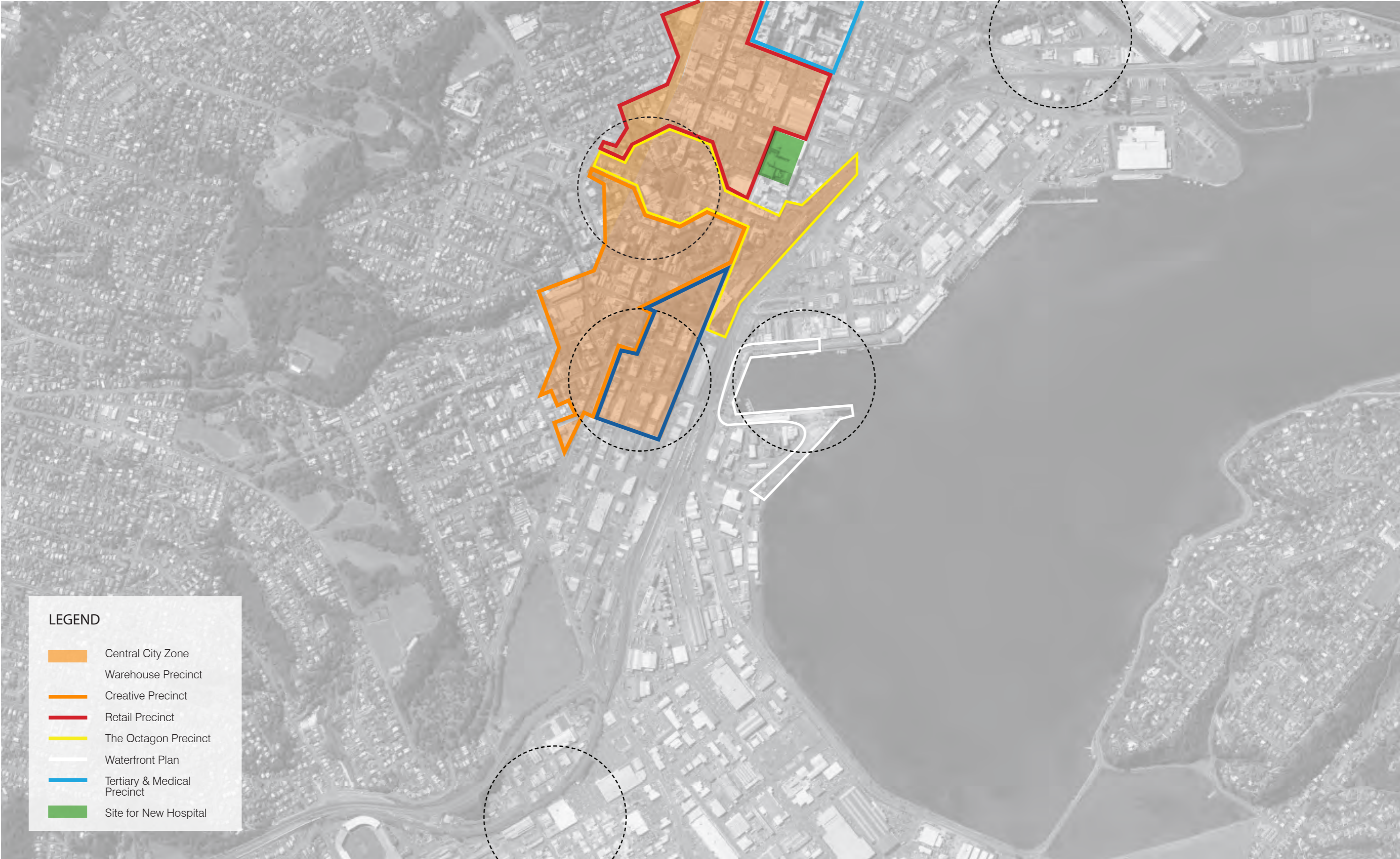
CONTEXT PLAN 01 - LOCATION OF POTENTIAL SITES



CONTEXT PLAN 02 EXISTING VENUE NETWORK



CONTEXT PLAN 03 - DUNEDIN CENTRAL CITY PLAN



LEGEND

- Central City Zone
- Warehouse Precinct
- Creative Precinct
- Retail Precinct
- The Octagon Precinct
- Waterfront Plan
- Tertiary & Medical Precinct
- Site for New Hospital

CONTEXT PLAN 04 - DUNEDIN SPATIAL PLAN



CONTEXT PLAN 05 - TRANSPORT NETWORKS



LEGEND

- Warehouse Precinct
- Creative Precinct
- Retail Precinct
- The Octagon Precinct
- Waterfront Plan
- Tertiary & Medical Precinct
- Parking Building
- Bus Stop
- SH 1
- Cycle Network
- Public Transport Network
- Site for New Hospital

CONTEXT PLAN 06 - TRANSPORT NETWORKS PROPOSED



CONTEXT PLAN 07 - PEDESTRIAN LINKAGES





CONTEXT PLAN 09 - SITE ASPECT



CONTEXT PLAN 10 - HERITAGE VALUES



LEGEND

- Significant Trees
- Protected View Shaft
- Heritage Zone
- Warehouse Precinct
- Creative Precinct
- Retail Precinct
- The Octagon Precinct
- Waterfront Plan
- Tertiary & Medical Precinct

PHASE TWO, STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT CRITERIA

PRIMARY CONSIDERATIONS

These considerations are nonnegotiable and are vital to the success of the project. In particular they should address the primary objective for the theatre to be a catalyst for creative place making and providing a richer city events experience that works alongside the existing performing arts ecosystem.

The considerations also reference the strategic priorities of the city plans, and have included improving community engagement with the performing arts, outreach education programmes, public amenity, linkages between the Octagon the Warehouse district and the harbour while providing support for complementary collocated activities.

The final site selection also needs to enhance the reputation of Dunedin as an arts destination and reinforce the theatre's ability to attract the very best and most inspiring to the city and wider region.

URBAN DESIGN

1) Would the location positively reinforce the visual identity of the city and the region?

- Prominence and scope for iconic form (if desired) with a strong presence in specific positions, related to surrounding spaces and movements.
- Strength and nature of relationship to landscape – open spaces, river.
- Does the site allow for integration of large introverted spaces without presenting a primarily closed-in, blank box to the context?
- Potential visibility to wider city or key passing movements of pre- and post-performance gathering in lobbies and surrounding external spaces
- Potential for external performance spaces, formal and informal, in positive spaces with appropriate attributes for visibility, audibility, dimensions, seating etc.?
- Is there any potential for including existing building elements that might usefully reinforce identity?

2) Would the location have a strength of interaction with surrounding land uses creating a civic presence?

- Existing or potential interaction with existing cultural, hospitality and entertainment activities within walking distance, to increase economic spin-off and support positive overlap of mutually beneficial activities.
- The site needs to support continuous community engagement throughout the day and week, ideally 24/7.
- Establish a new creative precinct master plan that integrates with the existing city plans.

- Potential interaction with key social spaces, to increase use, safety and interest for these places.
- Potential for all-day activities and uses within the theatre development to be sustainable, attractive, viable, activating and interacting with the setting.
- Existing and new pedestrian linkages, complementing the existing city plans and encouraging new linkages where appropriate.
- Investigate what the site can enable around it locally and in the wider community.
- The potential of the new theatre to define new and existing spaces.

3) Would the site have potential for catalytic regeneration effects?

- Strengthening an area with attributes that already align with a Theatre use (e.g. already offers cultural, hospitality, public space, entertainment elements) is most important.
- Stimulating regeneration of an area that is currently under-used or in need of investment and transformation.
- Provide a location that encourages creativity from complimentary activities.

4) Would the location provide potential for flexibility

- Does the location support co-activities, either closely related to theatre, or potential non-theatre uses that might support long-term funding and viability?
- Does the zoning enable height and scale that offer greater options for co-activities?

5) Does the location provide the opportunity for engagement and consultation?

- Does the location offer potential for positive local and regional community engagement in the process of briefing, project direction, design decision making and ongoing activity hosting?
- Does the location offer a potential to be “a place to go and gather”?

CONSENSUS BASED VISION

From the Phase One study we established a consensus based vision and from that a list of criteria for the site selection that ties into the client goals and vision. Key findings from the vision relating to the final site selection are as follows

- A focal point that integrates the whole community.
- A venue or venues that include a performance space as well as an associated “Arts Incubator” space for rehearsal, production, development and administration spaces.
- Address existing venues and community as a network of complementary spaces.
- Create a vibrant, inspirational space that is intrinsically of and for Dunedin that nurtures its talent.
- Create a mid-size flexible, multi-function performance space suitable for all performance types, from dance and drama to live bands.
- Create a place that embraces diversity and is inclusive of all cultural values.
- Create a relaxed, welcoming, well designed and somewhat gritty environment that is contemporary but not institutional or precious.

FUNCTIONAL BRIEF

1) Does the site area have the ability to incorporate the theatre footprint?

- Can the site fit the size theatre proposed in the brief?
- Any potential to purchase adjacent sites to increase overall site area.
- Can the site accommodate loading and deliveries consistent with Performance types?
- Does the shape of the site restrict visitor and loading access?
- Does the site allow for expansion capacity?
- Are there adjacent sites that can be used to create an arts incubator?

2) Does the location encourage easy access for everyone?

- Quality of surrounding streets, spaces and paths for theatre audience experience.
- Circulation needs to be safe and accessible to all ages and physical abilities.
- Provision of shared streets with priority for pedestrians.
- The “front door” orientation should complement the street energy provided by pedestrian activity.

PHASE TWO, STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT CRITERIA

TRANSPORT

- 1) Does the location reinforce the consolidation of the city?
- Potential for sharing existing or new public parking facilities within a short distance, noting that walking to the theatre will drive safety & use of public spaces, and potentially a local economic uplift from pre- and post-theatre spending.
 - Level of integration with citywide public transport, cycling and walking network to increase access for all, and to minimise environmental impacts from transport.
 - Link to regional transport network, consideration of the requirements of long distance travellers to the theatre/city.

MANA WHENUA

- 1) Does the location raise opportunities to build strong and positive relationships with Mana Whenua, to learn the stories of the people and the land and generate an understanding of Te Ao Māori (the Māori world view), and to ensure reflectance of these when writing the story of the proposed performance space?
- Acknowledgement of the local and wider regional iwi and their cultural landscape, identifying primary and secondary connections.
 - Acknowledgement and insights into protocols relating to the site and the design process.
 - Enhance Mana Whenua through cultural landscapes, both natural and built of the proposed site.
 - Does the site help ensure that New Zealand’s indigenous culture is integrated into the theatre building and surrounding landscape, in a meaningful way.

HERITAGE VALUES

- 1) Does the site provide any opportunities to reinforce the cultural, social and built heritage values of the city and wider region?
- Any historic buildings on or adjacent to the site?
 - Was there any historic relevance of the site prior to development?
 - Is there an opportunity to preserve the cities and regions built heritage?
 - Development of the site needs to consider maintaining any adjacent heritage values.

SECONDARY CONSIDERATIONS

These considerations are seen as flexible and not necessarily a key requirement of the development, however would still add to the richness of the project.

DEVELOPMENT CONTROLS

- 1) What are the restrictions and opportunities with the site provided under the local council development plans?
- Compliance with local plans including: the District Plan, Central City Plan, Integrated Transport Strategy, Arts & Culture Strategy, Spatial Plan, Warehouse Precinct Revitalisation Plan and the Urbanism + framework plan.
 - Flexibility around building height restrictions, setbacks, site coverage and FAR.
 - Consideration of any existing site utilities and infrastructure.

SITE COSTS

- 1) What are the costs associated with the acquisition of the proposed site?
- Site purchase costs.
 - Strengthening costs.
 - Heritage restoration costs.
 - Archaeological costs.
 - Demolition of existing structures.
 - Relocation of existing services.

While the team appreciates that cost is a consideration we chose to make it a secondary consideration for two reasons. We wanted to focus on finding the best outcome for the Aspirational Brief and at this early stage of site investigation and construction timeline there are a number of budget lines that are percentage based and will be refined once a Brief and Project timeline is known.

SITE ASPECT

- 1) Does the location and orientation of the site reinforce the local context?
- Sun and Wind – Potential of the site to create sunny sheltered outdoor spaces for public and private use throughout the year.
 - Views – The site potential for high quality views from the building to the surround landmarks and landscape. Also for potential views towards the building from key points in the surrounding context.
 - Traffic noise – The potential traffic noise effect on the theatre and the outdoor environment.
 - Reinforce or develop the character and energy of the site.
- 2) Does the site have the ability to help create a new paradigm for the sustainable infrastructure, building design operational practices and stakeholder behaviours for the new theatre?
- Greenfield or Brownfield sit
 - Generate a shared vision for the sustainable redevelopment of the site.
 - Conservation of Water, Ecology, Emissions and landscape features.
 - Generate a master plan road map for the ongoing integration of sustainable design onto the existing context.
 - Low impact urban design practices.

PROGRAMME RISK

Does the Site have potential risk associated

- Consenting process with Council
- Heritage New Zealand
- Site Contamination

All of which could effect construction, involve investigative site works and mean the construction timeline will not be straightforward.

PHASE TWO, STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT MATRIX

PERFORMING ARTS IN DUNEDIN - LOCATION STUDY MATRIX																		
					PRIMARY CONSIDERATIONS							SECONDARY CONSIDERATIONS						
#	Site location	Descriptor	Owner	Site Area m2	Vision & Functional Brief	Urban Design	City Plans	Transport	Mana Whenua	Heritage Values	Sub-Total	Building Controls	Site Costs	Site Aspect	Programme Risk	Sub-Total	Total	
1	Filleul Street Carpark	Carpark	DCC Citipark	8,418	8	8	8	9	5	5	80.5	7	7	9	6	29	109.5	3
2	Dowling St Carpark	Carpark	DCC Citipark	3,655	8	9	10	9	10	5	93.5	7	7	8	6	28	121.5	1
3	Sammy's & Adjacent Buildings	Venue	Oakwood Properties Ltd	1,834	7	9	9	9	9	8	92.5	6	3	6	6	21	113.5	2
4	King Edward Court	Studios	Raymond Joseph	6,268	7	7	8	7	5	10	80	6	2	7	4	19	99	4
5	Athenaeum	Theatre	Harada Holdings	507	6	6	9	7	5	10	76.5	7	4	5	4	20	96.5	5
6	Mayfair Theatre	Theatre	Charitable Trust	1,412	6	6	6	5	5	9	67.5	6	2	5	3	16	83.5	8
7	Old Placemakers	Retail	Brian Green Properties	9,025	6	6	5	6	7	3	61.5	3	6	6	6	21	82.5	9
8	Steamer Basin	Port	Otago Regional Council	11,486	6	7	8	5	5	6	68.5	6	4	9	3	22	90.5	7
9	Thomas Burns & Bombay St	Commercial	Chalmers Properties Ltd	3,556	6	5	5	5	5	4	56	3	4	5	6	18	74	13
10	Willis, Tewsley & Fryatt St	Storage	MJ Brosnahan Kaan's FGM Stranger	4,879	6	6	6	5	5	5	61.5	3	4	8	6	21	82.5	9
11	Hunting & Fishing	Retail	Metropolitan Development	3,334	5	4	6	9	5	4	58.5	3	4	5	6	18	76.5	12
12	Frederick St Carpark	Carpark	DCC Citipark	3,195	6	6	5	6	7	4	63	3	4	6	6	19	82	11
13	Go Bus Depot	Bus park	DCC City Property	10,472	5	4	6	9	5	3	57	3	2	4	3	12	69	14
14	Fortune Theatre	Venue	DCC	468	5	7	7	7	5	10	73.5	6	2	6	4	18	91.5	6
	Weighting				2.5	2.5	1.5	1.5	1.5	1.5								

PHASE TWO, STAGE ONE - ANALYSIS OF 14 SITES ASSESSMENT MATRIX

The three top scoring sites will be further developed in the Stage Two section of this report. Below is a bit more detail on the scoring of sites 4 - 14. This should be read in conjunction with pages 23-24 of this report that detail the Primary and Secondary considerations.

SITE 4 - KING EDWARD COURT

VISION AND FUNCTIONAL BRIEF

- The site would require a certain amount of demolition in order to fit the functional brief on the site. This would trigger risks in getting Heritage New Zealand and Resource Consent approval which would have programme implications.
- Site access is constrained with truck and loading access currently relying on a narrow service lane from Tennyson St with no ability for a truck to turn around.
- The site is not located within the creative precinct and would not serve as a focal point that ties into the existing ecosystem of the Performing Arts community.

URBAN DESIGN

- The site is isolated from activities in the creative precinct and will not stimulate other public activities around the site as it is in a residential area.
- Limited opportunity to create a new iconic image through a new build.

CITY PLANS

- The site does not align with the city plans strategic move of strengthening the connection between the octagon, creative precinct and Warehouse precinct.

TRANSPORT

- The site is removed and uphill from public transport hubs and inner city car park buildings.

MANA WHENUA

- Cultural sensitivities will be required for this site as it is currently dominated by a heritage building of Victorian style.

HERITAGE

- High heritage value but added programme risks and seismic strengthening costs.

SITE 5 – ATHENAEUM

VISION & FUNCTIONAL BRIEF

- The functional brief does not fit on this site. Even with the inclusion of a neighbouring property such as Vault 21.
- Site access is heavily constrained with truck and loading access currently relying on a narrow and steep service lane from Moray PI with no ability for a truck to turn around.
- Is well positioned to act as a focal point to the Performing Arts ecosystem.

URBAN DESIGN

- The site does have the ability to positively reinforce the visual identity of the city with the opportunity for a new façade to the Vault 21 building.
- The site would strengthen the civic and entertainment uses within the octagon.

CITY PLANS

- The site would support city strategic plans adding vibrancy to the octagon and creative precinct.

TRANSPORT

- The site is well connected to public transport hubs and inner city carparking facilities.

MANA WHENUA

- Cultural sensitivities will be required for this site as it is currently dominated by colonial heritage buildings.

HERITAGE

- The site is constrained by a heritage building with a structure that is restrictive for large format activities such as the auditorium.

SITE 6 – MAYFAIR THEATRE

VISION & FUNCTIONAL BRIEF

- The site is too remote to act as a focal point for the performing arts eco system.
- The functional brief does not fit on the site

URBAN DESIGN

- The site does have the potential to act as a catalyst for regeneration to South Dunedin.
- The site is restricted by adjacent buildings with no ability for activities to spill out onto outdoor open spaces.
- The site is dominated by the activities of the Pak n Save supermarket.

CITY PLANS

- The site does not align with the city's strategic plans.

TRANSPORT

- The site is removed from the city centre public transport hub but is connected to bus routes.

MANA WHENUA

- Cultural sensitivities will be required for this site as it is currently dominated by colonial heritage buildings. Expression for a Whare Haka will be heavily constrained.

HERITAGE

- High heritage value but added programme risks and seismic strengthening costs.
- The basement and ground water flooding are deeply problematic.

SITE 7 – OLD PLACEMAKERS

VISION & FUNCTIONAL BRIEF

- The site is too remote to act as a focal point for the Performing Arts ecosystem.
- The functional brief would fit on this site
- Truck and loading access would be good as it is on a flat site
- Potential to tie into university/polytechnic Performing Arts programmes and future proposed Film Studio

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Adjacent industrial activities not complimentary to a Performing Arts Centre.
- Site lacks civic presence.

CITY PLANS

- Does not align with the city's strategic plans.

TRANSPORT

- The site is removed from the city centre public transport hub and disconnected from public transport bus routes .

MANA WHENUA

- Potential for high Mana Whenua value through its close proximity to the Leith River and the coastline. No dominance of colonial heritage buildings.

BUILDING CONTROLS

- Performing arts is a non complying activity under the district plan.

SITE 8 – STEAMER BASIN

VISION & FUNCTIONAL BRIEF

- The site is isolated and would not act as a focal point to the Performing Arts ecosystem.
- The site relies heavily on the waterfront to be developed, otherwise it runs the risk of being isolated from any surrounding complimentary activities creating an unsafe environment.
- The functional brief would fit on the site.
- Truck and loading access would be good as it is on a flat site

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Current adjacent industrial activities not complimentary to a Performing Arts Centre.
- Site would offer potential for civic presence
- The Performing Arts Centre's identity would have to compete with the commercial development.

CITY PLANS

- The site would support the city plan to develop steamer basin and connect the waterfront with the city.

TRANSPORT

- The site is removed from the city centre public transport hub and disconnected from public transport bus routes.
- It is also difficult to access on foot due to the rail line, however this would be mitigated to a degree when the waterfront bridge is built. Until the commercial waterfront development is built, the pedestrian experience from the city would lack vibrancy due to large empty sites and there would be safety issues around site access.

MANA WHENUA

- Removed from original shoreline and early trading and living locations.

SITE RISKS

- Potential for contaminated land with complexities to sub structure as land is reclaimed. Both of which will have a high impact on programme.

SITE 9 – THOMAS BURNS & BOMBAY ST

VISION & FUNCTIONAL BRIEF

- The site is isolated and would not act as a focal point to the performing arts ecosystem.
- The functional brief would fit on the site.
- Truck and loading access would be good as it is on a flat site

URBAN DESIGN

- The site is disconnected from the city.
- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Current adjacent industrial activities not complimentary to a Performing Arts Centre.
- Site would not offer great civic presence
- Pedestrian access to the site is heavily compromised by the rail line.
- The existing pedestrian bridge at the railway station would need to be upgraded with a lift and new structure to provide universal design.

CITY PLANS

- Does not align with the city's strategic plans.

TRANSPORT

- The site is disconnected from public transport routes and pedestrian access is heavily compromised by the rail line.

MANA WHENUA

- Removed from original shoreline and trading and early trading and living locations.

HERITAGE

- No known heritage significance.

SITE 10 – WILLIS, TEWSLEY & FRYATT ST

VISION & FUNCTIONAL BRIEF

- The site is isolated and would not act as a focal point to the Performing Arts ecosystem.
- The site relies heavily on the waterfront to be developed, otherwise it runs the risk of being isolated from any surrounding complimentary activities creating an unsafe environment.
- The functional brief would not fit on the site.
- Truck and loading access would be good as it is on a flat site

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Current adjacent industrial activities not complimentary to a Performing Arts Centre.
- When the waterfront commercial development is built, the performing arts centres ability to have civic and urban presence will be compromised as it will be hidden behind the waterfront development.
- The Performing Arts Centre's identity would have to compete with the commercial development.

CITY PLANS

- The site would support the city plan to develop steamer basin and connect the waterfront with the city.

TRANSPORT

- The site is removed from the city centre public transport hub and disconnected from public transport bus routes.
- It is also difficult to access on foot due to the rail line, however this would be mitigated to a degree when the waterfront bridge is built. Until the commercial waterfront development is built, the pedestrian experience from the city would lack vibrancy due to large empty sites and there would be safety issues around site access.

MANA WHENUA

- Removed from original shoreline and trading and early trading and living locations.

SITE RISKS

- Potential for contaminated land with complexities to sub structure as land is reclaimed. Both of which will have a high impact on programme.

SITE 11 – HUNTING AND FISHING

VISION & FUNCTIONAL BRIEF

- The site is too removed to act as a focal point for the Performing Arts ecosystem.
- The functional brief would fit on this site
- Truck and loading access would be good as it is on a relatively flat site

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Adjacent industrial activities not complimentary to a Performing Arts Centre.
- Site lacks civic presence.

CITY PLANS

- Does not align with the city's strategic plan as it is not in the warehouse precinct or creative precinct.

TRANSPORT

- The site is removed from the city centre public transport hub but is reasonably connected to public transport routes.

BUILDING CONTROLS

- Performing Arts is a non complying activity under the district plan.

SITE 12 – FREDERICK ST CARPARK

VISION & FUNCTIONAL BRIEF

- The site is too removed to act as a focal point for the performing arts eco system.
- The functional brief would fit on this site
- Truck and loading access would be good as it is on a relatively flat site

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Lacks adjacent complimentary entertainment and F&B offerings.

CITY PLANS

- Does not align with the city's strategic plans.

TRANSPORT

- The site is removed from the city centre public transport hub but is reasonably connected to public transport routes.

BUILDING CONTROLS

- Performing Arts is a non complying activity under the district plan.

SITE 13 – GO BUS DEPOT

VISION & FUNCTIONAL BRIEF

- The site is isolated and would not act as a focal point to the Performing Arts ecosystem.
- The functional brief would fit on the site.
- Truck and loading access would be good as it is on a flat site

URBAN DESIGN

- The site is isolated and would rely on being a destination.
- Lacks ability for 24/7 activation.
- Current adjacent industrial activities not complimentary to a Performing Arts Centre.
- Site would does not lend itself to having civic prominence.

CITY PLANS

- Does not align with the city's strategic plans.

TRANSPORT

- The site is removed from the city centre public transport hub but is connected to public transport routes.

SITE RISKS

- Potential for contaminated land which will have a high impact on programme.

SITE 14 – FORTUNE THEATRE

VISION AND FUNCTIONAL BRIEF

- The site could act as a focal point to the Performing Arts Community.
- The functional brief would not fit on the site
- Site access is comprised by being on a steep site. constrained with truck and loading access.

URBAN DESIGN

- Limited opportunity to create a new iconic image through a new build due to heritage building.
- The site is well connected to complimentary activities including the art gallery and F&B/retail offerings.

CITY PLANS

- The site would support the city plan of strengthening the creative precinct.

TRANSPORT

- The site is well connected to the city public transport hubs and inner city car park buildings.

MANA WHENUA

- Cultural sensitivities will be required for this site as it is currently dominated by a heritage building of Victorian style.

HERITAGE

- High heritage value but added programme risks and seismic strengthening costs.

PHASE TWO, STAGE TWO - ANALYSIS OF 3 SELECTED SITES

PHASE TWO, STAGE TWO

The Stage One investigation has selected 3 potential sites for further consideration; site 1 Filleul Street carpark, site 2 Dowling Street carpark and site 3 Sammy's (plus adjacent sites).

The removal of the other 11 sites from consideration was based on the objective analysis shown in the site assessment matrix and accompanying assessment criteria. Sites 7 and 12, located close to the tertiary precinct, were considered too remote from the central city and the aspirations of the Central City Plan. Because of this remoteness we believe that the new venue would be less successful as a central hub that focuses on the whole performance community, or as an accessible arts incubator. We also believe that these locations would reduce the potential to add vibrancy in the central city. Similarly site 6 in South Dunedin was also considered too remote, as well as being very constrained by existing building problems. Sites 9, 11 and 13 were less remote but because of their location we believe the venue needed to be an iconic destination building rather than supporting the network of existing venues. These sites also don't support the city plans and this is reflected in the District Plan as a non-complying activity.

Sites 8 and 10 are within the Waterfront Plan/Harbour side Precinct and the proposal would support these city plans. However due to the future proposals for this area, the success of the new theatre would become dependant on the commercial outcomes, lose the potential to have a unique identity, have limited public transport options and because the Steamer Basin proposal is a long way in the future the theatre would be isolated rather than a central hub.

Sites 5 and 14 are in a key part of the Creative and Octagon Precincts and have the support of the city plans as well as being aligned with the consensus based vision for the project. The problem with these sites is that they are very constrained by size and on site access and therefore do not meet the functional requirements.

Site 4, King Edward Court, is still being considered when combined with the Filleul Street site as described by the analysis diagram: Site 1 Type 2.

Stage Two investigates the three sites selected in detail, to establish a front runner, and focuses on site specific design responses to the questions asked in Stage One.

The site context overview plans have helped establish the character of the three sites selected, by highlighting public spaces, linkages, active frontages, view shafts, development controls and its environment. This analysis has also included an area and adjacency study of the venue on each site to help understand the bulk and location of a 400 - 600 seat flexible performance space, Whare Haka, the associated front of house (FOH) and back of house (BOH) spaces as well as the complementary activities that form the performance incubator

or performance hub requirements. This has helped understand in detail, the opportunities that these options present.

Filleul Street Carpark:

This site is an elevated sloping site located to the north-west of the Octagon with excellent views of the city. The site is close to several key civic buildings including the City Library, Town Hall, Public Art Gallery and the Regent Theatre. This site also has close proximity to hotels, vibrant hospitality areas and retail activities. There is excellent connection to public and private transport modes.

Dowling Street Carpark:

This site is sloping from Dowling Street towards Rattray Street overlooking Queens Garden. This is a key location in the Central City Plan between the Octagon, the Warehouse District and the harbour, within the cultural precinct. The site is collocated with other arts and performing arts venues. The site also has close proximity to retail and hospitality activities. The site has the potential to unlock the cities aspiration to connect the Octagon, Warehouse district and bridge to the waterfront. There is also excellent connection to public and private transport modes. The site is close to historic Māori sites Ōtepoti and The Exchange.

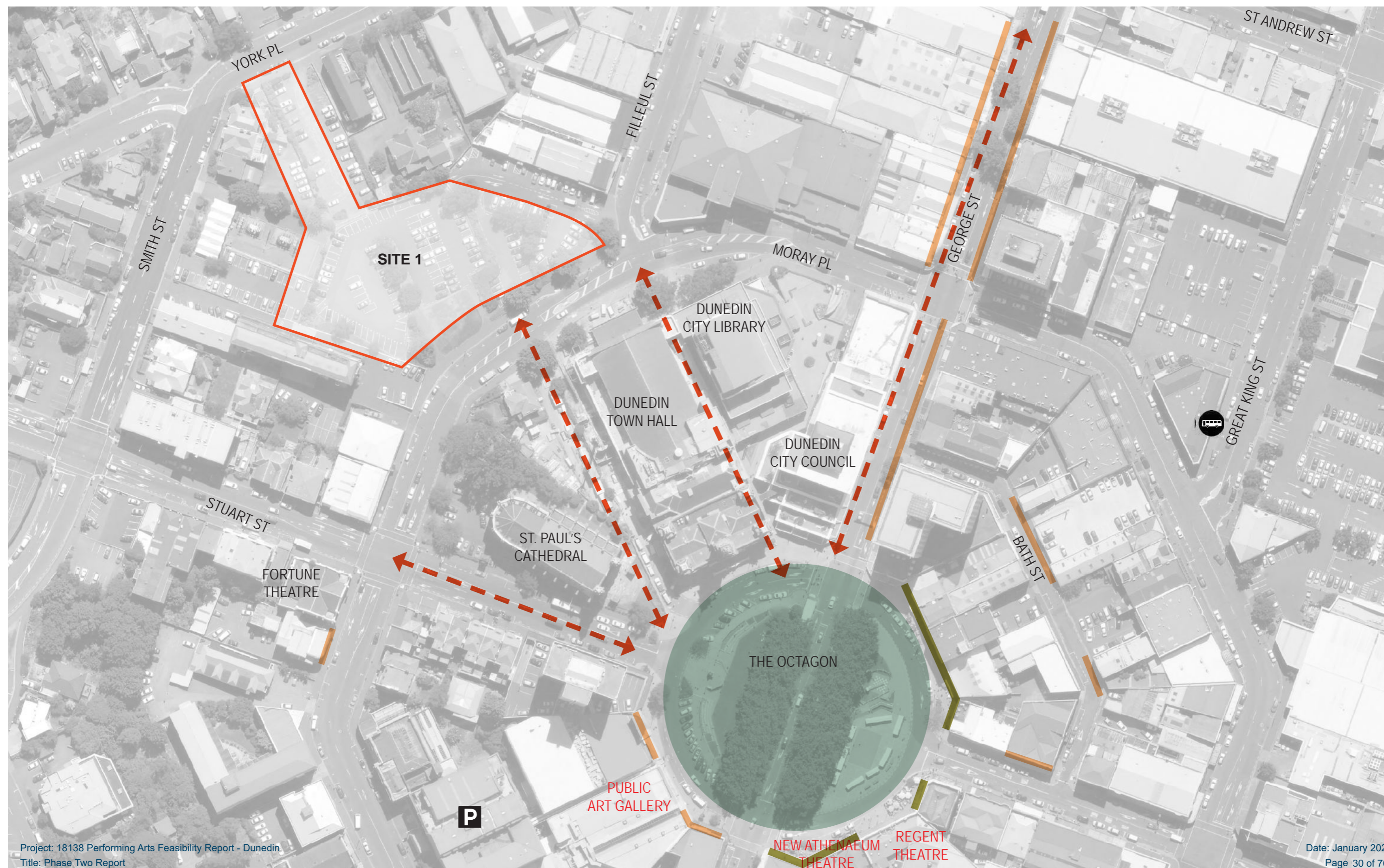
Sammy's:

The site is located in a central part of the new Warehouse district with excellent co-location with existing hospitality activities and hotels. The location can also act as an anchor tenant to further regenerative activities including night time activities. This would be a regeneration project acting as a catalyst for other complementary co-located activities. There is excellent connection to public and private transport. This site requires the adjacent properties to fit the current area schedule requirements.

We have also anticipated what other complementary activities will need to be collocated with the theatre to ensure the precinct is successful both day and night seven days a week. We believe this is fundamental to the project being successful.

SITE ANALYSIS - FILLEUL STREET

- Site
- Pedestrian Links
- Proposed Pedestrian Link
- Warehouse Precinct
- Cafe/Retail - Daytime
- Active Frontage - Evening



SITE ANALYSIS - FILLEUL STREET



LOCATION

Site 1 - Filleul Street

DESCRIPTION

Site Area: 8,418m²
- Steeply sloping site located on the perimeter of the Octagon. Current usage is an on grade carpark. The site is adjacent to a number of key civic buildings.

DEVELOPMENT CONTROLS

Zone: Central Business District
Height Constraint: 16m (4 stories)
Height overlay:
Street wall height maximum: Street frontage diagram
FAR:

STRENGTHS / OPPORTUNITIES

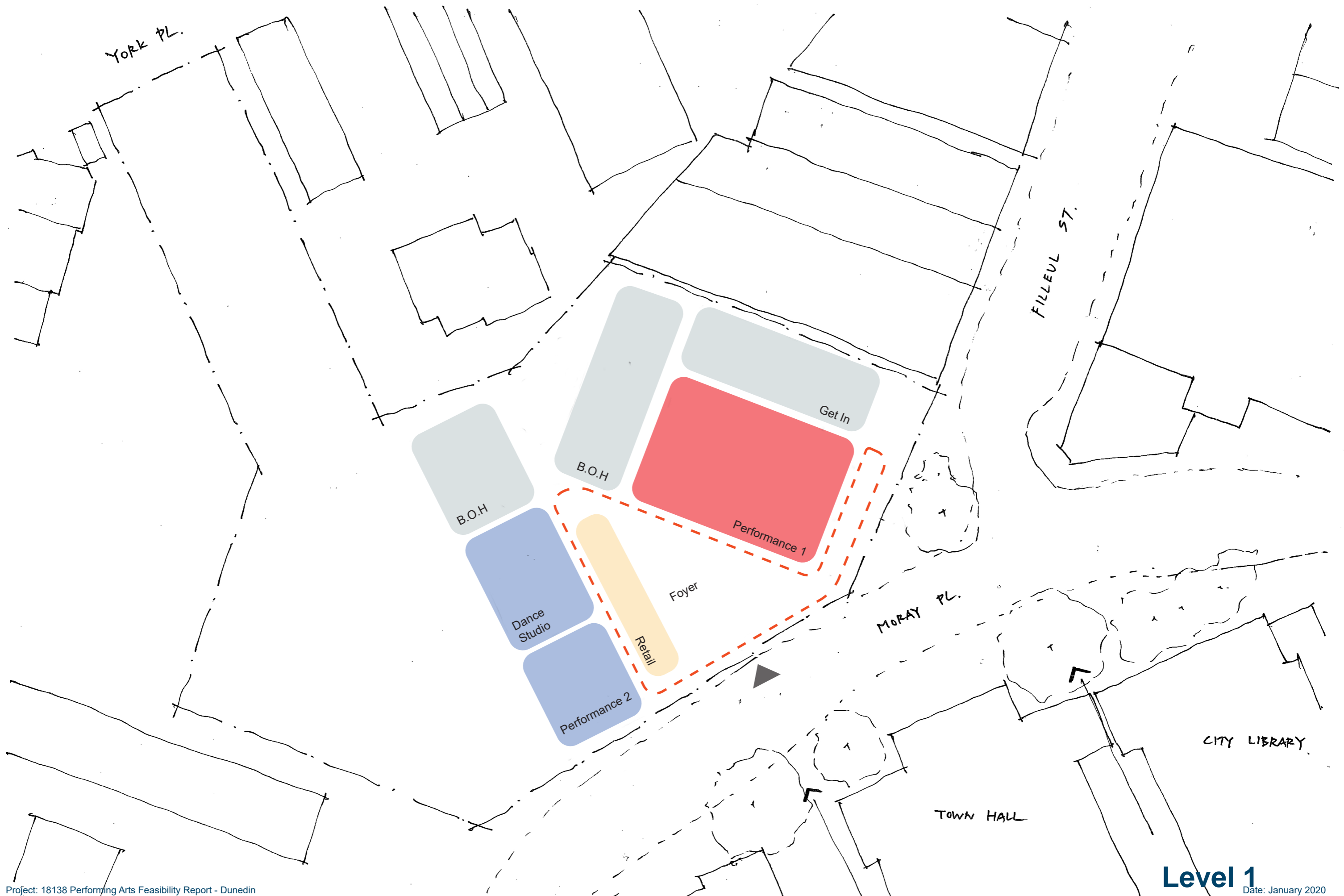
- The site is located to the Octagon that houses several key civic buildings including the city library, town hall, Public Art gallery and the Regent theatre.
- Close proximity to hotels.
- Close proximity to existing vibrant retail and hospitality activities.
- Elevated site offers views over the city.

WEAKNESSES / RISKS

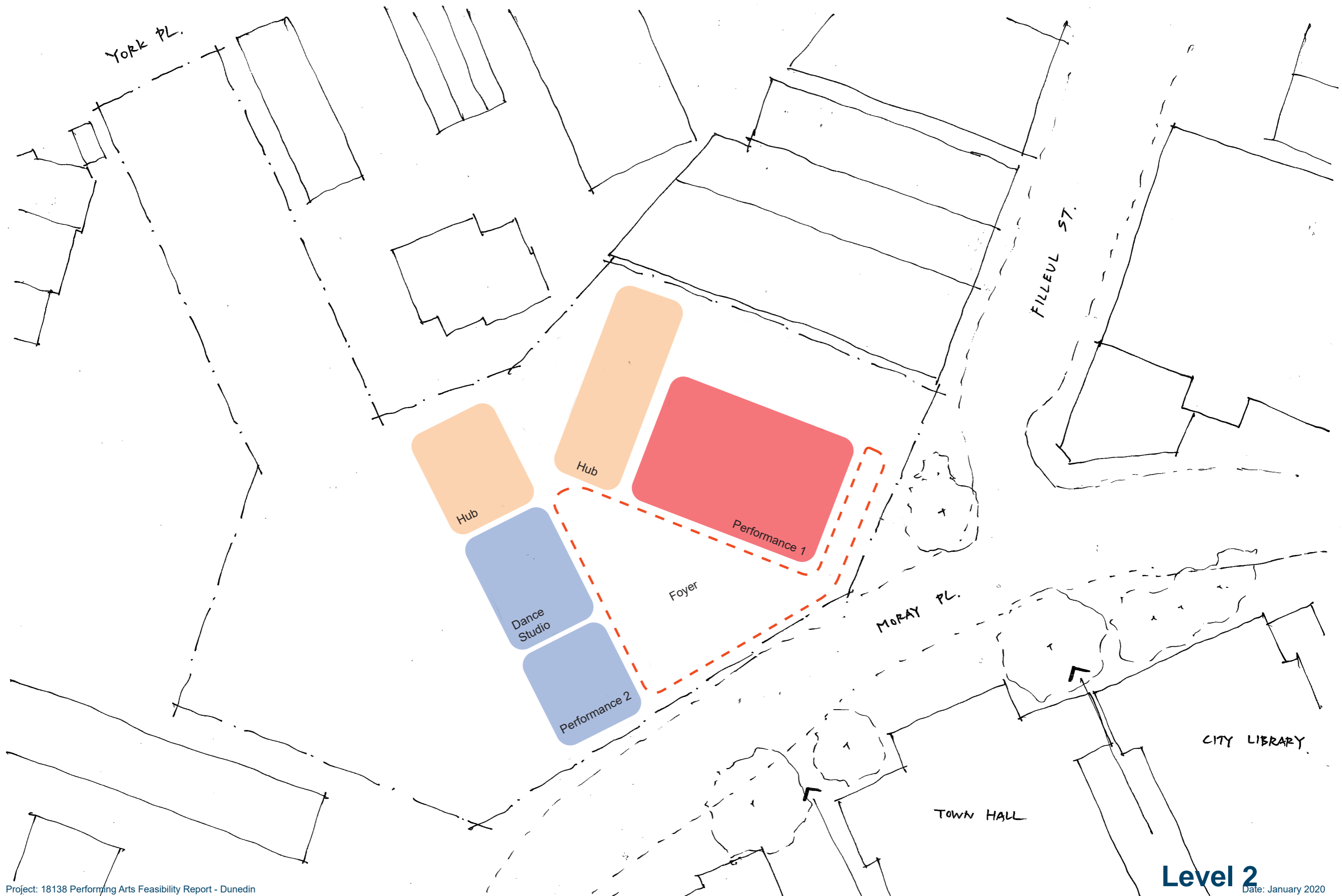
- Topography is a high risk.
- Site will need to act as a destination as there is not a lot of foot traffic along it's frontage.



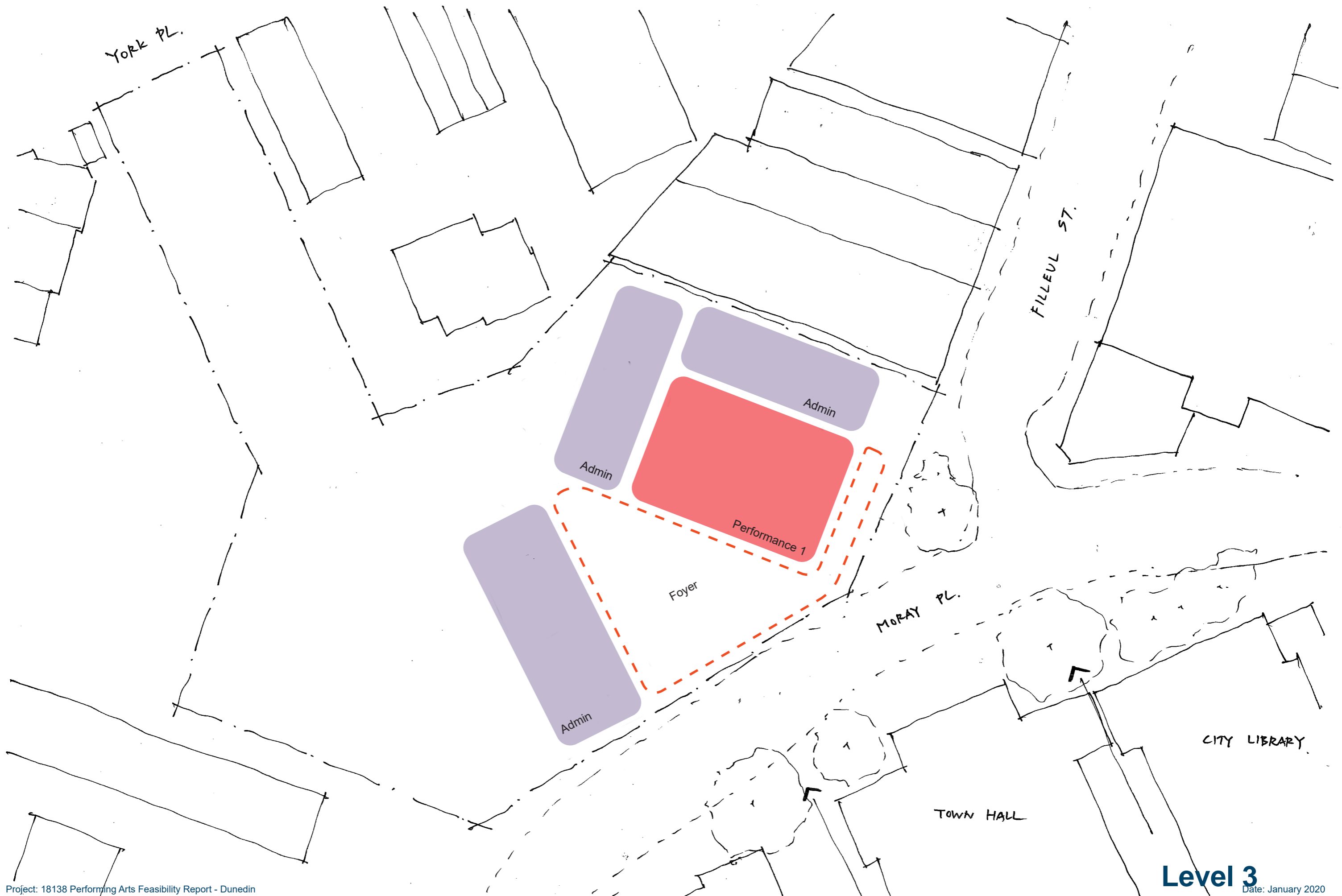




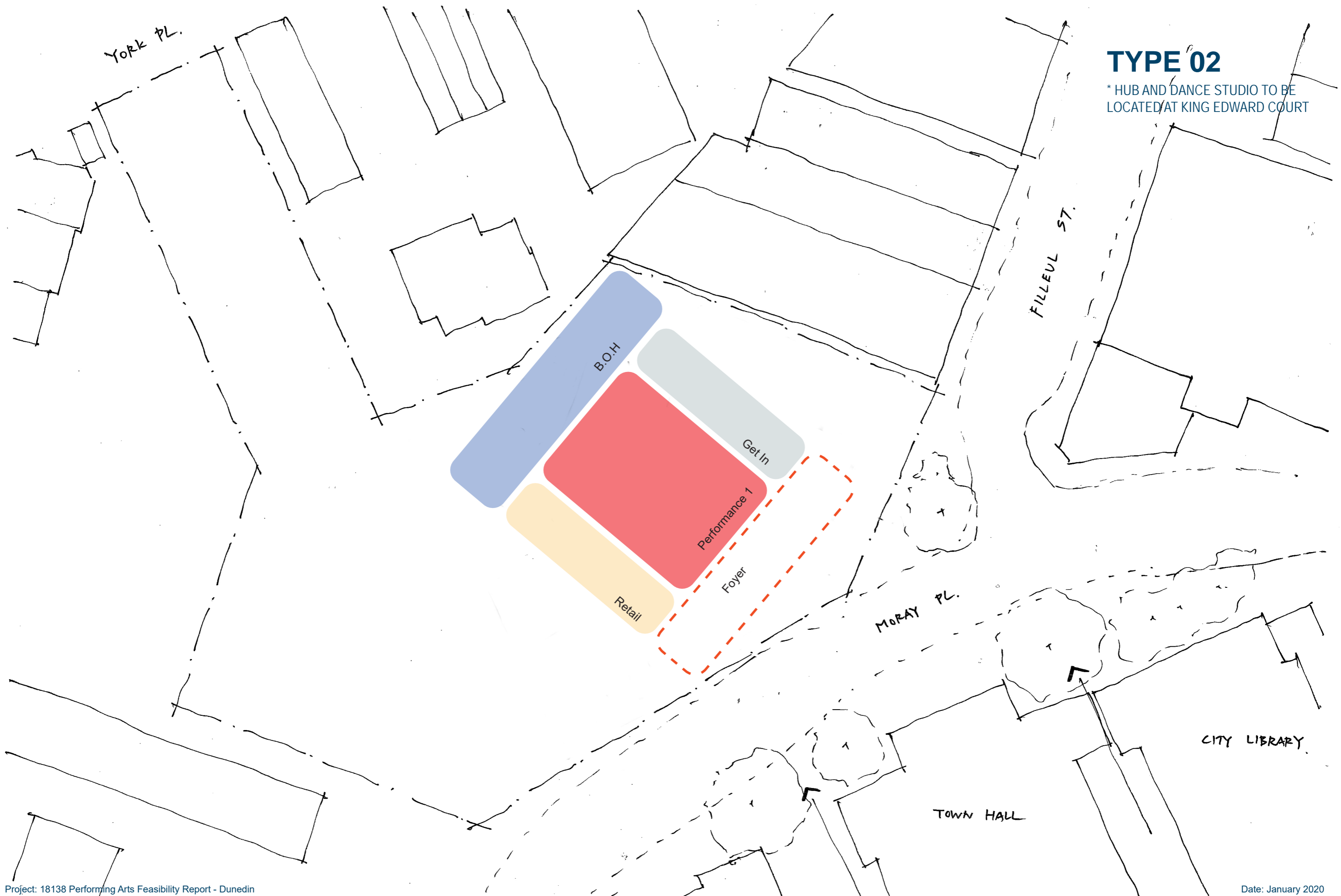
Level 1



Level 2

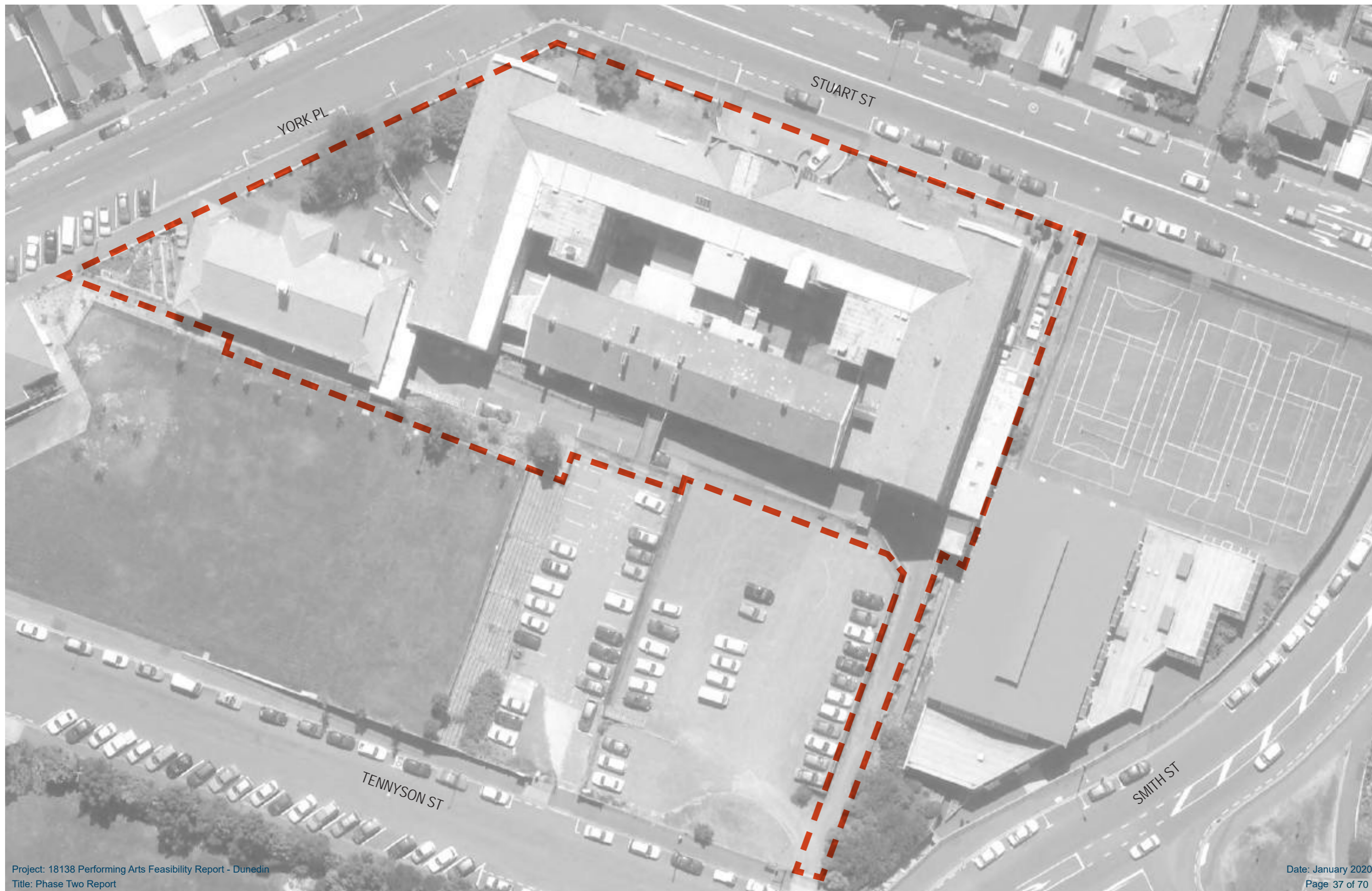


Level 3



TYPE 02

* HUB AND DANCE STUDIO TO BE
LOCATED AT KING EDWARD COURT



SITE ANALYSIS - DOWLING STREET

- Site

Warehouse Precinct

Cafe/Retail - Daytime
- Pedestrian Links

Green Spaces

Active Frontage - Evening
- Proposed Pedestrian Link

Proposed Gateway



SITE ANALYSIS - DOWLING STREET CARPARK



LOCATION

Site 2 - Dowling Street Carpark

DESCRIPTION

Site Area: 3,655m²
Steeply sloping site located between the Octagon, Queens Garden and the Warehouse Precinct. Properties along the Western Boundary overlook the site. Described by locals as the ‘missing tooth’, the site currently makes urban edges of the queens garden incomplete. Current usage is an on grade carpark.

DEVELOPMENT CONTROLS

Zone: Central Business District
Height Constraint: 16m (4 stories)
Height overlay:
Street wall height maximum: Street frontage diagram
FAR:

STRENGTHS / OPPORTUNITIES

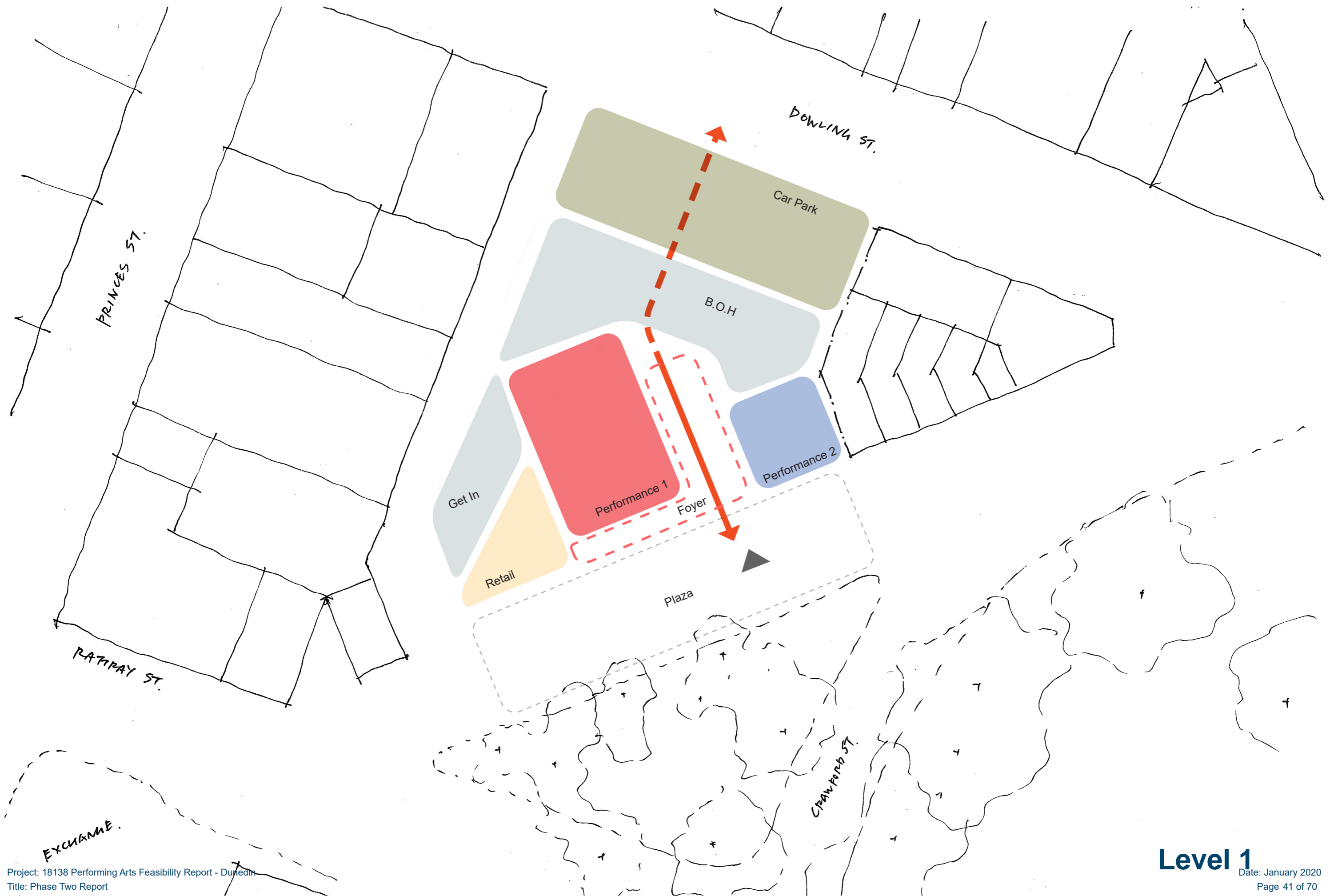
- The site is in a premium location on the edge of the cultural and warehouse precincts.
- Excellent co-location with other arts venues.
- Excellent potential to link into existing network of performing arts venues.
- Excellent potential to be a focal point and Arts Incubator.
- Strong relationship with the Queens Garden.
- Potential to unlock the city’s aspiration to connect the octagon to the warehouse district and the bridge to the waterfront.
- Potential to be co-developed with private development.

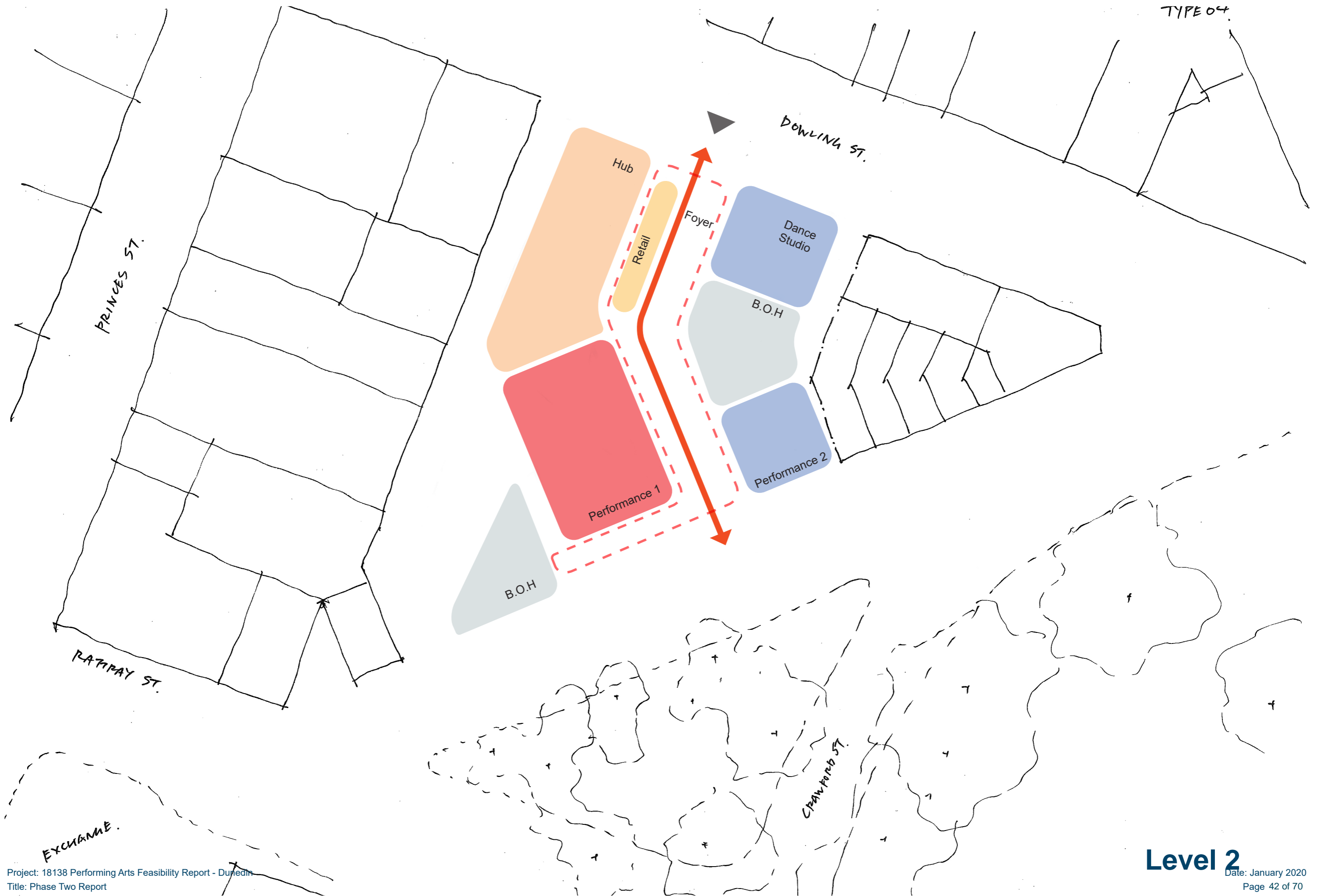
WEAKNESSES / RISKS

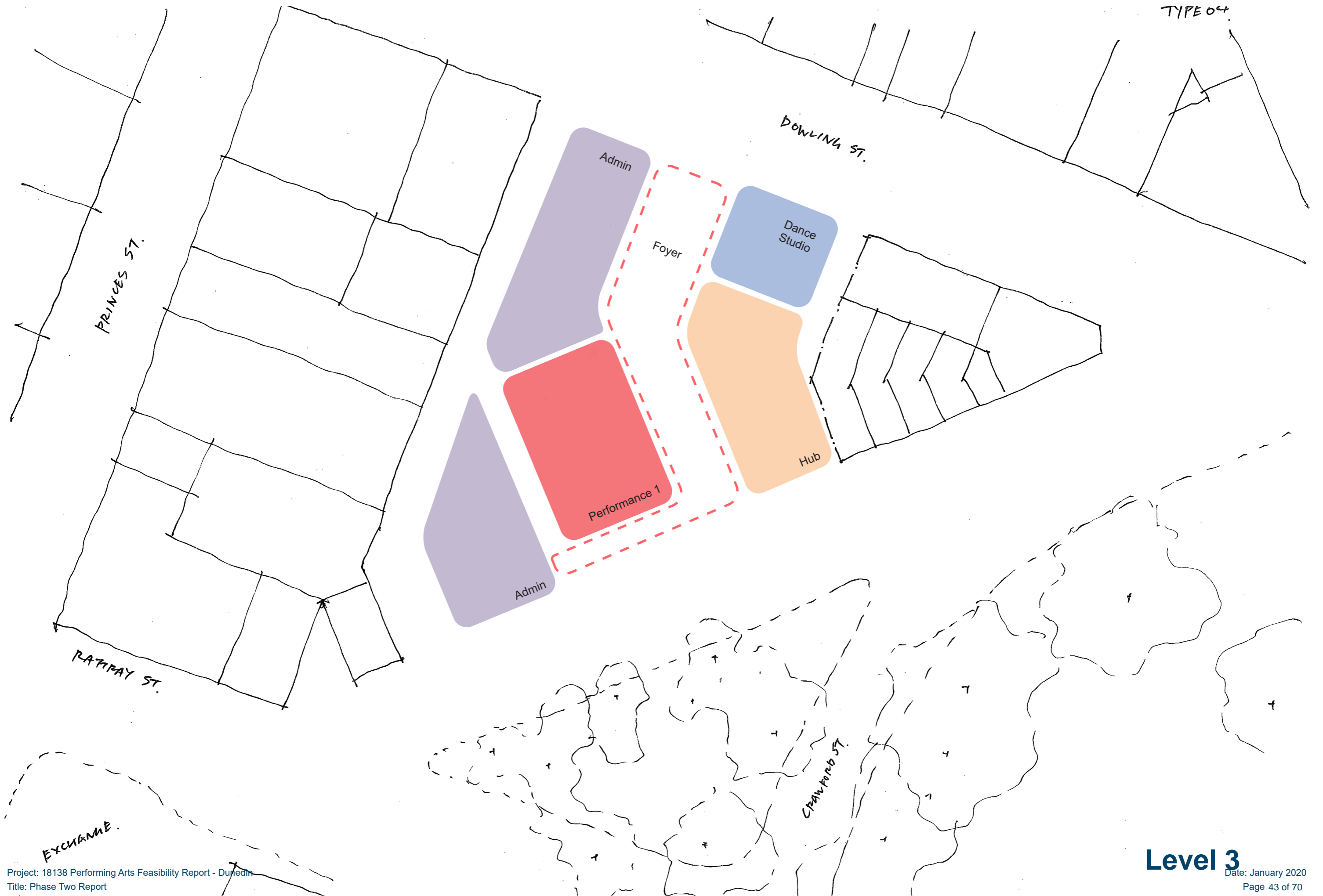
- Site area and topography are irregular.
- Impact of brothel.

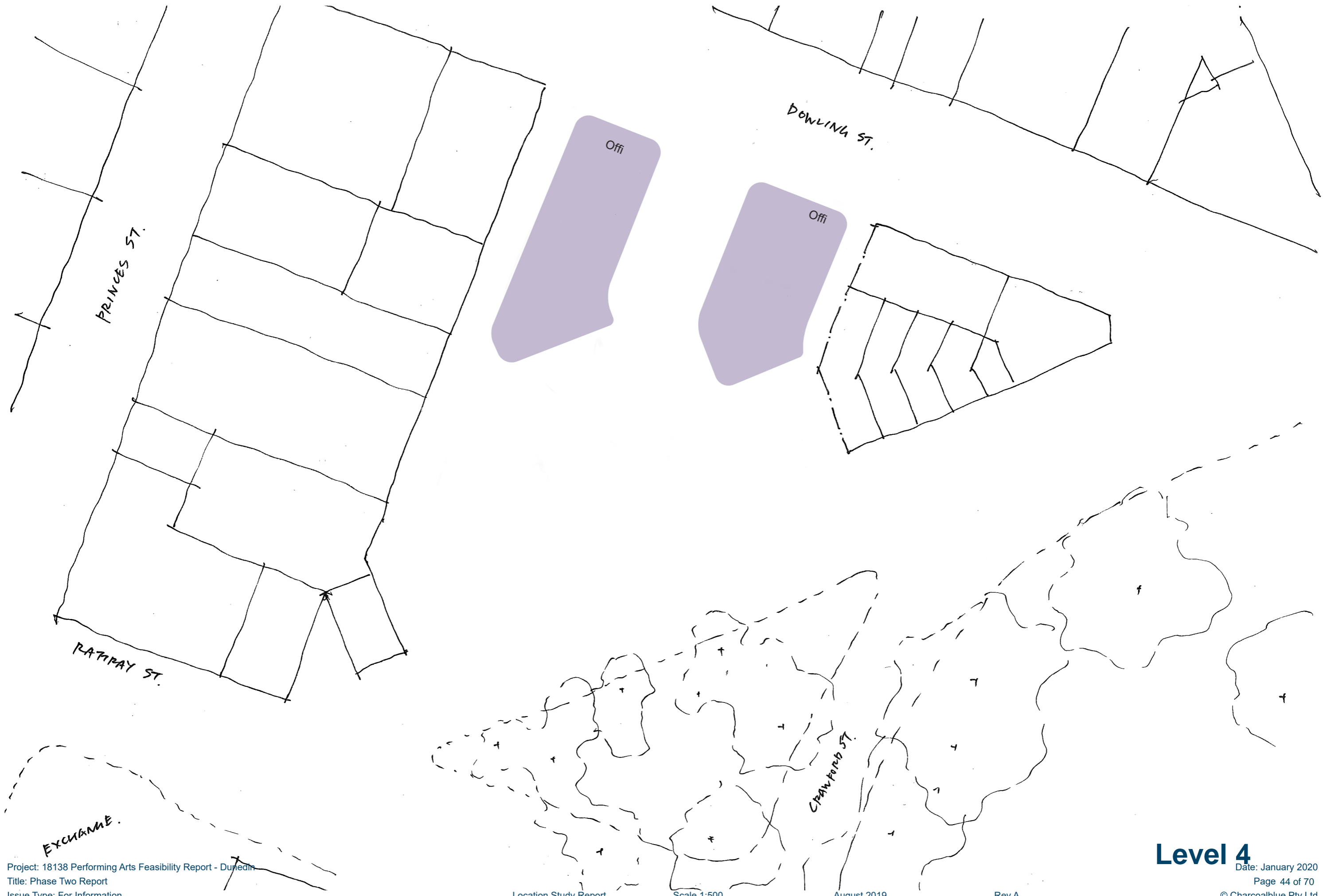












SITE ANALYSIS - SAMMY'S

- Site

Adjacent Required Site

Pedestrian Links

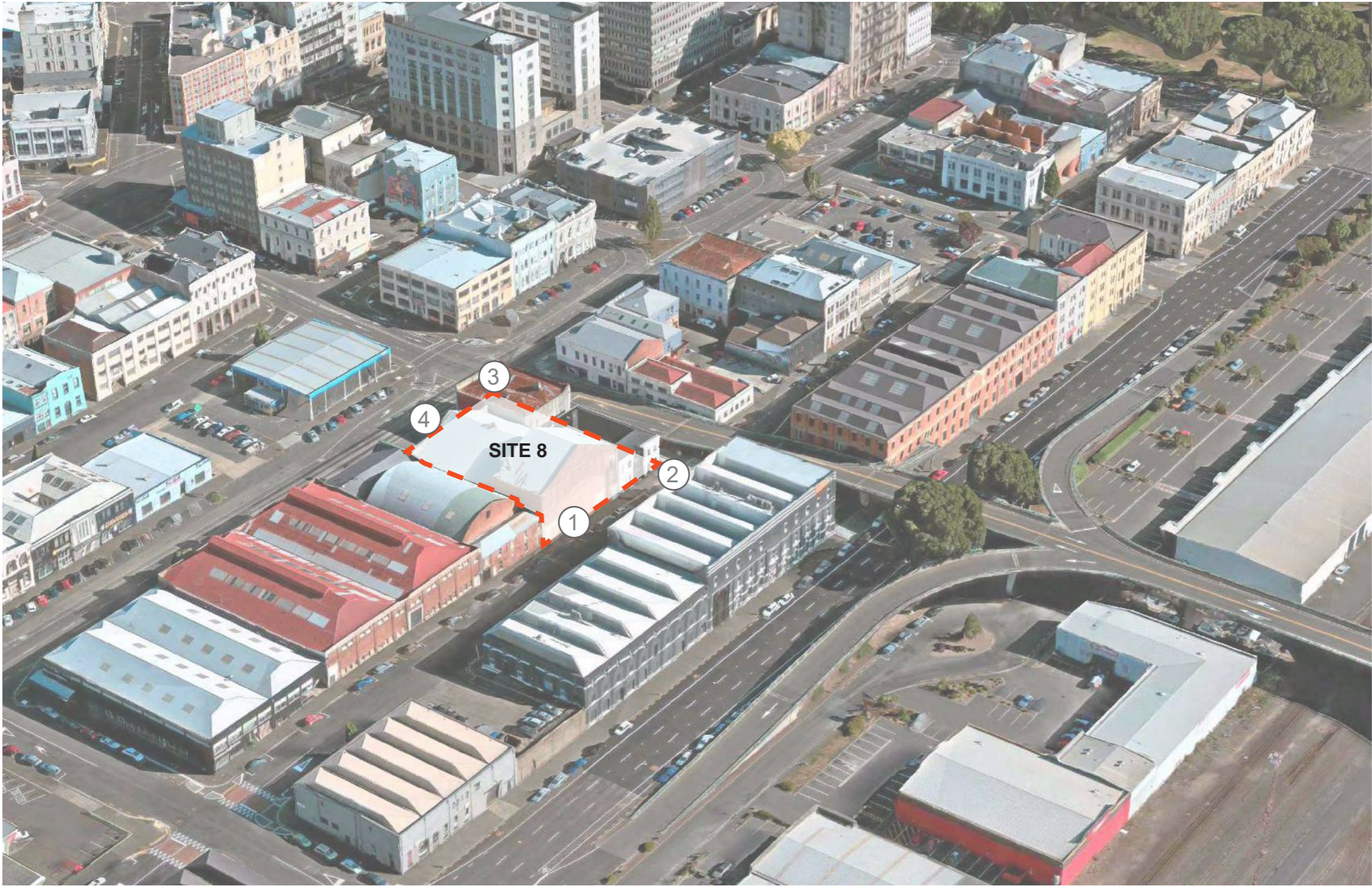
Proposed Pedestrian Link
- Warehouse Precinct

Cafe/Retail - Daytime

Active Frontage - Evening



SITE ANALYSIS - SAMMY'S



LOCATION

Site 8 - Sammy's & Adjacent Building

DESCRIPTION

- Site Area: 1.834m²
- Flat site with existing heritage building.
 - Located in the recently regenerated Warehouse Precinct.

DEVELOPMENT CONTROLS

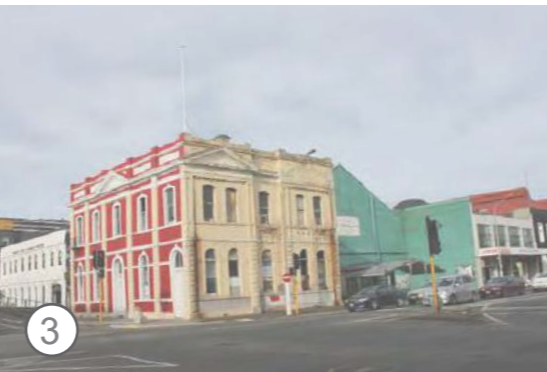
Zone: Warehouse Precinct
Height Constraint: 16m (4 stories)
Height overlay:
Street wall height maximum: Street frontage diagram
FAR:

STRENGTHS / OPPORTUNITIES

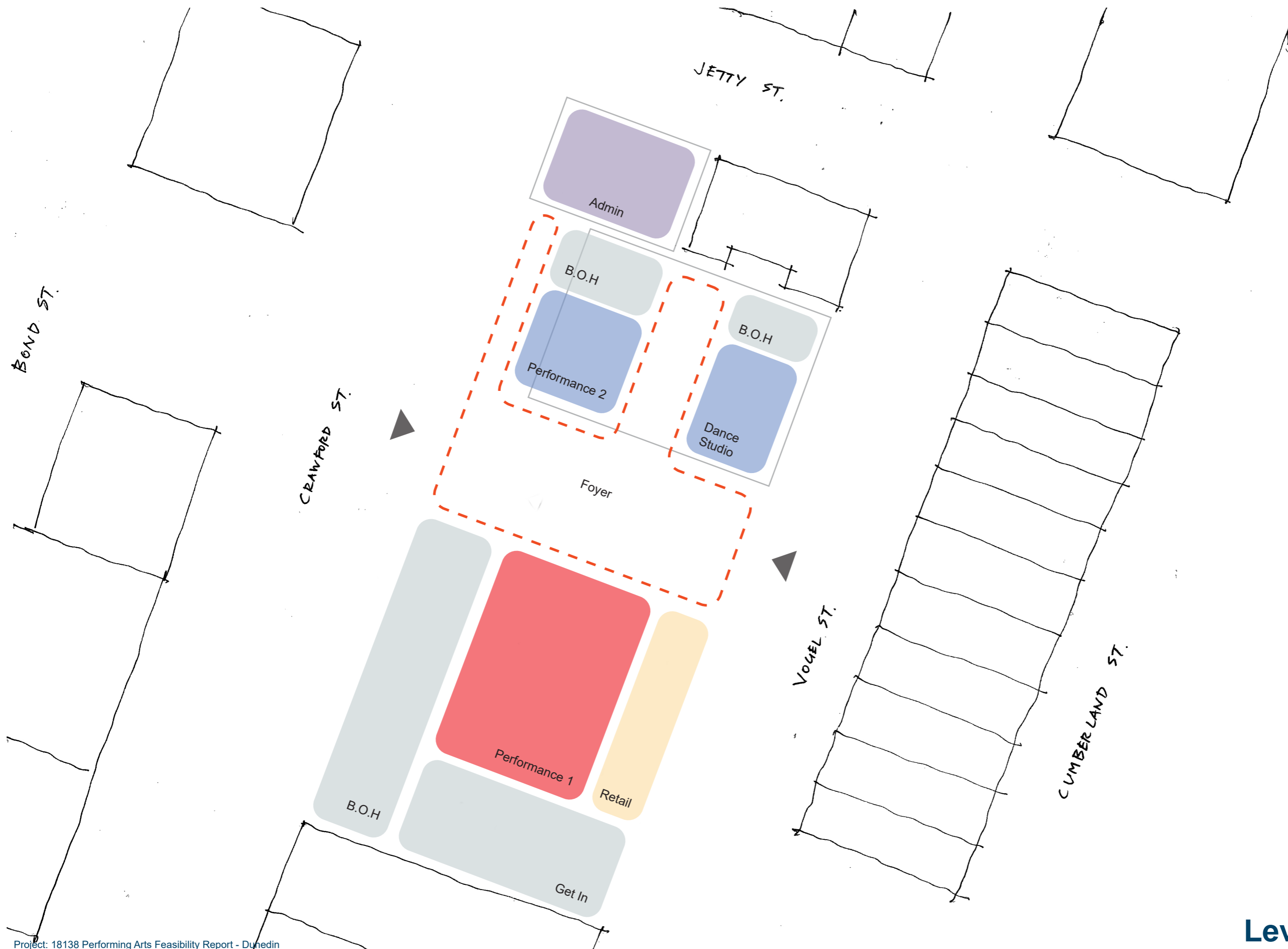
- The site is in a premium location within the warehouse precinct.
- Excellent co-location with existing vibrant hospitality activities.
- Site can act as an anchor tenant to further regenerate the warehouse precinct and also to bring night time activities into the area.
- Good connection to public transport.
- Close proximity to hotels.

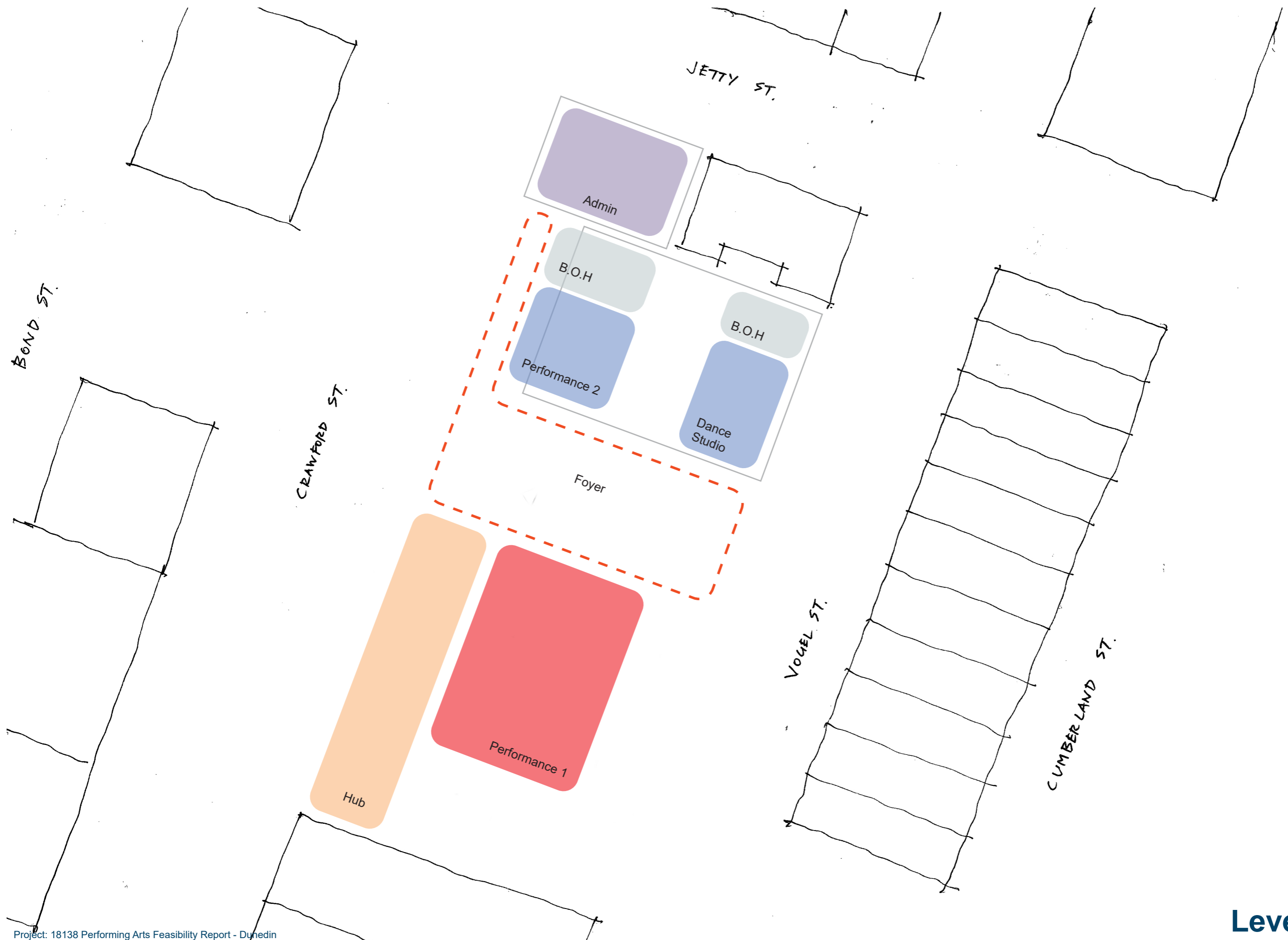
WEAKNESSES / RISKS

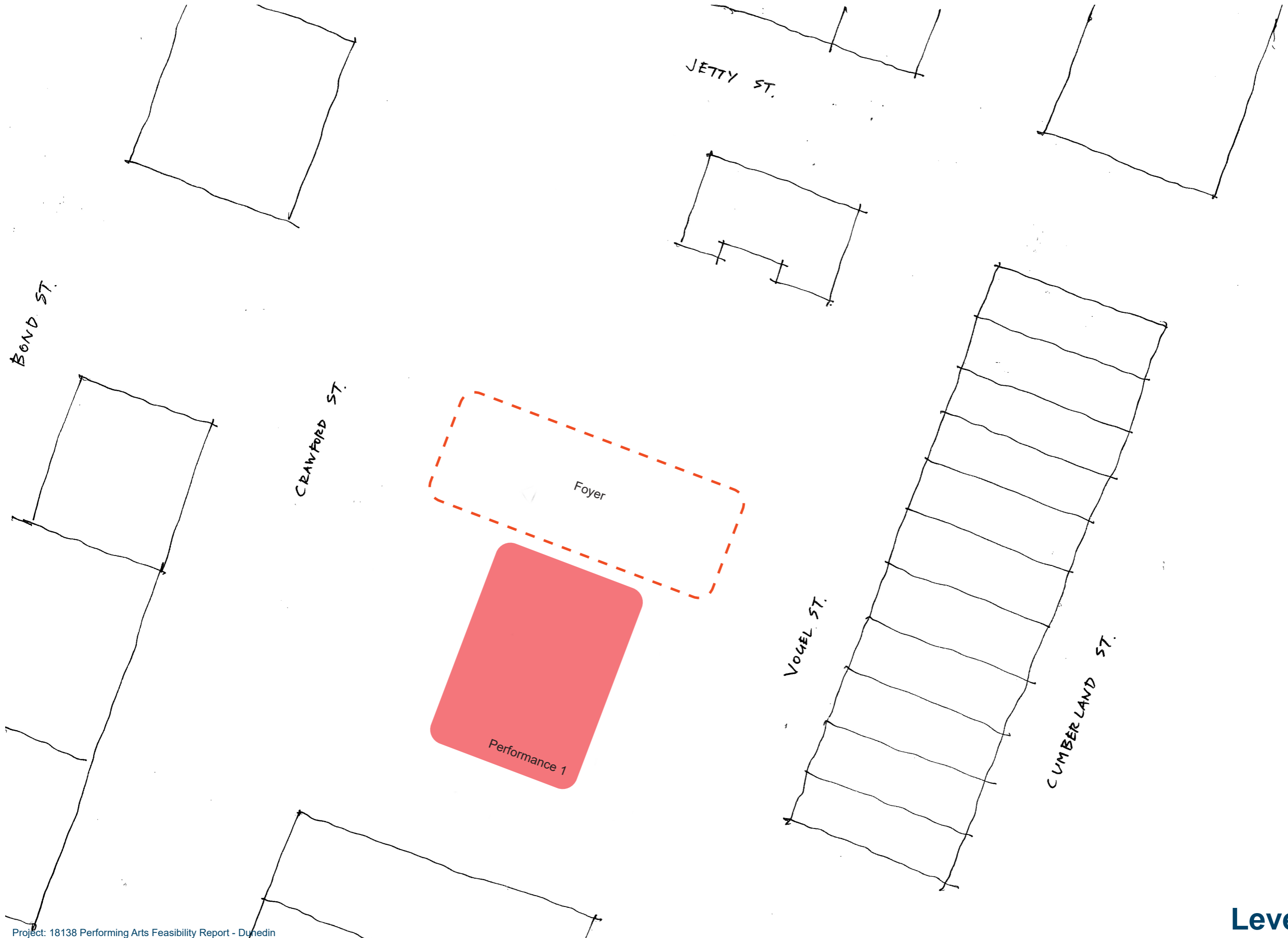
- Building is reported to be contaminated with Asbestos.
- The building is a scheduled heritage building.
- Seismic strengthening will be likely.
- Site sits within the flood plane identified in the district plan.











SITE OPTIONS SUMMARY

The feasibility exercise provoked by the closing of the Fortune Theatre Company and its increasingly uninhabitable building, the Trinity Church, outlines the need for fostering and developing the performing arts community, local audiences and the venues available to them. It has also revealed the need for a *Community Artist Hub* with shared facilities, as well as the *Dunedin Ōtepoti Performing Arts Centre* with three performance venues: a mid-sized Flexible Theatre – available to local and touring artists, groups and companies from a number of discrete and intersecting performing arts genres – as well as two smaller 150-seat Studios that could be more specific to dance (acknowledging Dunedin’s history with this form) and Māori performance traditions (allowing the potential for a new architectural form arising from consultation and partnership with mana whenua). while the *Hub* and *Centre* could be separate buildings, exploration by Jasmax on three selected sites (Filluel Street carpark, Dowling Street carpark and Sammys with adjoining buildings) show that both facilities can be combined into a dynamic *Performing Arts Complex*.

Another option is for the flexible mid-sized Flexible Theatre to be a *Whare Haka Hōu*. This is an option explored in the Filluel Street carpark (Site 1 / Type 2) showing an opportunity to combine all Community Arts Hub requirements and house them in the nearby *King Edward Court*, which is already established as a community facility but requires considerable renovation.

We recognise that developing a venue that is a *Whare Haka Hōu* in partnership with mana whenua requires establishing a meaningful relationship and ongoing consultation, which acknowledges work already undertaken in this area by Kāi Tahu creatives.



Overview of Ōtepoti Dunedin

PREFERRED SITE

SUMMARY

Based on the analysis and high level bulk and locations study, the preferred site is Dowling Street.

The primary reason for this is that the site has demonstrated that it can achieve the core aspirations of the project that are:

- To support key strategic moves identified in the city plan
- Enhance the public realm in the creative precinct
- Create a Central Performing Arts Hub
- Celebrate Mana Whenua values

These have been further elaborated in the below pros and cons assessment of the site.

PROS

City Plan

- Site has the potential to unlock one of the core strategic moves for the city: to stitch together the Octagon, Warehouse Precinct, Queens Garden and Waterfront.
- Strengthen the gateway connection to the waterfront.
- Consolidation of the cultural precinct as described in the city plans.

Public Realm

- Site has the ability to accommodate a meaningful through site link that connects the Octagon with the Warehouse Precinct. This will welcome and draw the public into the performing arts community as well as provide patrons to the performing arts centres commercial offerings.
- Infilling the site will complete an urban edge to Queens Garden making it a more cohesive space.
- Site has ability to spill onto the open green space to the South to create a strong Civic outdoor space that will also activate the Queens Garden.
- Good walking distances to parking buildings, transport interchange and residential zones creating pre- and post-theatre spending.
- Excellent opportunity to consolidate the citywide and regional public transport networks.
- Opportunity to improve quality of adjacent streets, spaces and paths for theatre audience arrival experience.
- Site is in good proximity to existing hotels making it easily accessible to out of town patrons.
- Site has good foot traffi
- Site is well supported by existing F&B on Princes Street.
- Excellent opportunity as head tenant to create 24/7 activity through consolidation of the surrounding streets.
- Excellent drop-off access potential adjacent to Queens Garden

Central Performing Arts Hub

- Central Hub with easy access for the existing performing arts ecosystem.
- Growth of cultural community through engagement, consultation and outreach programmes.
- Excellent opportunity to create a strong cultural anchor point.
- Site is surrounded by ‘found’ spaces occupied by artists (i.e Blue Oyster Art Project Space) South of the Octagon and is in close proximity to the industrial buildings in the Warehouse Precinct. This will support the projects aspiration to connect with the grit of the performing arts community and not feel institutionalised.
- Site is large enough to fit all functional brief requirements and able to sub-divide off for other complimentary activities
- Standalone identity potential overlooking Queens Garden and SH1 transport corridor.

Mana Whenua

The site is in close proximity to several significant cultural sites. The Dowling street site would allow these cultural sites to be celebrated, better linked and support the Ōtepoti Ara Toi strategy. The cultural sites include:

- Ōtepoti - Site of the first aka landing
- The Exchange
- Toitū Stream

CONS

- Irregular Topography - Can be overcome and can also be used to draw the public into higher levels of the building.
- Impact of Brothel - Safety Concerns can be overcome by activating site, drawing in more passive surveillance.
- Further investigation required on any easements or archaeological overlays over the site.

GOVERNANCE AND ORGANISATION

DEVELOPMENT MODELS

SUMMARY

There are three basic governance models used by Local Government for Performing Arts Centre's (they are also applicable to presenting bodies such as festivals and even galleries and museums):

- A. Council/Government operated – either as a Business Unit/Department or as a Trust or Board. (In-House).
- B. Outsourced to commercial operator (arms-length¹).
- C. Outsourced to not-for-profit entity (arms-length).

They each have their merits and risks and are outlined and discussed in detail. Appendix A also outlines the strengths and weaknesses of each option. These matters were discussed with DCC management in detail and we were also cognisant of the responses from the extensive community and stakeholder consultations that have taken place to date. Based on these inputs and our own assessment we recommend that Option C (outsourced to a not for profit entity) be adopted as the preferred governance strategy.

Option C will offer DOPAC the best opportunities to establish a distinctive brand in terms of its creative independence. For DCC the key advantages include:

- Direct Risk to Council is defined and mitigated.
- Specific accountabilities are defined by the Company's Constitution/Articles.
- Reporting is transparent.
- Council can maintain overarching strategic control of the Company and actual ownership of the physical asset.
- Directors are appointed to meet a clear framework outlining skills, knowledge and experience needs.
- The Board can be Incentivised to build up financial reserves to moderate market fluctuations across multiple periods and invest back into the Centre's improvements.

¹ Arms-length" - Is a commonly used public policy principle used in most western democracies. It provides for an appropriate separation of powers between the political process and, amongst other activities, those involving

- Fundraising potential improved as donors/sponsors more likely to give to independent NFP body than Council.
- Improved staff recruitment and motivation within an entrepreneurial, semi-independent arts focussed enterprise.

THE THREE BASIC GOVERNANCE MODELS

(Also refer to Appendix A, which outlines the assessed strengths and weaknesses of each model.)

COUNCIL-OPERATED

This model is one in which the venue is directly operated by Council, usually by specialist staff employed within the framework of the cultural services or equivalent department. Advantages include direct control and accountability for outcomes.

Disadvantages are the potential lack of independent motivation, the difficulty of building a strong entrepreneurial culture within the normal risk-management profile of Local Government (risk averse), difficulty in recruiting top flight staff, who may be reluctant to work within a local government context, rather than a performing arts culture and the potential for the programming and operations of the Dunedin/Ōtepoti Performing Arts Centre to become politicised.

An excellent example of a direct Council-operated performing arts model is in Bendigo (Vic, Australia). This business unit (Capital Venues and Events) of Council operates three theatres plus a production/workshop/co-working space. <https://www.bendigoregion.com.au/arts-culture-theatres/welcome-capital-venues-and-events>. Council also operates an Art Gallery that is nationally regarded as an exemplar.

Council may also choose to appoint an advisory body to assist in the management and programming of the Centre (given our findings in Phase One, consideration to how such a board should be established in relation to the Town Hall venues is recommended for further consideration).

commercial risk and freedom of expression/speech. It also implies a specific approach towards the Governance of an organisation.

OUTSOURCED TO COMMERCIAL OPERATOR

The principal attractions of this model to Councils is the definition and mitigation of risk and often the belief that such an approach will produce a better commercial outcome for Council, or at least a reduction in operating subsidy needs when compared to the other options. In an ideal world, it is a model that provides an organisational structure that is geared to safeguard the assets of Council while delivering high quality cultural outcomes. Outsourced management can effectively relieve Council of many of the legal and financial burdens of the venue's operations. Under this model, the contracted manager usually carries the legal and financial responsibility for the facility via an annual management fee whilst delivering agreed cultural outcomes.

While it can be argued that the management of cultural venues is a specialist skill and not the core business of government, there is not necessarily overwhelming evidence that outsourced management of this kind has yielded better cultural or financial outcomes. As a matter of fact, in some cases there is evidence that activity levels have declined and that, as a result, revenues from hiring have also declined. Because the management company is usually also risk averse, it can be argued that their principal interest is in collecting a fixed management fee and not in activating these key local government resources.

It is extraordinarily difficult to codify cultural KPI's to an extent that creates real incentive for genuinely imaginative best-practice management.

An advisory body could also be appointed to assist Council and venue management to operate the venue and maintain a strong connection with key stakeholders.

There are very few applicable examples of this approach in the region - Palais Theatre in St Kilda, Melbourne (3,000 seats) with Live Nation and The Concourse in Chatswood NSW with Century Venues are two that can be discussed.

OUTSOURCED TO NON-PROFIT COMPANY/TRUST

Most theatres in New Zealand are either operated via Trusts or directly via local government and this is used for Dunedin's Regent Theatre and a series of venues managed by DVML.

These types of centres are arguably most successful when they have a charter to stimulate creativity, take an entrepreneurial approach and pursue connectedness to the performing arts industry. If successful, they can foster the creation of a diverse, vibrant and financially thriving organisation. That is not to say they can operate without public subsidy, which can be directed towards specific, measurable outcomes as well as general operations.

The principal benefit of this structure is in providing a quite specific approach to risk management within a performing arts context. The performing arts are inherently risky and, if no risk is taken, cultural outcomes are frequently diminished. Having a separate entity provides management with the absolute rigour of the requirement to balance the budget on one hand, while allowing them to take risk in a way that might sit outside standard Council practices on the other. It also is better suited to maintaining issues that are commercially sensitive.

The Board/Trust

The make-up of the Board/Trust should primarily be people with the skills, knowledge and networks to run a not for profit theatre and arts development business – as well as people with the obvious skills such as finance, law, governance (and government), matters such as property and facility management, community groups, marketing, commercial nous and of course arts and theatre management. The Board/Trust should also reflect the diverse community they come from and be as far as possible, free from conflicts of interest and where any interest does exist it should be stated and made clear.



Straitjacket Fits audience at Sammy's nightclub, Dunedin, 1989. (photo. Gerard O'Brien)

There are various approaches that can be discussed in appointing Board/Trust members, which include:

- Direct nomination by Council.
- Election from a membership base (this also requires definition).
- Nomination from specific relevant third parties.
- A combination of the above.

There are readily available standards regarding terms, conditions of termination, duties etc that can be referenced once the key issues of appointments and membership are agreed.

The above approaches to nominations and appointments can also be referenced in terms of any advisory committees that may be formed to assist Council and Theatre Management if either of the other Governance options was chosen.

TWO OTHER VARIATIONS

The Cultural Facilities Corporation/Trust
There are two case studies that we considered in the context of Dunedin/Ōtepoti. These bodies have brought together significant cultural infrastructure and attractions under one umbrella. The advantages sought include:

- Efficiencies in terms of shared management resources and administration.
- A more strategic approach to facility management and development.
- A more collaborative approach to programming and audience development across genres and markets.

CASE STUDY #1:
Refer Regional Facilities Auckland – <https://www.rfa.nz>

CASE STUDY #2:
Cultural Facilities Corporation (Canberra/ACT) - <http://www.culturalfacilities.act.gov.au>

The Company A and Company B Model.
It is not uncommon for two entities to be established, one to own the asset and protect it from risks and the other to operate and program it. The idea being that if the operating entity fails the asset will not be lost – this is probably not so applicable to a Council-owned asset and so we are not recommending it primarily on that basis.

SPECIFIC ISSUES CONSIDERED

SCOPE OF ASSETS AND OPERATIONS

A key issue for discussion is the scope of what assets and entities may, or may not, be under consideration in terms of any discussions around *Governance* in the context of the Dunedin Performing Arts Study. It is also worth considering the distinction between governing an asset and/or a service provider and having a service level agreement in place for reasons of efficiency and/or economy. For example, the Dunedin Festival of the Arts could be administratively serviced by another entity under some agreement but may not governed or managed by it.

Similarly, some of the ideas under discussion - such as business management, marketing support, audience development services and project auspicing services - could be provided on a commercial and/or or semi-commercial basis by a private provider. Some aspects of production such as event management, sound and a/v could also be provided to various Dunedin/Ōtepoti venues by commercial businesses.

Alignment with the roles of two existing entities in terms of future assets and services, both charged with operating publicly owned arts and cultural assets (The Otago Theatre Trust and DVML) was also discussed and considered. The positioning of existing council managed cultural assets such as the Museums and Gallery, may also be relevant if a Cultural Facilities Corporation strategy was to be developed in the future.

For the sake of simplicity though the governance models and associated commentary are focussed upon the working idea of a new theatre complex that would be expected to deliver the type of programming and services recommended in in this report.

OTHER OPPORTUNITIES

In the case of DŌPAC a new development could also incorporate other retail, service, commercial office and hospitality options and perhaps even residential. This would be different than the artists accommodation mentioned in the functional brief. In this instance the venue management body could also have a direct relationship with tenants. Alternatively, the theatre and associated cultural facilities could form part of a larger public/private development agreement. Recommended for further discussion once site and facility options are refined.



*Ōtepoti Hip Hop Hustle, Jonny Waters: 2019 - Dunedin Fringe Festival
The Underground Market
Dunedin Dream Brokerage with Oakwood Properties
Photo: Justin Spiers*

DRAFT AUDIENCE DEVELOPMENT PLAN

OVERVIEW

MARKET ASSESSMENT

This was completed in Phase One; in summary, our conclusions were:

- Dunedin’s economic capacity to consume professional arts and entertainment is similar to other major New Zealand cities.
- We found a market that is delivering excellent results in some sectors, e.g. major concerts and has significant growth potential for the rest of the performing arts if the right strategies and investments can be put in place.
- It has a predominately European background with significantly lower than national average Māori, Asian and Pacific Islander ethnic groups. Overall the population is growing by around 1.5% PA, but the overall make-up of the population is not expected to change dramatically.
- In terms of audience potential, the Otago region rates³ slightly higher than the national average with 98% of adults measured as being the arts and culture market.

Table – National and Otago Market size estimates

Genre	National Market - adults	Estimated Otago Region Share*
Theatre	2.93 million	14,650
Music	2.64 million	13,200
Dance	1.51 million	7,550

(National pop = 4.74million, Otago = 229,000)

The Fortune Theatre Company experience tells us that there is a consistent Dunedin market for professional drama in the region of at least 15-20k attendances per annum despite limited programming choices (from a single company) and a very poor theatre space in terms of the audience experience, including accessibility. It is reasonable to assume that a well curated and marketed program, featuring a broader range of styles and repertoire, which is presented in a suitable environment could achieve better and more consistent results.

RESOURCES REQUIRED

The key resources required to develop a city-focused and multi-genre professional performing arts focused audience development strategy which can both meet the needs of and stimulate demand from a broad range of market segments are:

- **Content** – A reliable supply of productions and events that are likely to meet the diverse needs of the market and stimulate audience growth.
- **Effective marketing solutions and resources.** The new performing arts facilities need to develop a brand that is multi-faceted, memorable and valued. More broadly market (and practical marketing) knowledge and skills need to be gathered and shared.
- **Appropriate venues and spaces** – In terms of capacity, capabilities, location, audience experience, artist experience – see our detailed recommendations in the functional brief section.
- **Financial support and investment** - For both development and delivery of content and to support the operation a new community investment.

THE AUDIENCE DEVELOPMENT STRATEGY FOR DUNEDIN:

A NEW APPROACH TO PERFORMING ARTS PRESENTING LOCALLY.

“If the Dunedin community is to have better access to professional performing arts then a new model, with access to suitable performance and support spaces needs to be developed. The response cannot simply be to “build it and they will come” nor is it realistic to expect a new, single theatre production company to meet market needs.

We recommend that DCC, with the active support of CNZ, establish and support a new, pro-active and multi-faceted performing arts presenting model. As well as embracing existing venues such as The Regent and the Town Hall this can be applied to a new theatre/performing arts centre and other related spaces/places. It should be aligned with those existing presenters such as Dunedin Festival and the Dunedin Fringe.

The new presenting body would source programming from local, national and international sources and take an active role in stimulating employment opportunities for local artists and industry workers.” –

Dunedin Performing Arts Study – CBL Phase One Report

A DIVERSE RANGE OF PROGRAMMING FOR AN INCREASINGLY DIVERSE COMMUNITY

Our Phase One Report proposed a working description of what a typical year of programming could look like for the new Dunedin Ōtepoti Performing Arts Centre (DŌPAC). It described 11 program “streams”, the type of content involved, likely market appeal (including target attendance / engagement) and potential programming sources.

The suggested program streams are detailed on the following page.

³ <https://www.creativenz.govt.nz/development-and-resources/research-and-reports/audience-atlas-new-zealand-2017-1>

DŌPAC PROGRAMMING STREAMS

(Note: working titles only.)

“Ōtepoti Classic” 6 to 10, 1-3 weeks long seasons of theatre curated and presented by the Centre.	With text-based drama at its core, the season would also incorporate other genres such as dance, circus / physical theatre, music theatre and mixed artform. Mainly narrative / story telling in approach.
“New Adventures” With a focus on new works or new approaches to existing ones.	Works drawn across all genres and aimed at theatre lovers seeking new experiences, challenging in terms of traditional expectations at times, perhaps rough around the edges at others, narrative and abstract works welcomed and often cross artform. Whilst more often presented in the Medium Studio, works of scale and even site-specific ones away from the Centre would be in the mix.
“Pakiwaitara / Kōrero pono” (Telling stories / Telling the truth)	Performances that speak to and about contemporary Māori and First Nation’s peoples contemporary experience. This programming will be led by the Centre’s own Māori / Pasifika curator and with proper connection to the local Manu Whenua. It forms its own story, but elements are threaded through and featured in all the Centre’s work. It is expected that at least 4-6 specific events would be commissioned and presented each year in addition to programming featured in other streams.
“Comedy” There’s something funny going down in Dunedin...	A new Comedy Festival for Dunedin across two weeks. Fringe-like but broadly curated and marketed by the Centre. The Centre would program 4-6 major events and facilitate access to its venues for independent acts. This could align with Comedy Festivals elsewhere in the country
“Sunday Sessions” Acoustic and semi-acoustic music	Specially curated series featuring acoustic music e.g. chamber orchestras, small ensembles, jazz, voice etc.
“The Dunedin Sound” Big, contemporary, celebratory,	This comes in two flavours – later at night for over 18’s and Sunday afternoons (as an alternate to Sunday Sessions above) for all ages. Some free and low-cost gigs mixed with higher priced, higher profile touring artists who can draw up to 500 standing in the main studio. Other events in the foyer spaces. Curated locally with a “Laneway” Festival-vibe in terms of appeal and variety.
“Made to Move” Dance – bodies in space	A celebration and exploration of human movement. This stream would have some programming drawn from other streams but also feature 2-3 specific events/seasons.

Kids and Families	Multiple sub-streams and offers for pre-school, primary, youth and family groups. An emphasis on workshops and participation as well as commercial and subsidised touring companies at the Centre and in The Regent and Town Hall.
Professional Development	A range of Artist Professional Development programs – “Going Pro”, Selling Your Music” “, “Copyright” “Making Agreements”, “Funding Applications” “Taxation Issues”, “Getting ready to tour”etc.
Skills Development	Professional teachers across artforms making use of the Centre’s facilities to teach artform specific skills and techniques in the Centre’s specially designed smaller studios and practice rooms. Production / technical skills also to be offered.

The above programming assumes that the future pricing strategies will help build revenue streams that can make a significant and sustained contribution to the overall income mix of from contributed, earned and donated sources.

FESTIVALS

Festivals play a special role in most cities, and Dunedin/Ōtepoti is no exception with the performing arts playing a significant role in the Dunedin Fringe, Arts Festival Dunedin as well as more broadly-based festivals and special events e.g. New Year’s Eve. The new DŌPAC should not only be cognisant of these events but should also seek to align and co-operate with, as well as directly support organisers wherever possible. It should also seek to engage in local partnerships for any new festivals the centre itself commissions.

Exploring a more direct relationship partnership with Arts Festival Dunedin should also be made a priority. During the course of our review the challenges the Festival faces in terms of meeting stakeholder demands and curating a festival with artistic and market impact within current resources became clear. The establishment of a close partnership with the new DŌPAC could enable the Festival and its stakeholders to find a more sustainable and finely tuned future.

INDUSTRY SERVICES

AN ARTS INCUBATOR

In response to expressed stakeholder and operational needs, the Functional Brief makes provision for shared working spaces that can be used by developing and established professional local performing artists and organisations. We recommend that the Arts Incubator⁴ model which has been developed and implemented in Australia and North America, be generally adopted and adapted to local conditions.

These not-for-profit businesses are relied upon by government and independent and emerging artists as well as small arts organisations. They provide access to shared working areas, while facilitating communication, knowledge sharing and skills development between artists and industry workers. It is expected that up to 10 individual and small groups could be accommodated on-site who would pay affordable rates for space and services – they may well be supported via funding bodies to do so.

We would also assume that the Professional and Skills Development program streams would work in close partnership with Incubator tenants.

⁴ <http://auspiciousartsincubator.org/>

There has also been some research and discussion during phase two around the notion of facilitating the establishment of a service provider who could offer, on a fee-for-service basis, professional business support related services, e.g. financial and tax advice, grant auspicing and project management services. They offer funding bodies an important tool for supporting artists with limited capacity and/or capability in terms of administration, business and risk management.

A successful example of this service, mentioned above, is the Melbourne based *Auspicious Arts P/L*⁵. Cautious advice from the CEO of this business, Mr. John Paxinos, is that they had taken many years to establish a profitable business and build it to the stage where it now has eight fulltime employees. Key to their eventual success was that the artist “customers” are empowered to make the decisions whether or not to use the services on offer. This is fundamentally different to funding a business to service artists. In that instance the service provider is in effect in a competition for funds with artists.

There is little doubt that the services that Auspicious Arts offers artists, and funders, is regarded as incredibly valuable. To that end we recommend that further consideration be given by the DCC and CNZ for a similar type of service provision in order to ensure that artists concentrate on creativity and production rather than administration; empowering them as working professionals guiding their own careers/organisations.

MARKET RESEARCH

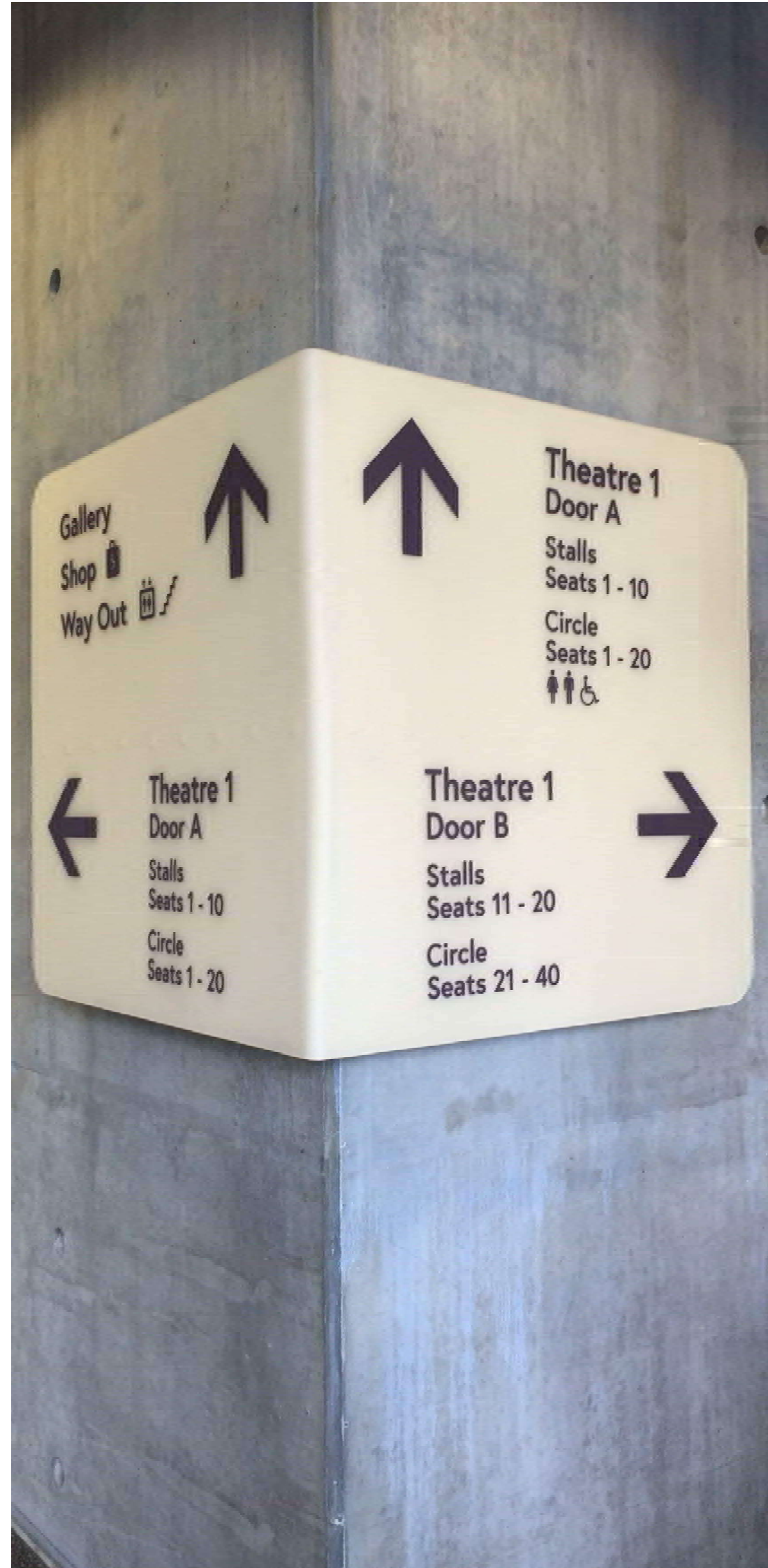
Market research needs to be undertaken by DOPAC on an ongoing basis in order to:

- Support DOPAC’s own brand, audience development and Customer Relationship Management (CRM) strategies.
- Enable DOPAC to devise and implements successful campaigns for its programs.
- Provide the level of support and advice required by hirers both local and from outside the region that will give them the confidence to present in Dunedin.
- Fulfil its proposed industry development and broader sector leadership role.
- Enable DOPAC to provide both factual and strategic input and advice to the DCC, CNZ and other government and national industry stakeholders.

- To support its development and fundraising initiatives. It needs to be able to describe its role and impact with accuracy and within context.

How can this be achieved?

- Make use of, and further develop, current sources of local information via the Fortune Theatre “Patronbase” database.
- Support and partner with local professional arts organisations to share high level local data in an open and collegial manner, respecting personal privacy and commercial in confidence concerns and regulations.
- Establish a robust ticketing system that supports CRM and research needs including audience potential mapping.
- Conduct regular face to face sessions with specific community and audience groups to help inform both programming and marketing strategies.
- Work with DCC and other local arts and cultural organisations to conduct regular research that tests community attitudes, trends and needs.
- Establish ongoing professional relationships with CNZ (especially its Audience Atlas team) and industry service providers such as Morris Hargreaves McIntyre.
- Work with the performing arts industry, especially ticketing service providers and venues, to establish an annual review, based on actual ticket sales attendance of the live performances and spending behaviours of New Zealanders.



⁵ <http://auspicious.com.au>

AN EMPOWERED AND FLEXIBLE APPROACH TO PRESENTING WITHIN THE CONTEXT OF A CURATED VENUE – NOT SIMPLY A HALL FOR HIRE.

There are two main programming model options that have been considered for DŌPAC. (We do not recommend establishing DŌPAC as primarily a “producing” house e.g. the Fortune model, although part of its charter should be to stimulate, support and auspice creation and production.)

OPTION 1 - THE “HALL FOR HIRE” MODEL

In terms of a basic business model, the “hall for hire” is driven by the need for maximum utilisation *and* economic return with limited control over actual content.

The venue's Program (and its brand reputation) in this model is defined purely by market demand from hirers who will be in turn driven by their understanding of the demonstrated audience demand and any assessed potential growth. Given the limited lines of supply and population sizes in the New Zealand market demand from non-local presenters (for hiring venues) outside of the largest cities is limited.

It is also possible to have a high utilisation figure and a low net return, for example:

- Rent and costs recoveries may be set too low;
- Spends per head from the audience may be low on ancillary revenue streams such as food and beverages;
- Overheads may be too high; and/or,
- Too much time is allocated to non-revenue producing activities such as rehearsals.

Achieving a 100% hiring utilisation (and seating occupancy) is similar to achieving the same target with a passenger plane – impossible to do every day. The venue requires maintenance in the region of two to four weeks a year, requires reconfiguration of lighting, staging, sound etc. between hires as well as staff training time. As a guide six out of every seven days can be counted as being “available”.

Local Community Hirers and Schools Hire clients will also expect and demand preferential rates and conditions. Experience suggests that these hirers will have often, though not always, a lower per audience head spend than for Commercial and Major national company hirers. Commercial and major national company hirers on the other hand will often aggressively seek to negotiate the lowest possible per head cost. The commercial/major company promoter is therefore attempting to sustain their business in the face of high costs (including venues) by increasingly creative means.

Government-owned venue managements (large and small, CBD and regional) often have to reprioritise their defined cultural and community roles in order to actively compete for their hiring business if they are to achieve their utilisation goals. They have to develop and sell a compelling value proposition – fit for purpose, low cost, great service, market-savvy and credible leadership in the industry and the local community.

CONCLUSIONS

- The reality is that the majority of Performing Arts Centres, whether they are the Regent Theatre in Dunedin or Auckland Live, achieve most of their utilisation via external hires rather than self-presented performances and related programs.
- As they conduct their hiring business, PACs have to decide whom they hire to and what is presented and base those decisions at the very least on yield and risk management considerations. A “hall for hire” is not actually as low risk as it may appear but is rather completely exposed to market forces.
- It is difficult to conduct a “hiring” business without also considering how each hiring affects the venue's brand, reputation, value proposition to the industry and community and impact of the mix or programming across a season or year.
- A cost neutral, purely “hall for hire” type business model in the context for the range of developments being considered for Dunedin is difficult to identify in the region.
- Given that *programming is the principal driver of any performing arts centre* even a “hall for hire” must exercise control and discretion over what is presented.

OPTION 2 - THE CURATED MIX

This is the common model in use in most performing arts centres (regional or otherwise) that blends a programming mix drawn from multiple sources, including the management's own presentations and productions.

The recommended Curated Mix model delivers the necessary strategies required to run a publicly owned asset as a business that is highly market driven in a manner that delivers to its community a unique and “much loved” experience over many years.

The risk of an unloved, unused “white elephant” is high if the preferred model is to simply “build it and they will come”.

Even a low level of self-presentation by the venue requires adept programming leadership with well-developed industry knowledge and networks, as well as a respected marketing resource to support and develop the value proposition for hirers and build and develop a loyal and diverse audience base.

This Curated Mix model, whilst our recommended approach to programming DŌPAC, has some important implications for governance arrangements, staffing needs and risk management processes.

(Refer Governance and Operating Model sections, as well as appendix B with draft operating budget).

TEMPORARY VENUE

While there is commitment to the longer-term solution of developing new venues and facilities, it is also critical to consider **short-term strategies that develop and nurture the existing performance ecology**, which has been adversely affected by the closing of the Fortune Theatre Company and its Trinity Church venue, alongside the ongoing limitations produced by Dunedin/Ōtepoti’s remote location and increasingly sub-standard conditions of existing venues that hinder creativity, professionalism and experimentation.

Charcoalblue have identified Dunedin/Ōtepoti’s innovative resourcefulness found in a recent history of pop-up spaces, site-specific performances and community cafes that harness and advance the skills of its various performing arts communities; encouraging multi-disciplinary approaches and attracting new audiences. Short-term solutions would therefore involve three key strategies: **Establishing an Auspicing Agency** as a not-for-profit community organisation for the creative arts; **continuing support for Dunedin Dream Brokerage**, which has facilitated access to empty urban and retail environments as temporary venues; and **constructing a temporary venue** available to artists and audiences until the opening of more permanent facilities.

Similar venues have been built worldwide in the same situations and have often been very successful. These venues provide the means for an organisation, which will eventually go on to run the more permanent facility, to establish and gather momentum in a smaller capacity before crossing over to take on the bigger building.

There are some examples and precedents opposite.

THE SHED: NATIONAL THEATRE, SOUTHBANK LONDON 2013-2016

Originally planned to only be in place for one year while the Dorfman (formally the Cottesloe) theatre was under renovation, this distinctive building remained open for 3 years and grew to have a personality all of its own; cementing itself in the hearts of London theatregoers. A monolithic red box, it was clad in recycled rough-sawn timber boards with reclaimed chairs for seating 225 patrons. The four towers provided natural ventilation and the shape references the architecture of the main National Theatre building. It was built for approximately £1.2m.



THE SHED: CHRISTCHURCH, NEW ZEALAND: 2011-2016

This 300-seat temporary venue in Addington, Christchurch, adapted a Grain Storage Warehouse after the 2011 earthquake made the Court Theatre homeless. Designed by Fulton Ross Team Architects, to provide a refuge for NZ’s biggest theatre company, it was built in 16 weeks at a cost of \$4.62 million and nicknamed ‘The Shed’. The Court’s Artistic Director, Ross Gumbley, referred to The Shed as “a phenomenal lifeboat for the company [...that...] kept us afloat for five years.”



WATERSHED THEATRES, AUCKLAND, NEW ZEALAND: 1991-1996

These two temporary theatres on Auckland’s waterfront were designed by Hannah Wallace Architects in close consultation with a group of high-profile performing arts practitioners who, recognising the need for a mid-sized venue, initiated the project. This coincided with the closing of the Mercury Theatre (an event akin to the closing of Dunedin’s Fortune Theatre). The two short-term venues provided 250-seat auditoria in existing harbour-side warehouses, with the second venue boasting a popular bar that provided spectacular harbour views. The reclaimed cinema seats and plywood materials from Watershed #1 were repurposed for Watershed #2



Watershed 1 1992



Watershed 2 1993



Te Roopu Whakaari’s Nga Tangata Toa (by Hone Kouka) in The Watershed Theatre #2:

OVERALL PREFERRED OPTION

The Dowling Street Carpark is the team’s preferred site. Not only does it fulfil the agreed assessment criteria, but exceeds them for the following reasons:

- Located between the original canoe landing and the site of the settler’s stock exchange, this critical cultural and historic site is ideally suited for a prominent civic building - especially one that acknowledges a partnership with mana whenua within a city dominated by historic European-influenced architecture.
- The inclined site is centrally located within a network of existing venues, forming a key linchpin between the varying precincts marked on the DCC’s Central City Plan. Sited at the junction of the Creative and Warehouse Precincts, it also facilitates direct connections to the Octagon, Warehouse and Waterfront Precincts.
- The site’s footprint is large enough to accommodate the *Performing Arts Centre* (with three venues and associated facilities) as well as the *Community Artist’s Hub*: combined into the overall complex of *DŌPAC: Dunedin/Ōtepoti Performance Centre*.
- The site’s size also allows for development of additional tenancies that are sympathetic to an arts complex; highlighting the potential for synergistic commercial and civic partnerships.
- The land slopes down from the north facing side of Dowling Street – with artist spaces, second-hand bookshop and Citizen’s Advice Bureau – to the western edge of Queens Garden; allowing for the creation of a thoroughfare through the building. This new internal pedestrian link provides a sheltered shortcut between the Octagon and waterfront; increasing foot traffic and therefore public ownership and occupation of a key cultural building.
- The site’s sloping topography also allows for constructing an underground carpark, which can be used during the day for the city and, more specifically, for the Performing Arts Centre in the evenings and weekends.
- The lower boundary – currently faced by off-street public carparking and a small garden – provides an ideal atea/plaza and port-cochere for sheltered drop-off and official gatherings at a formal lower entrance to the building. It also sits diagonally opposite the proposed city-to-sea bridge, which would facilitate a ceremonial journey from the east-facing harbour where canoes can now arrive at dawn; across Queens Park to the atea.
- The front of the building where people can gather would sit in close proximity to the place marking the *tauraka waka* (canoe landing place) of the original shoreline at the point forming the ‘corner of the harbor’ after which Ōtepoti is named. Preliminary research has

revealed that the site was once a curving pebbly beach and regular meeting place for mana whenua and that, through reclamation, the area was named a Native Reserve in 1852. Further research is required in consultation with mana whenua in order that the *DŌPAC: Dunedin/Ōtepoti Performing Arts Centre*, could work towards decolonizing the Queens Garden and creating a more bicultural public park.

A TEMPORARY VENUE: TŌPAC

Charcoalblue has identified **four key strategies** to be undertaken in the short-term due to the necessarily extended process of designing and building the new Ōtepoti/Dunedin Performing Arts Centre (DŌPAC):

- **Establishing an Auspicing Agency** as a not-for-profit community organisation for supporting and developing local artists.
- **Continuing support for Dunedin Dream Brokerage**, which has successfully facilitated access to empty urban and retail environments as temporary venues.
- **Establishing technical workshops and storage** for set, prop and costume construction to be sited with the new film studios.
- **Constructing a temporary venue** available to artists and audiences until the opening of more permanent facilities.

Together, these strategies will allow for the continued nurture and development of a sustainable performing arts ecosystem within the hiatus between the Fortune Theatre’s closure and the eventual opening of DŌPAC.

The temporary venue is vital for filling the void created by closing the Trinity Church with its two venues. The Mayfair Theatre is unable to provide an alternative venue for reasons of limited access, lack of temperature control and health & safety issues. University facilities are generally unavailable due to priority booking for staff/student use and lecture spaces in galleries and museums require upgrading to more efficiently and sustainably serve specific performing arts requirements. TŌPAC could be developed quickly and economically within an existing building, preferably in the Central City Precinct. Precedents for interim venues, such as Auckland’s Watersheds (1991/1992) and Christchurch’s Court Theatre (2011-2022), have provided invaluable resources to New Zealand performing arts practitioners and audiences that need to continue cultivating and supporting work while waiting for more permanent venues. History has also shown that new facilities can take longer than expected to develop and open; seen in Christchurch’s temporary *Shed*, which slated to last 11 years before completion of the new theatre. Dunedin’s performing

artists and their audiences have demonstrated their ability to adapt to found spaces through a track record of site-specific productions and pop-up locations, especially facilitated by Dunedin Dream Brokerage.

Ideally, **TŌPAC** would provide a 250-300-seat mid-sized venue and 120-seat studio with associated Arts admin office, Front-of-House and Back-of-House facilities. Although the mid-sized venue may not be fully flexible, some flexibility is useful, while the studio would be a flexible black box space with stackable and storable staging/seating rostra and chairs. The FOH should be set up for performances and include a commercial kitchen to allow for public use and venue catering. Acoustic separation would be required principally for the two venues with truck access and storage. By promptly implementing the four key strategies, the DCC and CNZ would be demonstrating their commitment to solving issues caused by the demise of the Fortune Theatre, while reinforcing Ara Toi’s obligation to recognise and strengthen the intrinsic value of Dunedin’s arts and culture sector in order to fully integrate creativity into the city’s identity for future success.

PROJECT ADVISORY GROUP

During Phase Two a project advisory group (PAG) was formed with the help of the DCC and Stage South. A draft of the work so far was presented to the PAG on the 14th of August. Feedback was very positive, and the group were excited that a new facility was looking like a possibility. Generally, the group felt the aspirational brief reflected their own aspirations for the performing arts community and the collection of spaces that made up the functional brief were the minimum in terms of spaces required in the city to support the existing ecosystem.

Having future spaces that were assessable where a huge priority as most current venues are lacking this feature in terms of being able to cater for any patrons who have accessibility issues. As well as having a facility that users of all ages felt comfortable in visiting and engaging with, including children and young people, as well as supporting local arts companies to make local work with the assistance of residencies and programming opportunities. A space with good quality technical equipment that is designed with ease of operations in mind is a must to make a future venue a success.

Lastly the PAG were very encouraged and excited about the thought of a temporary venue, they too agreed that the community cannot wait for a capital project to be completed and there must be an interim solution that is able to reflect the essence of the final project. That might mean the TŌPAC has an element of flexibility, as well as more than one single space offered for performance and public areas.

APPENDICES

APPENDIX A – STRENGTHS AND WEAKNESSES OF THE GOVERNANCE MODEL

The key strengths and weaknesses of each of the Governance Model in general, are:

Model	Strengths	Weaknesses
Council operated	<ul style="list-style-type: none"> – Direct Control and Accountability. – Makes use of existing Council administrative resources and potentially technical expertise (if Council already operates other relevant facilities). – Can be made to fit within an existing management structure. – Potentially overall lower cost to resource. – The Centre sits within Council's existing community cultural service framework such as Libraries and Sporting facilities. 	<ul style="list-style-type: none"> – Exposes Council directly to entrepreneurial risk – culturally a risk-averse enterprise operating in a commercial manner. – Hard to recruit top-flight staff / management who wish to work in an entrepreneurial performing arts focused culture rather than an administratively focussed government one. – Potential for programming and operations to become politicised. – No incentive to build up financial reserves. Any surplus returned to consolidated revenue and any deficit becomes a Council PR liability. – Difficult to fundraise privately. Donors/sponsors wish to be able to have a direct connection to the purpose/outcome rather than being seen to be “propping up” Government.

Model	Strengths	Weaknesses
Outsourced to commercial operator (Arms-length)	<ul style="list-style-type: none"> – Direct Risk to Council defined and mitigated. – Accountabilities defined by contract. – Staffing risks and liabilities held by contractor. – Contractor draws on a larger pool of specialised expertise and skills. – Career pathways for Contractor's staff potentially available. – Contractor can bring existing venue business development networks and skills. – Contract can be set to provide profit incentives that can drive improved financial performance and reduce costs to Owner. – Most applicable to larger venues in CBD entertainment precincts with excellent line of supply and large markets i.e. a strong profit motive exists, and community focussed cultural development outcomes are not a priority. 	<ul style="list-style-type: none"> – No evidence in Australia that commercial outsourcing of cultural facilities by Local Government delivers greater measurable financial or cultural benefits compared to the other two models. – Very limited pool of potential suppliers in Australia and NZ thus limiting competitive tendering options. Market would need to be tested to determine if any suppliers would be willing to bid for a Dunedin Centre. – Contractors are risk averse and driven by receiving a fixed fee not activating Council owned resources. – Cultural KPI's difficult to codify to the extent that creates a genuine incentive to deliver improved arts and cultural outcomes. – There are significant costs in terms of administering both the tender process and managing the contract on an ongoing basis.

Model	Strengths	Weaknesses
Outsourced to NFP company/Trust (Arms-length – fingers touching)	<ul style="list-style-type: none"> – Direct Risk to Council defined and mitigated. – Accountabilities defined by the Articles/ Memorandum of the Company and multi-year lease and funding agreements. – Reporting is transparent. – Council owns the Company and Directors are appointed by it who are in return accountable to Council for the Company's performance (<i>Fingers touching</i>). – Directors appointed to meet a clear framework outlining skills, knowledge and experience needs. – Staffing risks and liabilities held by the Company. – Incentive to build up financial reserves to moderate market fluctuations across multiple periods and invest back into Centre improvements. – Access to GST Concessions possible. – Fundraising potential improved as donors/sponsors more likely to give to independent NFP body than Council. – Staff recruitment and motivation within an entrepreneurial, semi-independent arts focussed enterprise improved. 	<ul style="list-style-type: none"> – Costs involved with the establishment and on-going registration and reporting of a Company Limited by Guarantee. – Separate Administration staff and facilities required although making use of existing Council resources wherever possible can mitigate this. – Tensions can arise between NFP Company staff and other parts of Council's service delivery business units if differences in wages and conditions are too disparate (either way). – Requires a pool of willing, skilled and experienced potential Company Directors. – Council can experience a sense of loss of ownership over time for what in the end is a community owned asset. Challenge is to remain in touch and appropriately engaged.

APPENDIX B — DRAFT RISK MANAGEMENT PLAN

OVERVIEW

A completed Risk Management Plan for the preferred option will be developed in Phase Three to support an Investment Case.

The Plan will need to consider the risks, consequences, mitigation strategies, size, impacts, likelihoods and risk rating (according to accepted industry standards arising under the following headings:

- Construction
- Timing/Schedule
- Financial
- Design Scope
- Governance
- Reputational
- Market Demand
- Programming Content
- Political
- Other

The Plan will be presented in the generally accepted form of a Risk Register following further consultation between the team and the client on the preferred option. It will also be completed to align with NZ Treasury Guidelines⁶.

⁶ <https://treasury.govt.nz/publications/guide/risk-profile-assessment-template>)

DŌPAC DRAFT RISK REGISTER AS AT 5/8/19									
Ref	Risk	Description	Consequence	Mitigation	Quantify Risk?	Likelihood	Consequence	Risk Rating	Comments
Construction costs									
1.	Project commencement delayed	Delay in project commencement arising from issues such as delays in Government decisions (e.g. approving the business case, delays in any Government approvals to issue tender).	Shifts the full delivery program. Capital cost increases due to escalation. Delays may result in not delivering on expectations. Small delays to aspects of the Project may cause flow-on delays.	Develop and maintain a master delivery program. Ensure appropriate project governance.					
2.	Management of the design development process	Project completion delayed due to management of the design development process.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Selecting the appropriate delivery model and work packaging (informed by a market sounding process). Building in Contract Flexibility.					
3.	Management of the construction process	Project completion delayed due to management of the construction process.	Elongates the construction program - i.e. extends the project resulting in prolongation costs or results in additional acceleration costs.	Selecting the appropriate delivery model and work packaging (informed by a market sounding process). Building in Contract Flexibility.					
4.	Shortage of appropriately skilled staff	Project completion delayed due to shortage of appropriately skilled staff.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Selecting the appropriate delivery model and work packaging (informed by a market sounding process). Building in Contract Flexibility.					
5.	Building conditions	Delay to project completion caused by building conditions not being as expected (e.g. unknown utilities / services).	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Stakeholder Management. Clear communication of requirements and parameters to take into account specific project needs. Effective contract management relationship to support flexibility. Appropriate contingency is built in.					
6.	Interface issues between work packages / contractors	Delay to project completion caused by interface issues between work packages / contractors).	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Stakeholder Management. Clear communication of requirements and parameters to take into account specific project needs. Effective contract management relationship to support flexibility. Appropriate contingency is built in.					
7.	Development Approvals	Delays in obtaining development approvals due to design implications.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Early consultation with DCC on the project option designs. Build in contingency to the delivery timeframes. Clear communication of project requirements to the architects. Appropriate project governance.					

8.	Adjacent developments	Construction in adjacent sites causes site access issues and limitations to build timeframes that impact costs.	Changes in the construction costs of the Project.	Risk Quantification Process. Build in appropriate contingency.					
9.	Changes in Law, regulations and Standards.	Changes in law, regulations and Standards impacting construction matters that may influence the cost of construction as a result.	Changes in the construction costs of the Project.	Ongoing monitoring.					
10.	Environmental requirements	Risk that design/building does not meet the required environmental requirements.	Changes in the construction costs of the Project.	Project design to take into account relevant environmental requirements. Early consultation to determine relevant requirements.					
11.	Environmental requirements	Risk that stakeholder expectations in relation to additional environmental requirements (for e.g. carbon neutral and offsets) are not met and/or impact revenue.	Delay in project approval impacts costs.	Project design to take into account relevant environmental requirements. Early consultation to determine relevant requirements.					
12.	Geographical site limitations and site access	Project completion delayed due to geographical site limitations and site access.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Selecting the appropriate delivery model and work packaging (informed by a market sounding process). Building in Contract Flexibility.					
13.	Project commencement delayed	Delay in project commencement arising from issues such as delays in Government decisions (e.g. approving the business case, insufficient resources, delays in any Government approvals to issue tender).	Shifts the full delivery program. Capital cost increases due to escalation. Delays may result in not delivering on expectations. Small delays to aspects of the Project may cause flow-on delays.	Develop and maintain a master delivery program. Ensure appropriate project governance.					
14.	Project specific industrial relations	Delay to project completion caused by project specific industrial relations.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Stakeholder Management. Clear communication of requirements and parameters to take into account specific project needs. Effective contract management relationship to support flexibility. Appropriate contingency is built in.					
15.	Change of DCC policy / CENTRAL government policies	Delay to project completion caused by change of policy / government/ NCA policies.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Stakeholder Management. Clear communication of requirements and parameters to take into account specific project needs. Effective contract management relationship to support flexibility. Appropriate contingency is built in.					

16.	Capital Cost Estimates	Capital costs are higher than anticipated, arising from such issues as: - Incorrect construction cost estimates - Incorrect completion cost estimates - Construction work damaging existing services or level of disruption to existing operations	Changes in the construction costs of the Project.	Risk Quantification Process. Costing detailed design. Build in appropriate contingency. Use data from building condition reports. Benchmark estimates used.					
17.	Construction phase cost escalation rates	Cost escalation rates vary to those anticipated, as a result of: - Unexpected price shocks - Inflation rates differ to those anticipated - Exchange rate fluctuations - Change of labour costs	Changes in the construction costs of the Project.	Risk Quantification Process. Build in appropriate contingency.					
18.	Contractor insolvency	D&C subcontractor becomes insolvent or is unable to deliver agreed scope of services.	Elongates the construction programme - i.e. extends the project resulting in prolongation costs.	Strong RFT process. Due diligence. Management of the procurement process.					
19.	Market Interest	Risk that the location of the construction project does not generate adequate market interest from Tier 1 construction organisations.	Changes in the construction costs of the Project. Impacts delivery quality.	Market sounding process. Strong procurement process.					
20.	Inclement weather	Risk that inclement weather causes delays to construction.	Elongates the construction program - i.e. extends the project resulting in prolongation costs.	Build appropriate contingency. Review schedule of build.					
21.	Furniture, Fixtures & Equipment (FF&E) costs differ	Cost estimate for FF&E varies to that expected due to: - Incorrect cost estimates - FF&E do not meet requirements	Changes in the FF&E costs of the Project.	Tailored FF&E allowances. Use of benchmark percentages. Ensuring consistent equipment and FF&E with existing systems and equipment. Engage with technical and design solutions teams.					
22.	Specialised theatre equipment	Cost estimate for highly specialised equipment varies to that expected due to: - Incorrect cost estimates - Specialised equipment does not meet requirements	Changes in the costs of the Project.	Tailored allowances. Use of benchmark percentages. Ensuring consistency with existing systems and equipment. Engage with technical and design solutions teams.					

Operating costs									
23.	Lifecycle cost estimates	Lifecycle costs differ to those estimated as a result of: - fit out becomes obsolete and requires replacement more frequently - ICT and equipment fails, becomes obsolete or does not provide the functionality required over the expected term - Building fit out costs need replacement at higher rates than anticipated	Lifecycle costs are higher than expected.	Develop cost estimate based on benchmarking data and condition assessment reports. Build flexibility in the design for future refurbishment.					
24.	Hard FM cost estimates	Hard FM costs differ to those anticipated, as a result of: - fit out replacement rates are different to those expected - Building fit out costs differ to those anticipated	Hard FM costs are higher than expected.	Develop cost estimate based on benchmarking data and condition assessment reports. Build flexibility in the design for future refurbishment.					
25.	Escalation risk: Hard FM costs	The risk that the inflation / growth rate in hard FM costs over time is higher or lower than anticipated.	Changes to Hard FM costs.						
26.	Soft facilities management (FM) costs	Soft FM costs are higher than anticipated.	Changes to Soft FM costs.						
27.	Escalation risk: Soft FM costs	The risk that the inflation / growth rate in hard FM costs over time is higher or lower than anticipated.	Changes to Soft FM costs.						
Revenue risks									
29.	Patronage numbers	Risk that the number of patrons is lower than the estimated numbers. Risk that insufficient car parking impacts revenue.	Changes to revenue.	Use of benchmarking data to inform the patronage estimates. Appropriate contingency allowances. Sensitivity / scenario analysis. Car parking considerations as part of the project.					
30.	Performance numbers	The performance numbers estimation is projected to be higher than actuals. Risk that the hirers interest is not as high as estimated and does not result in the increase in performances required for revenue projections.	Changes to revenue.	Consultation with promoters. Benchmarking data. Sensitivity / scenario analysis.					

31.	Transition over the ramp-up period pre-opening.	The assumptions relating to the increase in audience numbers is not met over the 5-year transition period.	Changes to revenue.	Input from Architects re set-up. Market testing. Benchmarking data. Economic modelling and analysis.					
32.	Venue Hire costs per performance	Revenue from venue hire is lower than estimated.	Changes to revenue.	Market testing. Benchmarking data. Economic modelling and analysis.					
33.	Food and Beverage revenue	Competition to the revenue generated by DOPAC on a per performance basis from food and beverage sales due to adjacent developments within the precinct.	Changes to revenue.	Benchmarking data. Economic modelling and analysis.					
34.	Variable revenue streams	Mix of revenue might be different to what has been assumed based on current.	Changes to revenue.	Market testing. Benchmarking data. Economic modelling and analysis.					
35.	Merchandise	Revenue from Merchandise is lower than estimated.	Changes to revenue.	Market testing. Benchmarking data. Economic modelling and analysis.					
36.	Precinct activation delay	Delayed activation of the precinct impacts revenue.	Changes to revenue.	Benchmarking data.					
37.	Commercial spaces	Impact on revenue derived from leased spaces is lower than estimated.	Changes to revenue.	Benchmarking data. Economic modelling and analysis.					
38.	Ticketing	Impact on revenue due to a change in the profile of the shows to greater number of larger shows that have less flexible ticketing arrangements.	Changes to revenue.	Market testing.					
39.	Staging Risk	Risk that project is not complete before the opening and tickets have already been sold.	Loss of revenue.						

**END OF THEATRE CONSULTANT'S REPORT
DUNEDIN FEASIBILITY REPORT**