



THE ŌTEPOTI LIVE MUSIC ACTION PLAN



DUNEDIN | kaunihera
CITY COUNCIL | a-rohe o
Ōtepoti



INTRODUCTION

TĒNĀ KOUTOU KATOĀ

He mihi tēnei i kā huamokopuna o tēnei whenua,

kā uri o Tahupōtiki, o Hotu Māmoe, o Waitaha hoki.

Ka rere atu kā mihi i kā hapū o Kāi Te Ruahikihiki me Kāti

Huirapa, mai i kā mauka tapu o Pukekura, a Hikaroroa hoki
ki a koutou e noho karapotia nei i tō tātou awa o Ōtākou
tae atu ki kā kete kai o Waikouaiti. Kai te mihi, kai te mihi.

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!

GREETINGS TO ALL

This is an acknowledgement from the grandchildren of
this land, the descendants of Tahupōtiki, Hotu Māmoe and
Waitaha.

The acknowledgement is extended from the subtribes of
Te Ruahikihiku and Huirapa, from the sacred mountains
of Pukekura and Hikaroroa to all who live around our
waterway, Ōtākou and Puketeraki. Salutations.

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



The wellbeing of our creative communities is vital to the wellbeing of our city. As we emerge from COVID-19, our collective experience challenges us to think about how we continue to support arts, culture, and creativity here in Ōtepoti Dunedin.

Music is a platform for telling stories, for bringing people together, and for expressing identity. Live music generates vibrancy, provides entertainment, and creates economic value. Live music is part of our social, cultural, and economic wellbeing and helps our city thrive.¹

The **Ōtepoti Live Music Action Plan (Ōtepoti Live MAP)** is **Dunedin City Council's (DCC)** commitment to the people who experience, participate, create, and support live music in our city, now and into the future.

The Ōtepoti Live MAP is a starting place to explore opportunities that will support thriving live music in Dunedin. Over the past two years the DCC has been responding to the challenges of making and enjoying music in our city. Working with music communities we now have a plan to face these challenges head on. This is an opportunity to regroup as a community, harness our renewed passion for live music experiences, strengthen our cultural identity, and be bold.



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EXECUTIVE SUMMARY

The Ōtepoti Live MAP was initiated in 2021. Faced with challenges regarding inner-city venue noise control, the **Save Dunedin Live Music (SDLM)** collective brought their concerns to Council. Council responded by endorsing work to begin the development of a live music action plan.

The Ōtepoti Live MAP was developed over the period June 2021 to June 2023. The work was guided by an active advisory group of representatives from SDLM and staff across the DCC. The process helped to identify key issues and challenges for live music in Ōtepoti Dunedin and to generate a range of ideas and proposals in response.

The Ōtepoti Live Music Action Plan identifies four main themes:

THEME ONE: SUPPORTING ARTISTS

Local musicians have pathways to develop their practice, perform to audiences, and build sustainable careers.

THEME TWO: SUPPORTING AUDIENCE

Ōtepoti Dunedin has a range of local live music experiences and opportunities to meet community and visitor needs.

THEME THREE: SUPPORTING THE LIVE MUSIC ECOSYSTEM

Local venue owners, operators, promoters, event organisers, businesses, music organisations, and educators are supported in the delivery of live music.

THEME FOUR: SUPPORTING LIVE MUSIC INFRASTRUCTURE

Ōtepoti Dunedin has improved access to fit-for-purpose live music venues to enrich the community and creative sector development.



THE PURPOSE OF THE
ŌTEPOTI LIVE MUSIC ACTION PLAN IS TO:



SUPPORT thriving, vibrant music
in Ōtepoti Dunedin



CHAMPION the diverse range of live
music that takes place in Ōtepoti Dunedin



IDENTIFY opportunities, strengths,
challenges, and solutions for live music
in Ōtepoti Dunedin



COLLABORATE with the music
community to ensure strong ongoing
community involvement



MAINTAIN an action list of what
will be done



IDENTIFY DCC teams involved



PROVIDE indicative timeframes



IDENTIFY broad resourcing
requirements



REVIEW and update annually

ÖTEPOTI DUNEDIN'S RICH MUSIC STORIES

Otepoti Dunedin's live music is the stuff of legend. We are a city of creatives and creativity with one of New Zealand's best known music scenes. Our city has produced, and continues to produce, some of the country's most notable songwriters, performers, and musicians.

From haka and waiata to mōteatea and oriori the Ōtepoti Dunedin landscape is layered with expressions of Kāi Tahu traditions.¹ Māori expressions of music have an important place in the transmission and survival of Māori knowledge and culture. Music is central to Māori identity, place, and belonging, and is an expression of a unique and continuing tradition.

The Wellerman sea shanty takes its origins from the whaling station established at Ōtākou by brothers Joseph and Edward Weller in 1831. It found renewed fame on TikTok in 2021 and was reclaimed by Ōtākou mana whenua in 2022 to tell a local story in a global context.²



Thomas Bracken's poem God Defend New Zealand, scored by John Joseph Woods, had its first public outing on Christmas night 1876, at a concert in Ōtepoti Dunedin's Queen's Theatre. Rights to the work were eventually acquired by another local musical enterprise, Charles Begg & Co, who sold it to the government in 1940 when it became New Zealand's national anthem.

Charles Begg set up his piano-manufacturing business in Princes Street in 1861. Begg's pianos were sold throughout the country and branches were set up as far afield as Auckland and Wellington. Always an early adopter, it was Begg who first published Ruru Karaitiana's original composition *Blue Smoke* in 1947.³

Throughout the 1960s and 1970s Mosgiel entrepreneur Joe Brown's eponymous record label was home to the likes of Sir Howard Morrison, John Hore and Eddie Low. The city also boasted country favourites The Tumbleweeds and rock band Mother Goose.⁴



The 1980s saw the rise of bands like **The Verlaines, Look Blue Go Purple, The Chills, The Clean, and Straitjacket Fits** pioneering what would become known collectively as the famous ‘Dunedin Sound’.⁵

Singers and Otago alumni **Jonathan Lemalu, Anna Leese, and Simon O’Neill** perform in opera companies around the world,⁶ and international accolades likewise accrue for performers, composers, and teachers such as **Dame Gillian Whitehead, Anthony Ritchie, Michael Norris and Terence Dennis.**⁷ All these music-makers enrich Ōtepoti Dunedin’s musical landscape in the broadest sense.

The band **Six60**, named for their flat on Castle Street, continues to attract stadium crowds and in 2022 was New Zealand’s most-streamed artist on Spotify. Musicians and groups grown from our city, acts such as **Anthony Tonnon and Nadia Reid**, continue to make national and international impact.⁸

Ōtepoti Dunedin’s **eclectic range of music festivals** offers something for everyone. Family-friendly **Whare Flat Folk Festival** is the place to catch the next **Reb Fountain** before they hit the national scene.

Otago Polyfest is our largest performing arts event and since 1993 has welcomed thousands of young people and whānau annually from across Otago to perform and celebrate **Māori and Pāsifika cultures and artforms.** At the other end of the spectrum is a **private backyard in Dalmore** which has been home to **Feastock** — “the country’s most **idiosyncratic indie music festival**”^{*} since 2009.⁹

The DCC acknowledges and celebrates all the **creators, makers, supporters, advocates, and performers of music** in our city. From **brass bands** to **orchestras**, to **people playing music at home**, music is woven into the city’s fabric and loved by residents and visitors alike.

^{*} <https://www.audioculture.co.nz/articles/feastock>

**MUSIC IS A VITAL EXPRESSION
OF OUR CITY’S PAST, PRESENT,
AND FUTURE CULTURAL
WELLBEING AND THE DCC
RECOGNISES THE DEDICATION,
KNOWLEDGE, AND EXPERTISE
OF ALL THOSE INVOLVED.**





DUNEDIN JAZZ CLUB

The Dunedin Jazz Club is a collaborative enterprise between the Dunedin Youth Jazz Orchestra, local jazz musicians, and the national Jazz Aotearoa network. Championed by Bill Martin, musician, composer, and director of the Dunedin Youth Jazz Orchestra, since its inception in 2021, the Dunedin Jazz Club has become a regular fixture of Ōtepoti Dunedin's live music scene.

Central to the Dunedin Jazz Club's purpose is ensuring young musicians can access regular performance opportunities and mentoring. Playing alongside experienced artists at monthly concerts at Hanover Hall or trying out a new ensemble at one of the fortnightly gigs at The Dish provide invaluable practical — and paid — experiences for young musicians, who also do much of the behind-the-scenes organisation.



FEASTOCK

Once a year, the amphitheatre backyard of residential address 3 Fea Street, Dalmore, transforms into a unique one-day music festival attracting up to 400 hundred music lovers.

Showcasing emerging as well as established bands, Feastock offers an approachable and welcoming platform for local and South Island musicians.

The event has been running since 2009 and has evolved from a casual backyard party into a fully-fledged, professionally run event. The festival has grown to be a reference-point for audience looking to experience the modern Dunedin Sound.



DANKFEST

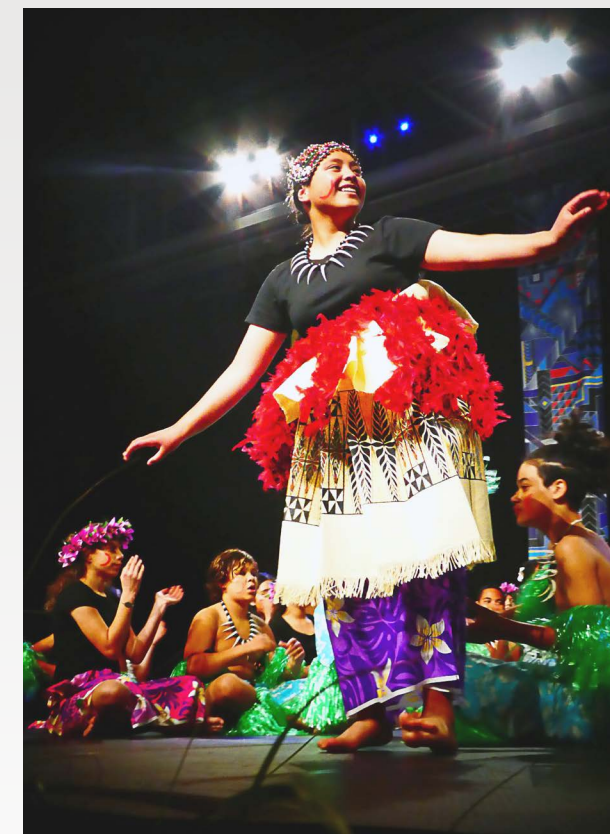
The 2019 brainchild of the dance.happy.doom.crew, Dankfest is a two-day festival that showcases local and national punk/alternative bands. Organisers are passionate about providing an inclusive, accessible and high-quality live music event. Dankfest aims to provide a welcoming space for LGBTQIA+ and BIPOC bands and audience members. In 2023, Dankfest included a free rangatahi event in the programme to offer young people the opportunity to participate as performers and/or audience members.



LINES OF FLIGHT

"An exhilarating sense of freedom, community and musical permission" is how current LOF organiser Peter Porteous describes the first Lines of Flight festival.

Founded by Kim Pieters and Peter Stapleton in 2000, the experimental sound festival has been quietly breaking the rules of live sound performances for over 20 years. Inclusive in its nature, festival line-ups feature established and emerging sound artists who all share a keen interest in musical expression, improvisation, and risk-taking, as do the audiences, who come from experimental sound communities the world over.



POLYFEST

Otago Polyfest celebrated its 30th birthday in 2023. Organised by Te Mana Āhua Ake Charitable Trust, Polyfest gives Otago children, young people and whānau an opportunity to participate in Māori and Pāsifika cultural experiences that broaden and celebrate their individual and collective cultural identities.

From modest beginnings as an afternoon of performances organised by local primary school teachers, Polyfest saw students from kōhanga reo through to secondary school come together to perform and celebrate. Fast forward to 2022, Te Mana Āhua Ake Charitable Trust offers five days of Māori and Pāsifika performances, streamed online and attended in person by thousands of local people.

Polyfest is the largest performing arts event in Ōtepoti Dunedin. Te Mana Āhua Ake Charitable Trust have been able to successfully navigate the complexity of live events during a pandemic while still offering our community much needed cultural connectedness.



MOANA NUI FESTIVAL

Pacific Trust Otago are the driving force behind the Moana Nui Festival. Moana Nui brings together the colours, food, and music of the Pacific Islands here in Ōtepoti Dunedin. It transforms the Forsyth Barr Stadium into a Pāsifika space for the day, allowing families and communities to enjoy cultural performances, topical discussion, artistic and creative activities, guest speakers, and the sharing of kai.

Moana Nui emphasises the rich heritage of diverse Pāsifika groups and provides a safe and welcoming space for this to be shared. The transmission of knowledge from generation to generation is essential to cultural life and the strong focus on youth involvement in festival activities supports the sharing of knowledge and the development of cultural capacity.



BASELINE

Founded by former University of Otago students Hamish Todd and Angus Tylee, Limitless Touring is the brand behind Baseline, an annual outdoors festival for drum and bass, house, and hip-hop lovers in Ōtepoti Dunedin. After its first outing at Wingatui Racecourse in 2020, the festival now calls Logan Park home. Organisers loved the central location, which meant that audiences were within walking distance of the venue and the centre of town. The festival is proud to showcase local talent alongside international acts, and provides employment for Ōtepoti Dunedin contractors, food vendors, security, and hospitality staff. Providing a safe environment is paramount and Baseline works closely with OUSA, Police and 'R U OK' to manage risk and contribute to nightlife safety in the city.



THE CROWN HOTEL

Built in 1862 by Daniel White (c.1834-1907) who arrived in Dunedin in 1859, the Crown Hotel is Ōtepoti Dunedin's oldest pub still trading and holds a significant musical prestige in the city.

The Crown hosted many of the early Dunedin Sound bands in the 1980's and continues to showcase a wide variety of shows from all over Aotearoa. Acts can include student bands playing their first gig to long-standing bands racking up their hundredth appearance on stage.

The Crown Hotel continues to be an important and iconic live music venue of Ōtepoti Dunedin, and is much-loved by patrons, audiences, and music-makers.



DUNEDIN SOUND

In 1982, a small, insistent and growing movement in New Zealand's independent music scene took root, begetting a phrase, "the Dunedin Sound", which has been a curse and a blessing to most, if not all, musicians from this southern city.

Although Roger Shepherd claimed responsibility for it in the documentary *Heavenly Pop Hits - The Flying Nun Story*, the first use of the Dunedin Sound is attributed to The Clean's David Kilgour, in the December 1981 issue of *In Touch* magazine. When asked if he thought there was a distinctive New Zealand sound, Kilgour replied, "No, but I think there's a Dunedin Sound", while bandmate Robert Scott clarified "it's a good, raw sound influenced by what you heard on the radio as you grew up – the stuff from the 60s and 70s".

CONTEXT

ARA TOI ŌTEPOTI - OUR CREATIVE FUTURE

Dunedin is one of the world's great small cities with arts and culture at its core.[†]

The Ōtepoti Live MAP is a commitment to nurturing live music and harnessing its power as a catalyst to enrich Ōtepoti Dunedin's identity, economy, and community. Developed by the DCC and Ōtepoti Dunedin's music communities, it is a dedicated blueprint that outlines how we can support music to thrive in the city and recognises the integral role music plays in enhancing the cultural wellbeing of the city and its people.

The DCC Arts and Culture strategy *Ara Toi Ōtepoti – Our Creative Future* (Ara Toi Ōtepoti Strategy) was developed after extensive city-wide engagement, input from key stakeholders, and partnership with the arts and culture collective Transforming Dunedin, and was adopted by Council in 2015.¹⁰ The Ara Toi Ōtepoti Strategy was designed to support all creative sectors in Ōtepoti Dunedin and develop an environment which acknowledges the intrinsic value of arts, culture, and creativity.

The Ōtepoti Live MAP sits as an action plan under the umbrella of the Ara Toi Ōtepoti Strategy.

[†] Ara Toi Ōtepoti – Our Creative Future: Dunedin's Arts and Culture Strategy 2015



WHAT IS LIVE MUSIC?

Live music is a catch-all term for a wide range of musical experiences. This could be an intimate gig from a local singer-songwriter or a major artist in the midst of a national tour. Live music in Ōtepoti Dunedin can be kapa haka performances at Polyfest, University of Otago O'Week gigs, music festivals, buskers, a local band at The Crown, or the Dunedin Symphony Orchestra in the Town Hall. What connects these diverse music activities is that they are live experiences shared by musicians and audiences, supported by an ecosystem of businesses, venues, promoters, and community organisations.



CONTEXT

WHY DOES LIVE MUSIC MATTER?

Music matters. It inspires us. It tells our stories. It entertains and uplifts us. It supports and unites us. It is the soundtrack to our lives.*

In the context of live music, Ōtepoti Dunedin attracts creatives because of our internationally respected music history and culture, our unique approach to networking and connecting, our creative thinking and individuality, and our ability to bring communities together to enjoy live music.

At its core, many people enjoy listening to and being part of live music. The value of live music is understood by many whether it's the thrill of haka at a cultural performance, performing in front of a packed crowd, or listening to a singer-songwriter at an album launch.

Live music makes our city more vibrant, liveable, and enhances the lifestyle of many people within it. A rich and vital live music scene is one of the many elements that make people love Ōtepoti Dunedin and encourages them to make the city their home or visit again and again.

* Te Ahumahi Puoro o Aotearoa Report. The New Zealand Music Industry (2019)



WHAT MAKES A VIBRANT AND THRIVING LIVE MUSIC SCENE?

Cities around the world acknowledge that a live music scene is likely to thrive when the following needs are met.¹¹

A Cohesive Ecosystem

In order for live music to flourish, in addition to large venues, there needs to be adequate spaces for musicians to rehearse, grassroots music venues where they can hone their skills, and mid-size venues so that bands can tour to Ōtepoti. This network of spaces encourages creative and professional connections, as well as providing access to a range of performance opportunities.

A Creative Infrastructure

Venues and promoters are empowered and do not face unreasonable barriers when setting up and operating their enterprises and activities.

Connected Audiences

Local audiences can and do access quality, affordable, and enjoyable music experiences across diverse genres and cultural contexts.

Supported Artists

Music practitioners have pathways to develop their practice, perform to audiences, and build sustainable careers.

Community Wellbeing

The community appreciates and values the contribution that live music makes to the wellbeing of individuals, groups and to the cultural identity and wellbeing of the city.





WHILE ARTS AND CULTURE BRING A SIGNIFICANT ECONOMIC CONTRIBUTION TO THE CITY,

it is vital to protect the entire music ecosystem in order to ensure its ongoing viability.

Without a grassroots music scene, opportunities for our young people, and trajectories for career development, there will be no stadium gigs or successful bands (such as Six60) in the future and the music scene as a whole will decline.

This plan will allow the DCC to prioritise and protect Ōtepoti's strong music culture into the future.

Dr Fairleigh Gilmour,
Save Dunedin Live Music

ŌTEPOTI DUNEDIN'S ARTS, CULTURE, AND CREATIVE SECTOR

Ōtepoti Dunedin's arts, culture, and creative sector is a key contributor to the wellbeing of our people and communities and plays an important role in the city's identity and character.

Music's economic contribution to the city extends beyond the stage performance. Behind every gig, festival, tour, or concert are teachers, sound technicians, promotions staff, hospitality venues, music retailers, audiences, and more. All these people live, work, and play in the city and are integral to the music ecosystem.

In 2023 DCC commissioned economist Benje Patterson to provide an update to his 2020 research report *The Arts and Culture Section in Dunedin*.^{*} This research helps establish a baseline understanding of opportunities and challenges that exist within Ōtepoti Dunedin's cultural sectors. The updated report also affords us a better understanding of the impact of the COVID-19 pandemic on this community.

Economic Contribution

- Ōtepoti Dunedin's arts and culture sector is estimated to have generated \$247 million of Gross Domestic Product (GDP) (value add) in 2022
- The sector comprises 3.3% of Ōtepoti Dunedin's overall GDP
- Arts and culture business numbers have grown faster (2.8%) than total businesses in Ōtepoti Dunedin in recent years (1.9%)

Employment Contribution

- In March 2020, Ōtepoti Dunedin's arts and culture sector peaked at 2,578 jobs; in June 2023, this number was 2,440 after a small decline over the pandemic period.
- The arts and culture sector accounts for approximately 3.7% of Ōtepoti Dunedin's employment, which aligns with the national proportion.
- 25% of arts and culture jobs are held by self-employed individuals, compared to a self-employment rate of 12% across Ōtepoti Dunedin's job market.

^{*} Benje Patterson Profile of Dunedin's arts and culture sector – 2022 data update, June 2023.

Creative Contribution

The creative sectors in Ōtepoti Dunedin also attract public funding which supports local providers of arts-related goods and services, local businesses, and wages for creative practitioners. In addition to the central and local government funding outlined below, funding from philanthropic and community trusts also contribute to the city's creative economy.

Between 2019-2022, creative organisations and individuals brought over \$5.5 million Creative New Zealand (CNZ) funding into the city.^{*} Approximately \$1.35 million of this CNZ money went to the Dunedin Symphony Orchestra and music-rich events such as Dunedin Fringe and the Dunedin Festival of the Arts also attracted significant financial support from CNZ.^{*}

Over five years (2018-2023), a total of almost \$3.25 million public funding (CNZ and DCC) was injected into the creative economy through this funding mechanism; over \$1,000,000 of this went to the community music sector.

^{*} Statistics provided by CNZ, 2023.

OUR STRENGTH IS OUR COMMUNITY

Our music traditions come from our languages and cultures.

Pāsifika music community member

The music ecosystem has demonstrated remarkable resilience in the face of a series of challenges in recent years. Small grassroots venues in particular have faced adversity, including the effects of COVID-19.¹² Despite this, Ōtepoti Dunedin's diverse music communities have shown strength, adaptability, and passion for creating and sharing music.

The Save Dunedin Live Music (SDLM) collective was established in 2021. Faced with challenges regarding inner-city venue noise control, SDLM brought their concerns to the DCC with a unified voice. Drawing upon a love for live music and a deep sense of community, they spoke of the importance of preserving the vibrant live music scene in Ōtepoti Dunedin.

Council responded to their concerns by endorsing the establishment of a live music action plan to identify the actions needed to strengthen and sustain Ōtepoti Dunedin's live music landscape. DCC staff began working together with SDLM and the wider music communities to address concerns and develop actions. The result of this work is the Ōtepoti Live Music Action Plan.

A vibrant music scene enhances the quality of life in our community. It stimulates cultural wellbeing, drives economic growth, and cultivates creativity. It is an essential component of a thriving and dynamic community, offering benefits to individuals and the wider populace. If music thrives in the city, it creates opportunities for us to:

- elevate mana whenua visions for live music in the city
- celebrate and support all musical voices to foster energetic, diverse music communities from all cultural contexts
- support and nurture local music practitioners so that they can develop their practices, grow their careers, and establish themselves within the music landscape
- provide accessible opportunities for people to engage with and contribute to local music activities as makers, supporters, and audiences
- support a wealth of musical expression by encouraging musicians and audiences to push their creative boundaries and embrace musical risks
- facilitate opportunities for collaboration and connection within and between music communities, practitioners, and businesses at local and national levels
- foster a cultural identity where live music contributes to the local economy and a dynamic city centre



CREATING THE ŌTEPOTI LIVE MUSIC ACTION PLAN

The Ōtepoti Live MAP was developed over the period June 2021 – June 2023 and was guided by an active advisory group of representatives from SDLM and from across the DCC. This process helped us to identify key issues and challenges for live music in Ōtepoti Dunedin and to generate a range of ideas and proposals in response. Some of these resulted in immediate action and others are longer term activities to be addressed within the Ōtepoti Live MAP.

The process undertaken to develop the Ōtepoti Live MAP is outlined below.

2021-2022 PHASE I

- Collaboration with SDLM representatives to understand the challenges faced by some live music communities and to seek a range of solutions
- Commissioning of the Styles Group Acoustics and Vibration Consultants Report *Managing Compatibility Between Music Venues and Noise Sensitive Land Use* (2022)
- Music Community Engagement One
- A review of live music strategies and plans from other locations¹³

2022-2023 PHASE II

- Development of Live Music Action list
- Early implementation of a range of actions across the DCC to support live music
- DCC Planning peer review of the Styles Group report to review acoustic insulation requirements within the District Plan zones
- Review of policy and regulatory frameworks for music venues within the city
- Music Community Engagement Two

2023-2024 PHASE III

- Creation, adoption, and implementation of the Ōtepoti Live MAP



PERSPECTIVES ON ŌTEPOTI DUNEDIN'S LIVE MUSIC SCENE

Insights and perspectives on Ōtepoti Dunedin's live music scene have been gathered over the last two years. SDLM led the engagement within their music community and the DCC led a series of discussions across other music communities in the city. Engagement included conversations with musicians, creatives, venue operators, promoters, event organisers, young people, people with disabilities, music teachers, music retailers, and audience members.

Communities told us that there were challenges and difficulties with performing and music-making in the city, and barriers to attending gigs and performances. We also heard about the performers, the much-loved music venues, and the deep passion and aspirations that music communities have for their art. These perspectives are summarised here.

What people loved:

- Ōtepoti Dunedin's musical heritage and its global influence
- the vibrancy of Ōtepoti Dunedin's music scene
- the mix of musical genres and the diversity of music and audiences
- the sense of community and connection created and enhanced by live music

What people saw as challenges or issues:

- a lack of suitable venues
- music venues that can't operate because of noise complaints
- costs involved in staging events and/or performing
- accessibility (for Māori and Pāsifika youth, young people, for people with disabilities, affordable ticket pricing, venue location, design and appropriate infrastructure)
- limited opportunities to perform and to have a career pathway in music

What a great live music scene in Ōtepoti Dunedin would look like:

- more venues across different sizes that can accommodate young people, bands, and large cultural events
- promotion and visibility for Ōtepoti Dunedin music
- support for education and for music as a career pathway
- accessible to all

Other important challenges raised in the conversations:

- the devastating effects of COVID-19 on the music and other creative communities in Ōtepoti Dunedin; the seen and unseen impact on education, on businesses, and on people's mental health and wellbeing
- the debilitating cost of living pressures on creative communities, including music

WE LISTENED WHEN OUR COMMUNITIES SPOKE

Here's a selection of what we heard during our community conversations:



Young Māori and Pacific taurua who were not enrolled in music as a subject were not permitted to access music rooms and resources. Coming from community based music practice and cultural traditions our music skills are not recognised. Stop locking us out of the music rooms!

We don't have enough stage spaces within our community for performances, and rehearsals. The build each year for the Polyfest stage is huge, and we have to pay extra to add on at the Town Hall for our regional kapa haka competitions.

Dunedin is known for having a music scene. Whether or not you want to think about just the Dunedin sound, this place is an amazing breeding ground for so many different types of sounds.

I'm proud of delivery of music here in Dunedin.

Revitalisation of venues would be good for student party culture to change to a 'drink on the side' rather than people drinking at house parties.

Kapa haka is a waka for identity.

The opportunity rangatahi get to connect with their culture. Some live a long way away from their tūrangawaewae.

[I'd like] Bands supported to make the kind of music in the kinds of places that people want to go to.

For me with a focus on kapa haka and other cultural performing arts I think the focus on creating spaces but also opportunities through other big performances is really important.

Dunedin is the suburbs as well; things are happening in Mosgiel, Brighton, Waitāti.

There are professionals performing, but thinking of youth & schools as the future: what can we do to foster music? e.g. Rockquest & connection with the University & Performing Arts school.

Live music is magical.

You can hear tones, different textures you don't hear in recordings. The visuals and event atmosphere add to the magic.

All-ages venue: 18+ only is not helpful for audience growth & giving young people the experience BUT it can be done with a safe structure. "It costs more & it's more work, but it's worth it".

Some means of accessible, affordable, feasible access e.g. the Regent: you do have to specify in advance, but the seats are removable to provide wheelchair access, or there is parking at the end of the row (depending on health & safety).

Every single venue is different: it would be helpful to have information readily available about accessibility, a "roadmap".

The ability to have music available at Forsyth Barr Stadium, the Town Hall, the Regent Theatre and Te Whare o Rukutia. Great that venues are there & that they are accessible, and that the DCC is addressing accessibility issues at the Town Hall.

The new seating plan for the Mosgiel Coronation Hall: it's fantastic. Any retrofit is hard to get right, and there is still the steep ramp, but it's fantastic.

Performers, especially community or volunteers playing for free, performing usually costs them e.g. hiring rental vans, equipment.

DCC branding to include Music and Arts and not just 'the old Dunedin sound' which for today's generations is their Grandparents' music.

A large enough performing stage with seating for kapa haka. Could be fit for purpose for other organisations such as Aerobics, Rasa, Musical Theatre.

If you want a career, you leave Dunedin because there are very few venues to play in.

Music more visible: busking in the street could be made easier (example of Wellington), with the ability to just plug in.





DNK BITS
LLOPHONES
HOST COLORED
ACES
ESSE DIEKEL

pioneer hall
NOVEMBER
19TH

ALL AGES - \$10 - 8PM

LESSONS AND GROWTH

For many years Ōtepoti Dunedin has enjoyed the foundations of a strong live music scene. We now have the opportunity to maximise our potential and continue to grow and develop into a vibrant and thriving music scene.

Conversations with the community highlight our shared desire for a vibrant city centre that integrates a range of activities. Live music and residential living both contribute to this goal and addressing the challenges of coexistence presents opportunities for learning and growing. By engaging in open dialogue and collaborative problem-solving, we can create a thriving and inclusive city centre that meets the diverse needs of our community.

In response to feedback from music communities, we actively addressed urgent concerns while developing the Ōtepoti Live MAP. Immediate actions were taken where possible, longer-term planning is required for other changes. The key challenges in the next section were highlighted by the community. We realise that while Ōtepoti Dunedin's live music scene has a solid grounding, there is still work to be done in order to fully realise its potential and cultivate flourishing, diverse music communities.

Ōtepoti Dunedin's music communities face a scarcity of suitable rehearsal spaces and a dwindling number of venues that meet the desired standards. Through a planned and collaborative effort, we can ensure a vibrant and supportive environment that nurtures the growth and success of our local music scene. Like many cities globally, Ōtepoti Dunedin also experiences tensions between live music and the growing density of residential living in city centres.

There are concerns that the current regulations do not acknowledge and appreciate the significant contribution that live music makes to the cultural identity and overall wellbeing of our city. As an example, despite the challenges faced by Ōtepoti Dunedin's music ecosystem, The Crown Hotel stands as a resilient stronghold. While the city once boasted numerous thriving and well-equipped live music venues, the options have become increasingly limited.

Together, we can work towards nourishing live music, creating more opportunities and suitable venues for all sorts of music to flourish. Creating a vibrant city centre that balances residential living, recreation, retail, entertainment, and commercial activity is a shared desire within our community. The coexistence of live music and residential living plays a vital role in fostering the vibrancy of our city.

The DCC acknowledges its responsibility in managing these tensions and this plan will be instrumental in addressing the complex challenges involved. We are at the beginning of the journey and by proactively addressing these issues, we can pave the way for a vibrant and liveable city. A city that embraces the diverse activities and aspirations of our community. Through collaborative efforts and dialogue, we can work towards fostering a vibrant music scene, allowing it to flourish and enrich the cultural fabric and wellbeing of our city.

THE ŌTEPOTI LIVE MUSIC ACTION PLAN

ŌTEPOTI LIVE MAP ADVISORY GROUP

The development of the Ōtepoti Live MAP involved a successful working relationship between the DCC and music communities. This will continue with the formation of an Ōtepoti Live MAP advisory group. This group will meet to champion the action plan, update actions, explore trends, opportunities and partnerships, and monitor progress.

The advisory group will bring representatives from diverse music communities together in an ongoing discussion. The aspirations of mana whenua and Māori will be expressed through representation on this group. The advisory group will also ensure that marginalised and underrepresented voices are heard and responded to.

ŌTEPOTI LIVE MAP THEMES

The Ōtepoti Live MAP is a dedicated plan developed in partnership with the community to strengthen and sustain live music in the city.

From the community engagement the following four themes emerged.

- 1. Supporting Artists:** Local musicians have pathways to develop their practice, perform to audiences, and build sustainable careers.
- 2. Supporting Audience:** Ōtepoti Dunedin has a range of local live music experiences and opportunities to meet community and visitor needs.
- 3. Supporting the Live Music Ecosystem:** Local venue owners, promoters, event organisers, businesses, music organisations, and educators are supported in the delivery of live music.
- 4. Supporting Live Music Infrastructure:** Ōtepoti Dunedin has improved access to fit-for-purpose live music venues to enrich the community and creative sector development.



COMMUNITY CONCERNS AND ACTIONS TAKEN

This next section outlines some specific community concerns and actions that have been taken and provides context for the actions set out in the Ōtepoti Live Music Implementation Plan.

NOISE COMPLAINTS

What we heard

Venue managers and owners are concerned about tensions around noise and the potential impacts of noise complaints on their operation, particularly as inner-city living increases. They feel that not enough is being done to manage current or future tensions in a way that supports a flourishing, diverse live music scene, as well as a vibrant inner city.

There is significant uncertainty about the way in which to safely run a live music venue without prompting noise complaints. Some venue operators have taken steps to limit the sorts of live music they are able to offer, which has had an ongoing, inhibiting effect on the city's venues and live music performance in the city. Another venue operator has taken steps to set audio limits on events and use acoustic reinforcement to improve sound in their venue and minimise noise complaints.

Venue operators and managers commented that noise complaints have impacted upon their business, or they were worried about this happening. The findings from local, SDLM-run meetings reflect findings in other New Zealand cities, where issues such as noise regulation and planning are cited as key concerns.

Actions We Took

We reviewed the DCC noise complaint data from April 2021 to April 2023 to ascertain how the number of noise complaints about live music aligned with community perceptions of this figure.

- There were approximately 8,500 noise complaints made over this period
- There were 9 noise complaints about live music from a licensed premises
- 2 of these noise complaints were upheld for excessive noise

This data cannot accurately show if this reflects an overall reduction in the number or type of live music events due to community concerns or venue closure however.

Actions We Are Taking

- We are creating clear, accessible information about noise complaints for music communities
- We are reviewing the acoustic insulation requirement provisions and acoustic insulation for music venues' noise management provisions in the District Plan

NOISE CONTROL

What We Heard

DCC noise control processes were confusing and unclear.

Actions We Took

- Reviewed DCC noise control processes with our Noise Control Officers (NCOs)
- Provided our NCOs with specific training on how to deal with noise complaints relating to music venues
- Reviewed and updated noise complaint information on the DCC website

Actions We Are Taking

We want the process to be transparent for all. To ensure the vibrant character of our city centre is protected, the DCC is focussed on reviewing our processes, developing educational material, providing accessible information, and relationship building with venue operators.

THE DISTRICT PLAN

What We Heard

Community concerns about permitted noise levels in the current District Plan, known as the 2nd Generation District Plan (2GP).

Actions We Took

The commissioning of the report from the Styles Group, Acoustic and Vibration Consultants.¹⁴

The Styles Group reviewed the 2GP's approach to managing music venue noise including comparisons to national and international best practices.

The Styles Group report found that the 2GP supports the vibrancy of the Central Business District (CBD) by promoting a hub for social interaction. In this area, noise limits are sufficiently high for music venues to operate and are consistent with practices in other parts of New Zealand. In turn, the 2GP requires noise sensitive activities to incorporate appropriate acoustic insulation.

The report found that primary sources of conflict between music venues and residents in the CBD are likely to be:

- uninsulated residential apartments
- a relatively modest degree of insulation required by the 2GP
- lack of controls to manage noise transmission between tenancies sharing common walls/ floors inside the same building
- the cost and difficulty involved in retrofitting older building stock to achieve compliant acoustic insulation
- residents seeking a level of acoustic amenity that is not provided for in the CBD.

The Styles Group report recommended:

- the creation of one or more 'entertainment precincts' to identify those parts of the city where the operation of music venues will be prioritised over residential land use
- the publication of guidelines for both venue operators and residential occupants of entertainment zones and an improvement of the noise assessment process
- an increase in acoustic insulation levels for noise sensitive activities e.g. residential activities

Actions We Are Taking

Based on the recommendations from these two reports, the DCC is:

- developing the *Inner-City Residency Guide* to ensure that new residents are aware of the dynamic character of the area they will be living in
- reviewing the Acoustic Insulation Requirements in the 2GP through Variation 3

LIVE MUSIC VENUES

What We Heard

We heard communities' concern about the lack of grassroots music venues and rehearsal spaces, and the need for a fit-for-purpose, mid-sized live music venue.

Actions We Are Taking

We will work with the city's music communities to implement the Ōtepoti Live MAP and continue to create long term actions focussed on developing infrastructure that responds to the varied needs of all music communities.

ACTIVATING PUBLIC SPACES

What We Heard

The community desire for increased access to public spaces where music events can be held and simplified processes for holding outdoor music festivals and events.

Actions We Are Taking

The DCC organises public events in its “green spaces”, such as Summer Sounds in the Botanic Gardens, which provide free access to music and activities for Ōtepoti Dunedin residents.

To encourage more green space events the DCC took the following actions:

- Worked with community event organisers and commercial operators so that a range of events can take place safely and successfully in our green spaces. Examples include Creekfest in Chingford Park and Baseline in Logan Park
- Created an online booking system to manage events more seamlessly and to provide advice on how to complete the application process, including due diligence appropriate for the event
- Parties who may be affected by an outdoor event (e.g. nearby residents) are notified ahead of time by a letter drop to households

OPPORTUNITIES IN THE MUSIC INDUSTRY

What We Heard

Ōtepoti Dunedin has world-class educational institutions in the University of Otago and Te Pūkenga, and their work is supported by dedicated music teachers and the mentorship provided by the city’s music organisations. Taking a broad focus when supporting the musical and professional development of artists is important to ensure that a diverse range of people can pursue varied music careers in a safe and inclusive scene.

Actions We Are Taking

The DCC staff continue to work collaboratively with local institutions and organisations to support career pathways and opportunities for our creative communities.

ŌTEPOTI LIVE MUSIC IMPLEMENTATION PLAN

(See insert and online document)



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IMAGE CREDITS

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10	Walter Sinton, Margaret Gardiner, Miss New Zealand Maureen Kingi and Sir Howard Morrison greeting Queen Elizabeth II at the Royal Concert, Dunedin 1963. Photograph courtesy of the Hocken Collections - Uare Taoka o Hākena, University of Otago.
11	Dunedin Sound posters from the Dunedin Sound Exhibition at Toitū, 2012. Photograph courtesy of Dunedin City Council.
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BACK COVER	Singer Masin Kewene-Masina of Black-Sale House at Ubar, 2022, Dunedin. Photograph courtesy of Black-Sale House.



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