

**Notice of Meeting:**

I hereby give notice that an ordinary meeting of the Community Services Committee will be held on:

**Date:** Tuesday 20 August 2024  
**Time:** 1:00pm (or at the conclusion of the previous meeting, whichever is the later)  
**Venue:** Council Chambers, Dunedin Public Art Gallery, The Octagon, Dunedin

Sandy Graham  
Chief Executive Officer

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**Community Services Committee**  
**PUBLIC AGENDA**

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**MEMBERSHIP**

<b>Chairperson</b>	Cr Marie Laufiso	
<b>Deputy Chairperson</b>	Cr Mandy Mayhem	
<b>Members</b>	Cr Bill Acklin	Cr Sophie Barker
	Cr David Benson-Pope	Cr Christine Garey
	Cr Kevin Gilbert	Cr Carmen Houlahan
	Cr Cherry Lucas	Cr Jim O'Malley
	Mayor Jules Radich	Cr Lee Vandervis
	Cr Steve Walker	Cr Brent Weatherall
	Cr Andrew Whiley	

**Senior Officer** Jeanette Wikaira, General Manager Arts, Culture & Recreation

**Governance Support Officer** Lauren Riddle

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Lauren Riddle  
Governance Support Officer

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[www.dunedin.govt.nz](http://www.dunedin.govt.nz)

**Note:** Reports and recommendations contained in this agenda are not to be considered as Council policy until adopted.



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	The meeting will close with a Karakia Whakamutunga	
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**1 OPENING**

The meeting will open the meeting with a Karakia Timatanga.

**2 PUBLIC FORUM**

At the close of the agenda no requests for public forum had been received.

**3 APOLOGIES**

An apology has been received from Cr Steve Walker.

That the Committee:

**Accepts** the apology from Cr Steve Walker.

**4 CONFIRMATION OF AGENDA**

Note: Any additions must be approved by resolution with an explanation as to why they cannot be delayed until a future meeting.

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## DECLARATION OF INTEREST

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### EXECUTIVE SUMMARY


1. Members are reminded of the need to stand aside from decision-making when a conflict arises between their role as an elected representative and any private or other external interest they might have.
2. Elected members are reminded to update their register of interests as soon as practicable, including amending the register at this meeting if necessary.

### RECOMMENDATIONS

That the Committee:

- a) **Notes/Amends** if necessary the Elected Members' Interest Register attached as Attachment A; and
- b) **Confirms/Amends** the proposed management plan for Elected Members' Interests.

### Attachments

	<b>Title</b>	<b>Page</b>
<a href="#">A</a>	Community Services Committee - Register of Interest as at August 2024	6

Council Interest Register As at 14 August 2024				
Councillors are members of all committees				
Name	Responsibility (i.e. Chairperson etc)	Declaration of Interests	Nature of Potential Interest	Member's Proposed Management Plan
Mayor Jules Radich	Shareholder	Izon Science Limited	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Shareholder	Taurikura Drive Investments Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Shareholder	Golden Block Developments Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director	Cambridge Terrace Properties Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director/Shareholder	Southern Properties (2007) Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director	Arrenway Drive Investments Limited	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director	Golden Centre Holdings Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director/Shareholder	IBMS Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director/Shareholder	Raft Holdings Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director/Shareholder	Otago Business Coaching Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director	Effectivise Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director	Athol Street Investments Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Director/Shareholder	Allandale Trustee Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Shareholder	Aberdeen St No2 Ltd	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Member	Road Safety Action Plan	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	100% Shareholder/Director	Panorama Developments Limited	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Member	Dunedin Hospital Local Advisory Group (Council Appointment)	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Member	Dunedin Council of Social Services (Council Appointment)	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Member	Tertiary Precinct Planning Group (Council Appointment)	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
	Member	Tertiary Sector Steering Group (Council Appointment)	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.
Member	Dunedin Club	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.	
Member	Local Government New Zealand (Zone 6 Committee) (Council Appointment)	No conflict identified	Seek advice prior to the meeting if actual or perceived conflict of interest arises.	





















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## Community Services Committee

### MINUTES

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**Minutes of an ordinary meeting of the Community Services Committee held in the Council Chambers, Dunedin Public Art Gallery, The Octagon, Dunedin on Wednesday 19 June 2024, commencing at 1:00pm.**

#### **PRESENT**

<b>Deputy Chairperson</b>	Cr Mandy Mayhem	
<b>Members</b>	Cr Sophie Barker	Cr David Benson-Pope
	Cr Christine Garey	Cr Kevin Gilbert
	Cr Jim O'Malley	Cr Cherry Lucas
	Cr Brent Weatherall	Cr Steve Walker
	Cr Andrew Whiley	

#### **IN ATTENDANCE**

Jeanette Wikaira (General Manager Arts, Culture and Recreation), Nicola Morand (Manahautū - General Manager Policy and Partnerships), Scott MacLean (General Manager Climate and City Growth), Cam McCracken (Director, DPAG, Toitū, Lan Yuan & Olveston), Anne-Maree Wigley (Director, Library Services), Heath Ellis (Group Manager, Parks & Recreation), Nicky Page (Director, City of Literature), Gill Brown (Principal Policy Advisor Housing), Dan Hendra (Team Leader Events), Gina Huakau (Community Partnerships Manager)

**Governance Support Officer**                      Lauren Riddle

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#### **1      OPENING**

Cr Mandy Mayhem opened the meeting opened with a Karakia Timatanga.

Deputy Chairperson, Cr Mandy Mayhem assumed the Chair in the absence Chairperson, Cr Marie Laufiso.

#### **2      PUBLIC FORUM**

##### **2.1    Public Forum - Stage South**

Karen Elliot and Ross Johnson from Stage South Charitable Trust presented “street to seat” indicative design plans for a proposed Ōtepoti performing arts centre based on the Te Raukura ki Kapti, which opened on the Kapiti Coast in 2020.

The estimated cost was approximately \$28 million.



Ms Elliott requested that Council consider allocating funding for the performing arts theatre in the 9 Year Plan 2025-2034 budget.

**3 APOLOGIES**

Moved (Cr Mandy Mayhem/Cr Cherry Lucas):

That the Committee:

**Accepts** the apologies from Mayor Jules Radich, Cr Marie Laufiso (Chair of Community Services Committee), Cr Lee Vandervis, Cr Carmen Houlahan and Cr Bill Acklin and the apology from Cr Christine Garey for lateness.

**Motion carried**

**4 CONFIRMATION OF AGENDA**

Moved (Cr Mandy Mayhem/Cr Kevin Gilbert):

That the Committee:

**Confirms** the agenda without addition or alteration.

**Motion Carried**

**5 DECLARATIONS OF INTEREST**

Members were reminded of the need to stand aside from decision-making when a conflict arose between their role as an elected representative and any private or other external interest they might have.

There were no updated provided.

Moved (Cr Mandy Mayhem/Cr Cherry Lucas):

That the Committee:

- a) **Notes** the Elected Members' Interest Register and
- b) **Confirms** the proposed management plan for Elected Members' Interests.

**Motion carried**

**6 CONFIRMATION OF MINUTES**

**6.1 COMMUNITY SERVICES COMMITTEE MEETING - 24 APRIL 2024**

Moved (Cr Mandy Mayhem/Cr Cherry Lucas):

That the Committee:

**Confirms** the minutes of the Community Services Committee meeting held on 24 April 2024 as a correct record.

**Motion carried (CSC/2024/009)**

## **PART A REPORTS**

### **7 COMMUNITY SERVICES COMMITTEE - FORWARD WORK PROGRAMME**

The Civic report provided an update of the Community Services forward work programme on activity, progress and expected timeframes for decision making across a range of areas of work as at June 2024.

Jeanette Wikaira (General Manager Arts, Culture and Recreation) spoke to the report and responded to questions.

Moved (Cr Mandy Mayhem/Cr Steve Walker):

That the Committee:

**Notes** the Community Services Committee forward work programme for June 2024.

**Motion carried (CSC/2024/010)**

### **8 FREEDOM CAMPING 2023/2024 END OF SEASON REPORT**

The Parks and Recreation report provided a summary of 2023/24 freedom camping season statistics.

Heath Ellis (Group Manager, Parks and Recreation) and Stephen Hogg (Policy Analyst Parks and Recreation) spoke to the report and responded to questions.

Moved (Cr Mandy Mayhem/Cr Jim O'Malley):

That the Committee:

**Notes** the Freedom Camping 2023/24 End of Season Report.

**Motion carried (CSC/2024/011)**

### **9 COMMUNITY SERVICES ACTIVITY REPORT JUNE 2023- APRIL 2024**

In a report from the Executive Leadership Team an oversight of community assets, community development and community wellbeing across arts, culture, community development and recreation services was provided.

Jeanette Wikaira (General Manager Arts, Culture and Recreation), Cam McCracken (Director, DPAG, Toitū, Lan Yuan & Olveston), Anne-Maree Wigley (Director, Library Services), Heath Ellis (Group Manager, Parks & Recreation), Nicky Page (Director, City of Literature), Gill Brown (Principal Policy Advisor Housing), Dan Hendra (Team Leader Events), Heath Ellis (Group Manager Parks and Recreation), Gina Huakau (Community Partnerships Manager) and Mai Tamimi (Team Leader – Community Development) spoke to the activity report and responded to questions.

Cr Christine Garey returned to the meeting at 2:16 p.m.

Moved (Cr Mandy Mayhem/Cr Jim O'Malley):

That the Committee:

**Notes** the Community Services Activity Report for June 2023 to March 2024.

**Motion carried (CSC/2024/012)**

**10 ITEMS FOR CONSIDERATION BY THE CHAIR**

A request was made for Parks and Recreation staff to include project work being undertaken by the team as part of the regular activity reporting to the Committee and for comparatives to be included for use of facilities in the city (including aquatics).

**11 KARAKIA WHAKAMUTUNGA**

Cr Mandy Mayhem closed the meeting with a Karakia Whakamutunga.

The meeting concluded at 2:45 pm.

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CHAIRPERSON

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## **MINUTES OF COMMITTEES**

### **TOITŪ OTAGO SETTLERS MUSEUM BOARD - 23 AUGUST 2023**

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#### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Toitū Otago Settlers Museum Board meeting held on 23 August 2023.

#### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Toitū Otago Settlers Museum Board held on 23 August 2023 ( <i>Under Separate Cover 1</i> )	

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## TOITŪ OTAGO SETTLERS MUSEUM BOARD - 22 NOVEMBER 2023

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### RECOMMENDATIONS

That the Committee

**Notes** the minutes of the Toitū Otago Settlers Museum Board meeting held on 22 November 2023.

### Attachments

	<b>Title</b>	<b>Page</b>
A	Minutes of Toitū Otago Settlers Museum Board held on 22 November 2023 ( <i>Under Separate Cover 1</i> )	

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## TOITŪ OTAGO SETTLERS MUSEUM BOARD - 14 FEBRUARY 2024

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### RECOMMENDATIONS

That the Committee

**Notes** the minutes of the Toitū Otago Settlers Museum Board meeting held on 14 February 2024.

### Attachments

	<b>Title</b>	<b>Page</b>
A	Minutes of Toitū Otago Settlers Museum Board held on 14 February 2024 ( <i>Under Separate Cover 1</i> )	

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## TOITŪ OTAGO SETTLERS MUSEUM BOARD - 12 JUNE 2024

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### RECOMMENDATIONS

That the Committee

**Notes** the minutes of the Toitū Otago Settlers Museum Board meeting held on 12 June 2024.

### Attachments

	Title	Page
A	Minutes of Toitū Otago Settlers Museum Board held on 12 June 2024 ( <i>Under Separate Cover 1</i> )	

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## **GRANTS SUBCOMMITTEE - 19 JULY 2023**

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### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Grants Subcommittee meeting held on 19 July 2023.

### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Grants Subcommittee held on 19 July 2023 ( <i>Under Separate Cover 1</i> )	



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## **GRANTS SUBCOMMITTEE - 18 JULY 2023**

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### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Grants Subcommittee meeting held on 18 July 2023.

### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Grants Subcommittee held on 18 July 2023 ( <i>Under Separate Cover 1</i> )	

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## **GRANTS SUBCOMMITTEE - 20 SEPTEMBER 2023**

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### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Grants Subcommittee meeting held on 20 September 2023.

### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Grants Subcommittee held on 20 September 2023 ( <i>Under Separate Cover 1</i> )	

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## **GRANTS SUBCOMMITTEE - 10 MAY 2024**

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### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Grants Subcommittee meeting held on 10 May 2024.

### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Grants Subcommittee held on 10 May 2024 ( <i>Under Separate Cover 1</i> )	

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## **GRANTS SUBCOMMITTEE - 15 NOVEMBER 2023**

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### **RECOMMENDATIONS**

That the Committee

**Notes** the minutes of the Grants Subcommittee meeting held on 15 November 2023.

### **Attachments**

	<b>Title</b>	<b>Page</b>
A	Minutes of Grants Subcommittee held on 15 November 2023 ( <i>Under Separate Cover 1</i> )	

## PART A REPORTS

### COMMUNITY SERVICES COMMITTEE - FORWARD WORK PROGRAMME

Department: Civic

#### EXECUTIVE SUMMARY

- 1 The purpose of this report is to provide a regular update of the Community Services Committee forward work programme to show areas of activity, progress and expected timeframes for decision making across a range of areas of work. (Attachment A). As this is an administrative report only, there are no options or Summary of Considerations.

#### RECOMMENDATIONS

That the Committee:

- a) **Notes** the Community Services Committee forward work programme for August 2024.


#### DISCUSSION

- 2 The forward work programme will be a regular agenda item which shows areas of activity, progress and expected timeframes for decision making across a range of areas of work.
- 3 As an update report, purple highlights show changes to timeframes. New Items added to the schedule will be highlighted in yellow. Items that have been completed or updated are shown as bold.

#### Signatories

Author:	Lauren Riddle - Governance Support Officer
Authoriser:	Jeanette Wikaira - General Manager Arts, Culture and Recreation

#### Attachments

	Title	Page
<a href="#">A</a>	Forward Work Programme - August 2024	31





















## ŌTEPOTI LIVE MUSIC ACTION PLAN - STAFFING ALLOCATION REPORT

Department: Ara Toi

### EXECUTIVE SUMMARY

- 1 This report updates council on staff resourcing for the delivery of the Ōtepoti Live Music Action Plan in 2024/25.
- 2 Staff resource is currently allocated to the delivery of the Ōtepoti Live Music Action Plan.
- 3 This report indicates how staff resourcing is currently being allocated within existing budgets in 2024/25.

### RECOMMENDATIONS

That the Committee:

- a) **Notes** the Staff Allocation for the Delivery of the Ōtepoti Live Music Action Plan 2024/25 report.

### BACKGROUND

- 4 On 30 May 2024, Council moved the resolution as follows:

#### **Moved (Cr Steve Walker/Cr Christine Garey):**

*That the Council:*

**Directs** the Chief Executive to:

- a) **Allocate** staff resourcing, within existing budgets, for the delivery of the Ōtepoti Live Music Action Plan in 2024/25;
- b) **Report** back to council, or relevant committee, by the end of July 2024 outlining how this would be achieved; and
- c) **Provide** a report back to council in time to inform the draft 9 year plan on longer term investment options for the Ōtepoti Live Music Action Plan.

#### **Division**

*The Council voted by division*

*For: Crs Sophie Barker, Christine Garey, Carmen Houlahan, Mandy Mayhem, Jim O'Malley, Steve Walker and Brent Weatherall (7).*

*Against: Crs Bill Acklin, Cherry Lucas, Lee Vandervis and Mayor Jules Radich (4).*

*Abstained: Cr Marie Laufiso (1).*

*The division was declared CARRIED by 7 votes to 4 with 1 abstention.*

**Motion carried (CNL/2024/001)**

## **DISCUSSION**

- 5 The adoption of the Ōtepoti Live Music Action Plan (Music Action Plan) and Implementation Plan provides Council with a roadmap to support all forms of live music across the city. The Music Action Plan underscores Council's commitment to Ōtepoti's live music communities, to the vision of the Ara Toi Strategy, and to the wellbeing of city residents.
- 6 The coordination of The Music Action Plan sits with the Creative Partnerships team and is led by the Creative Partnerships Team Leader.
- 7 Staff resourcing to deliver the Implementation Plan in 2024-2025 has been allocated across teams and within existing budgets.
- 8 The Implementation Plan has a total of 36 action points.
- 9 27 action points have staff resource allocated and are provided for in existing budgets. These action points have been identified as business as usual, are already underway, or have been integrated into workstreams.
- 10 9 action points will require additional investment and are not currently being worked on.
- 11 Longer term investment options for The Music Action Plan will be reported to Council for the 9 year plan. This includes Action 35 of the Music Implementation Plan that identifies the need for a Music Advisor Position to be established.  
  
*"DCC to provide operational resource, including new staffing, to coordinate and deliver the Live Music Action Plan across the DCC".*
- 12 The below table provides a status update of the 36 action points within the Implementation Plan. The table also shows:
  - a) The Implementation Plan Status (as of publication September 2023).
  - b) Current action status for 2024-25.
  - c) Staffing allocation for 2024-25.
  - d) Resourcing allocation for 2024-25.



Implementation Plan Action 2023 - 2026	Plan Status	Current Action Status 2024-25	Staffing Allocation 2024-25	Resourcing 2024-25
1) Collation and creation of content relevant to local live music, to be uploaded to the new online resource hub, Artists Advice Ōtepoti, reviewed and updated as required.	Underway	Ongoing BAU	<i>Creative Partnerships</i>	Existing
2) Establish and fund music mentorships to support sustainable career opportunities – particularly for youth & Māori, Pāsifika musicians.	Scope & consider	Underway	<i>Creative Partnerships</i>	Existing
3) Prioritise the support of community music organisations that regularly provide development opportunities – particularly for youth & Māori, Pāsifika musicians.	Ongoing	Ongoing BAU	<i>Creative Partnerships</i>	Existing
4) Develop funding profiles of local musicians to enhance the visibility of grants accessible to the music community.	Develop	Ongoing BAU	<i>Creative Partnerships</i>	Existing
5) Facilitate connections between local musicians, recording studios, sound technicians, and digital producers in Ōtepoti Dunedin.	Scope & consider	Underway	<i>Creative Partnerships</i>	Existing
6) Support the development of professional and technical production skills for local, early career musicians, particularly for youth, Māori, and Pāsifika artists.	Scope & consider	Underway	<i>Creative Partnerships</i>	Existing
7) As part of the DCC Grants review write a discussion paper for Council to consider multi-year funding opportunities that would provide stability and security for local community-focussed, music organisations.	Underway	Underway, to be included in Grants Review	<i>Corporate Policy</i>	Existing
8) Support the increased activation of public spaces and green spaces in the city for musical festivals and live performances.	Ongoing	Ongoing BAU	<i>Creative Partnerships</i> <i>Events</i> <i>Parks &amp; Recreation</i>	Existing
9) Explore options for increased live performances in the city.				Additional budget required
10) Explore options for increased youth-led live performances in the city.				Additional budget required
11) Review DCC events processes for 'ease of community use'	Scope & consider	Underway	<i>Events</i>	Existing

lens, and to find opportunities to streamline the process for events held in public spaces.				
12) Consider the removal of concession licenses for a broad range of activities on green field spaces to encourage increased use.	Scope & consider	Underway	<i>Parks and Recreation</i>	Existing
13) Create pilot project to encourage street performance on George St, utilising 'entertainment boxes.'				Additional budget required
14) As part of the current DCC Grants review analyse previous Major and Premier Events grants allocations to identify past and current investment in community events that prioritise live music.	To be done	Underway To be included in Grants Review	<i>Corporate Policy Events</i>	Existing
15) As part of the current DCC Grants review analyse the funding allocated to citywide events to identify past and current investment in community events that include live music. E.g.:  New Year's Eve celebrations Puaka Matariki/Matariki Sunday Sounds at the Dunedin Botanic Gardens Music in the Park	To be done	Underway Outside scope of Grants Review (not grants funding)	<i>Events Creative Partnerships Enterprise</i>	Existing
16) Include venue information and disability access within the Inner- City Residency Guide.	Underway	Underway	<i>Creative Partnerships Regulatory</i>	Existing
17) Include music-focussed events in DCC marketing & promotion and support new and unique ways to promote live music in Ōtepoti.	Scope & consider	Ongoing BAU	<i>Creative Partnerships Communications &amp; Marketing</i>	Existing
18) Increase the number of free or low-cost, family-friendly, alcohol-free music experiences. E.g.: Polyfest Moananui Carols in the Octagon				Additional budget required
19) Review the Acoustic Insulation Requirements in the 2GP through Variation 3.	Underway	Underway	<i>City Development</i>	Existing
20) User-friendly information about noise management processes relevant to live music will be created and uploaded to the new online resource hub, Artists Advice Ōtepoti.	Underway	Underway	<i>Creative Partnerships</i>	Existing
21) The DCC Noise Control website will be regularly reviewed to	Underway	Ongoing BAU	<i>Regulatory</i>	Existing

ensure that information about noise control processes is accessible and clear.				
22) Include information about noise management regulations and processes within the <i>Inner-City Residency Guide</i> .	Underway	Underway	<i>Creative Partnerships Regulatory</i>	Existing
23) Establish a targeted 'Live Music Venue' funding pool that can be accessed by venues to help them create a fit-for-purpose and safe live music space.				Additional budget required
24) Align opportunities to reflect the new performance spaces and 'entertainment boxes' to be installed in the redeveloped George Street with the upcoming scheduled review of the Trading in Public Places Bylaw, including conditions for street performing.	Underway	Underway	<i>Creative Partnerships Regulatory</i>	Existing
25) Support performances in outdoor and indoor places where the public congregates.	Underway	Ongoing BAU	<i>Creative Partnerships Events</i>	Existing
26) Investigate and consider options for a mid-sized music venue that can be accessible to a diverse range (including national and local) of artists, promoters, touring and ticketing companies. Options to be included for consideration in the 10 year plan.				Additional budget required
27) Support the University and OUSA to prioritise a student venue in North Dunedin.	Ongoing	Ongoing as required.	<i>Creative Partnerships</i>	Existing
28) Investigate if any DCC-owned properties could operate as dedicated rehearsal and/or teaching spaces.	Scope & consider	Underway	<i>Creative Partnerships Property</i>	Existing
29) Provide clear and timely assistance to operators of commercial rehearsal spaces to help them understand and meet their regulatory requirements.	Ongoing	Ongoing BAU	<i>Building Services Planning Services Creative Partnerships</i>	Existing
30) Regularly review and update the information provided about bookable community halls and spaces.	Ongoing	Ongoing BAU	<i>Community Development</i>	Existing
31) Consider the creation of one or more city 'entertainment precincts.'				Additional budget required
32) Explore options for affordable community access to DCC-		<i>DVML</i>	<i>DVML</i>	Existing

owned/DVML- managed venues.				
33) Explore options for streamlining processes and reducing fees as incentives to encourage the use of DCC-owned/DVML-managed by local and national promoters.		DVML	DVML	Existing
34) Identify existing music spaces and explore options to improve their availability to the community for use as a creative hub. E.g.: Otago Access Radio Te Whare o Rukutia Artsenta, University of Otago				Additional budget required
35) DCC to provide operational resource, including new staffing to coordinate and deliver the Live Music Action Plan across the DCC.				Additional budget required
36) The DCC will establish a Music Advisory Group and develop its Terms of Reference.	Underway	Underway	<i>Creative Partnerships Governance</i>	Existing

### OPTIONS

13 As this is a report for noting, there are no options.

### NEXT STEPS

14 Staff will continue to undertake the work to action the Implementation Plan.

15 The establishment of a Music Advisory Panel will provide governance oversight for the Music Action Plan. A separate report is being considered by the Community Services Committee as part of this agenda to approve the terms of reference and progress the establishment of the Music Advisory Panel.

16 An Ōtepoti Live Music Investment Plan will be presented to Council as part of the 9 year plan.

### Signatories

Author:	Lisa Wilkie - Kaiarahi - Team Leader Creative Partnerships
Authoriser:	Jeanette Wikaira - General Manager Arts, Culture and Recreation

### Attachments

There are no attachments for this report.

**SUMMARY OF CONSIDERATIONS**

***Fit with purpose of Local Government***

This decision enables democratic local decision making and action by, and on behalf of communities.  
This decision promotes the social well-being of communities in the present and for the future.  
This decision promotes the economic well-being of communities in the present and for the future.  
This decision promotes the cultural well-being of communities in the present and for the future.

***Fit with strategic framework***

	Contributes	Detracts	Not applicable
Social Wellbeing Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Economic Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Environment Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Arts and Culture Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
3 Waters Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Spatial Plan	✓	<input type="checkbox"/>	<input type="checkbox"/>
Integrated Transport Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Parks and Recreation Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Other strategic projects/policies/plans	<input type="checkbox"/>	<input type="checkbox"/>	✓

The Ara Toi Arts and Culture strategy was designed to support all creative sectors in Dunedin and develop an environment which acknowledges the intrinsic value of arts, culture, and creativity. The Action Plan sits under the umbrella of the Ara Toi strategy.

***Māori Impact Statement***

Te Taki Haruru, DCC’s Māori Strategic Framework has been taken into consideration in the development of the Ōtepoti Live Music Action Plan. Mana whenua engagement was undertaken in the development of the Ōtepoti Live Music Action Plan and specific actions have been designed to address issues of inequitable access to resources for Māori music practitioners.

***Sustainability***

The Ōtepoti Live Music Action Plan provides support across the music ecosystem in order to foster meaningful development that can sustain music careers, industries, and creative practices. Initial investment is targeted at practitioners and audiences; medium- and long-term investment will be focussed on the infrastructure needed to support thriving and sustainable live music in Ōtepoti Dunedin.

***LTP/Annual Plan / Financial Strategy /Infrastructure Strategy***

There are no implications.

***Financial considerations***

Additional investment will be indicated as part of the 9 Year Plan 2025-34.

***Significance***

This report is considered to be of low significance in terms of the Significance and Engagement Policy.

***Engagement – external***

There has been significant engagement with a diverse range of music communities in the city over the three years of the Action Plan development. Staff are in regular contact with members of music communities as part of their ongoing activities.

**SUMMARY OF CONSIDERATIONS**

***Engagement - internal***

Teams from across Council have been involved in the development of the Action Plan; these include Building Services, Compliance Solutions, Events, Property, Corporate Policy, City Development, Enterprise Dunedin.

***Risks: Legal / Health and Safety etc.***

There are no identified risks.

***Conflict of Interest***

There are no known conflicts of interest.

***Community Boards***

The Live Music Action Plan will be of interest to all Community Boards as the Ōtepoti Live Music Action Plan supports all forms of live music across the city.

## ŌTEPOTI LIVE MUSIC ACTION PLAN, MUSIC ADVISORY PANEL - DRAFT TERMS OF REFERENCE REPORT

Department: Ara Toi

### EXECUTIVE SUMMARY

- 1 This report seeks the approval of the draft Terms of Reference for the establishment of a Music Advisory Panel for the Ōtepoti Live Music Action Plan (Music Action Plan).
- 2 This report responds to Action 36 of the Ōtepoti Live Music Implementation Plan, which states that “The DCC will establish a Music Advisory Group and develop its Terms of Reference.”
- 3 Terms of Reference (ToR) for a Music Advisory Panel have been developed using the amended ToR template adopted by Council on June 25, 2024.
- 4 Approval of the proposed ToR would facilitate the formal establishment of a Music Advisory Panel as outlined in the Ōtepoti Live Music Action Plan.
- 5 The proposed ToR are attached (Attachment A).

### RECOMMENDATIONS

That the Committee:

- a) **Approves**, with or without amendment, the draft Terms of Reference for the Music Advisory Panel.

**If approved, notes the next steps include:**

- i) A public notification process will be undertaken to receive expressions of interest for potential members for the Music Advisory Panel.
- ii) Following the public notification process, staff will prepare a further report for the Community Services Committee to consider nominees for the Music Advisory Panel.

### BACKGROUND

#### Council Resolutions

- 6 On 12 September 2023, the Community Services Committee resolved the following:

***Moved (Cr Steve Walker/Cr Christine Garey):***

*That the Committee:*

- a) **Adopts** the Ōtepoti Live Music Action Plan 2023
- b) **Delegates** authority to the Chief Executive Officer to incorporate minor editorial amendments
- c) **Notes** the Ōtepoti Live MAP implementation action plan 2023/2024 (Attachment B)
- d) **Notes** that next steps include:
  - i. design and production of a public facing version of the Ōtepoti Live MAP
  - ii. a further report seeking direction from Council on the range and scope of the Ōtepoti Live MAP investment options, as part of the 10 Year Plan 2024-34 considerations.
  - iii. giving effect to the Ōtepoti Live MAP 2023/2024

**Division**

The Committee voted by division:

For: Crs Bill Acklin, David Benson-Pope, Christine Garey, Kevin Gilbert, Carmen Houlahan, Marie Laufiso, Cherry Lucas, Mandy Mayhem, Jim O'Malley, Steve Walker, Brent Weatherall, Andrew Whiley and Mayor Jules Radich (13).

Against: Cr Lee Vandervis (1).

Abstained: Nil

The division was declared CARRIED by 13 votes to 1.

**Motion carried (CSC/2023/015)**

- 7 The establishment of a Music Advisory Panel was postponed until Council approved a proposed governance approach to strategies, plans, and programmes of work.
- 8 On 19 June 2024, the Strategy, Planning, and Engagement Committee resolved the following:

**Moved (Cr Sophie Barker/Cr Kevin Gilbert):**

That the Committee:

- b) **Recommends** Council adopts the proposed amendments to the wording and template in relation to Councillor Advisory Panels in the Committee Structure and Delegations Manual.
- c) **Notes** that, if approved by Council, the amended Terms of Reference template will be used for all future Advisory Panels, including:
- d) **Notes** that, if approved by Council, the amended Terms of Reference template will be used for all future Advisory Panels, including:
  - i) the four wellbeing strategies (Ara Toi, Economic Development Strategy, Social Wellbeing Strategy, Te Ao Tūroa)
  - ii) the Zero Carbon Plan





- 14 The draft ToR sets out the parameters within which a Music Advisory Panel will operate. These are grounded in the stated priorities expressed in the Action Plan.
- 15 The Music Advisory Panel will represent diverse forms of musical practice and be a mechanism for providing sector-specific advice and support to Council.
- 16 This will ensure that the implementation of the Music Action Plan is informed by community expertise and responds to the varied issues and aspirations of music communities.
- 17 The Music Advisory Panel will be a conduit through which Ōtepoti Dunedin’s music communities can learn about the progress of Council initiatives and activities that give effect to the Music Action Plan.
- 18 The Music Advisory Panel members will contribute to future reviews of the Music Action Plan to ensure the plan meets the changing needs of the music community.
- 19 The approval of the ToR and subsequent establishment of the Music Advisory Panel will foster ongoing relationships between Council and music communities in the city.

#### **OPTIONS**

- 20 Committee approval is sought for the proposed ToR. Two options have been identified.

#### **Option One – The Community Services Committee approves the draft Terms of Reference for a Music Advisory Panel**

##### *Advantages*

- Enables the formal establishment of a Music Advisory Panel.
- Provides a framework whereby diverse music representatives can directly advise, support, and monitor the implementation of the Ōtepoti Live Music Action Plan.
- Implements Action 36 of the Ōtepoti Live Music Action Plan.
- Strengthens relationships between Council and music communities in the city.

##### *Disadvantages*

- No identified disadvantages.

#### **Option Two – The Community Services Committee does not approve the proposed Terms of Reference for a Music Advisory Panel**

##### *Advantages*

- No identified advantages.

##### *Disadvantages*

- Establishment of a Music Advisory Panel is further delayed.
- No clear mechanism is provided for music communities to advise Council and monitor the progress of the Ōtepoti Live Music Action Plan.

- Community goodwill and support for the Ōtepoti Live Music Action Plan is lost.

**NEXT STEPS**


21 If the Committee approves the proposed ToR, the next steps are:

- A public notification process will be undertaken to receive expressions of interest for potential members for the Music Advisory Panel.
- Following the public notification process, staff will prepare a further report for Council to consider nominees for the Music Advisory Panel.

**Signatories**

Author:	Lisa Wilkie - Kaiarahi - Team Leader Creative Partnerships
Authoriser:	Jeanette Wikaira - General Manager Arts, Culture and Recreation

**Attachments**

	<b>Title</b>	<b>Page</b>
<a href="#">A</a>	Music Advisory Panel - DRAFT Terms of Reference	54

**SUMMARY OF CONSIDERATIONS**

***Fit with purpose of Local Government***

This decision enables community engagement with local decision-making. It also promotes the social, economic, environmental, and cultural well-being of communities in the present and for the future

***Fit with strategic framework***

	Contributes	Detracts	Not applicable
Social Wellbeing Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Economic Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Environment Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Arts and Culture Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
3 Waters Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Future Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Integrated Transport Strategy	✓	<input type="checkbox"/>	✓
Parks and Recreation Strategy	<input type="checkbox"/>	<input type="checkbox"/>	✓
Other strategic projects/policies/plans	✓	<input type="checkbox"/>	<input type="checkbox"/>

Option One supports the implementation of the Ōtepoti Live Music Action Plan.

***Māori Impact Statement***

Te Taki Haruru, DCC’s Māori Strategic Framework has been taken into consideration in the development of the terms of reference for the Music Advisory Panel. Mana whenua engagement was undertaken in the development of the Ōtepoti Live Music Action Plan.

***Sustainability***

The establishment of a Music Advisory Panel helps the local live music ecosystem to develop in ways that are creatively, socially, environmentally, and economically sustainable.

***LTP/Annual Plan / Financial Strategy /Infrastructure Strategy***

The establishment of a Music Advisory Panel will provide for transparent monitoring of the implementation of the Ōtepoti Live Music Action Plan.

***Financial considerations***

There are no financial implications in regards to this decision.

***Significance***

This report is considered to be of low significance in terms of the Significance and Engagement Policy.

***Engagement – external***

Community engagement was undertaken in the development of the Ōtepoti Live Music Action Plan and the Implementation Plan.

***Engagement – internal***

Internal engagement has been undertaken across the organisation, in particular the Governance Team and Corporate Policy have had input into this report.

***Risks: Legal / Health and Safety etc.***

There are no identified risks.













- i) *Te Whare o Rukutia operational model, bookings, costs, promotion, and use of space.*
- ii) *Comparisons with other similar local and regional performing arts venues.*
- iii) *A cost benefit analysis of a venue operating with a curated programme of events and a venue operating solely as a bookable community performing arts space.*
- iv) *Request a workshop with Dunedin Fringe Arts Trust Board and councillors to fully understand Te Whare o Rukutia.*

**Motion carried (CNL/2024/089)**

- 7 The staff review of Te Whare o Rukutia covers:
- a timeline of the development of Te Whare o Rukutia,
  - the operational model implemented by the Dunedin Fringe Arts Trust for the venue,
  - the funding and costs of the venue's set-up and operation,
  - a comparative review of Te Whare o Rukutia with similar venues has been undertaken.
- 8 Staff have also provided a comparative analysis between the provision of a performance venue with a curated programme of events and the provision of a venue solely as a space-for-hire.
- 9 The review process has involved meeting with DFAT staff and reviewing bookings, costs, promotion, and use of space. Similar performing arts operators across the country were reviewed and this information underpins the comparative analysis.

**Te Whare o Rukutia timeline**

- 10 A timeline outlining the development of Te Whare o Rukutia as a community performing arts space is provided below.
- 11 **2019**
- The Charcoalblue Phase One Report (2019) identified that Dunedin's access and availability of spaces for the amateur and professional performing arts community was limited, compromised and underfunded (Charcoalblue Phase One Report, 2019. P.20)
- 12 **2020**
- Charcoalblue Phase Two Report (2020) listed four key strategies that would nurture and develop performing arts while a new permanent venue was built, including the creation of a temporary venue available to artists and audiences until the opening of a more permanent facility (Charcoalblue Phase Two Report, 2020. P.61)
  - Covid lockdowns began with critical impacts on all forms of live performance in the country. Creative New Zealand (CNZ) and Manatū Taonga released emergency funding to support arts and creative communities.
  - The Dunedin Fringe Arts Trust, Dunedin Festival of Arts, Prospect Park Productions, and Stage South came together as a Project Group and initiated discussions about the possibility

of setting up a temporary venue utilising the new Covid funding avenues. Stage South left the Project Group early on.

- DCC agreed to be a major stakeholder in the temporary venue project and to provide in-kind investment in form of a space to be converted into a performance venue. This was required for the group's application for CNZ *Ngā Toi ā Rohe* funding.
- The following property arrangements were agreed upon:
  - 20 Princes St to be the performance venue site. DCC provides peppercorn rental; DFAT to manage the operation of the venue.
  - 26 Princes St to house the Community Gallery; DFAT to manage the operation of the gallery on behalf of DCC.
  - 19 George St to house DFAT office; DCC provides peppercorn rental.

**13 2021 - 2022**

- 20 Princes St is gifted the name "Te Whare o Rukutia" by Te Rūnanga o Ōtākou and Kāti Huirapa Rūnaka ki Puketeraki.
- Prospect Park and the Dunedin Festival of Arts left the Project Group. DFAT remained the sole organisation driving the pilot project, including sourcing funding to support initial capital and operations expenditure.
- A Memorandum of Understanding between DCC and DFAT was entered into. This established:
  - The Key MOU Principle
  - Long Term Outcomes
  - Short Term Property Arrangements
- DCC Property Services refurbishes 20 Princes St (Te Whare o Rukutia) and 26 Princes St (new Community Gallery space).

**14 March 2022 – May 2024**

- In March 2022, DFAT started formal operation of Te Whare o Rukutia and the Community Gallery as specified in the MOU.
- In May 2022, Te Whare o Rukutia was formally blessed and opened.
- The venue was used for a variety of creative activities, including performances, rehearsals, workshops, and artist residencies.
- In mid-December 2023, DFAT informed DCC that it intended to cease its operation of Te Whare o Rukutia on 29 March 2024 due to a lack of ongoing operational funding.
- In May 2024, DFAT submitted a funding request to the 2024 Annual Plan (Submission 1044221). The main request was for \$75,000 to support 12 months' operational costs for the running of Te Whare o Rukutia; this was declined by Council.

**DISCUSSION**

15 The MOU signed between DCC and DFAT includes the following Long-Term outcomes that relate specifically to the operation of Te Whare o Rukutia:

- a) The successful operation by the Fringe Arts Trust of the Performing Arts Venue;

and

- d) Ongoing consideration of sustainable funding models for the venue to embed any successful outcomes identified during the short-term period.

**Te Whare o Rukutia Operational Model**

- 16 Prior to DFAT’s involvement in the Te Whare o Rukutia project, DFAT’s core business was the production of three events per year: Dunedin Fringe Festival, Amped Music Project, New Zealand Young Writer’s Festival.
- 17 Financial support of these three DFAT events comes predominantly from a range of funders, including DCC, the Otago Community Trust, and CNZ. Grants are awarded on a project-by-project basis; each grant includes pro-rata funding for staffing and operational costs.
- 18 DFAT’s original vision for Te Whare o Rukutia was to develop ‘a collaborative model of professional performing arts practice in Ōtepoti/Dunedin’ and to ‘revitalise our local industry through partnership with our city council and other funders’.
- 19 After Prospect Park and Dunedin Festival of Arts left the original Project Group, the strategic direction, governance, and operation of the venue rested exclusively with DFAT.
- 20 The ethos of *Fringe* is a strong focus on emerging and experimental practitioners rather than those already established. Therefore, DFAT’s approach to managing Te Whare o Rukutia has been to provide inclusive and supportive access for predominantly community and grassroots creative organisations and practitioners.
- 21 The use of the space by professional performing arts practitioners has been low; this is likely due to the limitations of the space itself as well as the ripple effect of on-going funding constraints on the arts sector in general and the performing arts community specifically.
- 22 Over the pilot period (1 May 2022 - December 2023) Te Whare o Rukutia occupancy comprised a combination of external bookings and DFAT-generated programming.
- 23 DFAT programming in Te Whare o Rukutia consisted of its core events (Dunedin Fringe Festival, Amped Music Project, New Zealand Young Writer’s Festival) and other activities it facilitated using external funding. These activities included visual arts residencies, poetry open mic nights, professional and creative development for theatre and dance practitioners. There was targeted support for Māori, Pāsifika, and youth creatives.

1 May 2022 – 31 Dec 2023	Total occupancy (558 bookable days)	External hirers	DFAT programming
	49% 275 days	24.6% 137 days	24.7% 138 days

**Funding and Costs**

24 The figures below show the funding that has supported the initial set-up and pilot operation of Te Whare o Rukutia between July 2020 – Dec 2023. This includes research, capital, and operational costs.

<b>Raised by DFAT 2020-2023</b>		
Phase One: 2020 Stakeholder engagement, research, and to commission a report that would outline the service specifications for a temporary venue pilot project research	\$45,500	CNZ Arts Continuity Grant
Phase Two: 2021-2023 Capital Expenditure Operational costs (incl. staffing) Artist residencies Community Curators	\$150,000 \$50,000 \$5,000 \$3,500 \$41,839 \$203,000 \$75,000	CNZ Ngā Toi ā Rohe Grant Otago Community Trust Alexander McMillan Trust AAW Jones Charitable Trust Lottery Grants Board Manatū Taonga Cultural Sector Innovation CNZ Arts Grant
<b>DCC contribution 2021 - Dec 2023</b>		
20 Princes St	\$150,000	2 years In-kind rent rebate (ongoing)
19 George St	\$140,000	2 years In-kind rent rebate (ongoing)
20 Princes St 26 Princes St	c\$150,000	Refurbishment costs by DCC Property to establish Te Whare o Rukutia and the Community Arts Space.
Arts & Culture Capability grant (OCT/DCC fund)	\$9,970 (\$2,799)	To allow DFAT to develop a business plan for Te Whare o Rukutia. Business plan not completed; partial funds returned.
DCC City Service 23/24 grant	\$20,000	To support staffing costs; portion of this supports Te Whare o Rukutia staffing.

**Venue review and comparison**

25 A comparative review of Te Whare o Rukutia and four other venues was undertaken. The other venues are the New Athenaeum Theatre (Dunedin), The Meteor (Hamilton), Basement Theatre (Auckland, CBD) and Bats Theatre (Wellington). All have a similar focus on community access and affordability, and strong support of emerging practice and experimental development.

26 Staff found that all four comparison venues primarily operate as presenting (cf: producing) theatres. Producers of drama, dance, music, and other creative activities submit works for consideration by each venue and if necessary, venues will proactively seek out external productions to fill any spaces resulting from cancellations or low bookings. Bats and Basement theatres recommend that projects be submitted for consideration 3 – 6 months in advance of preferred performance dates due to high demand.

27 The theatre operators of these venues do not usually generate the work that is programmed into the space. The expectation is that the performing arts and other creative sectors (local, national, and occasionally international) produce the creative works and that the venue operators provide a fit-for-purpose space and professional support.

28 The model implemented in Te Whare o Rukutia differs significantly from these venues. Half of Te Whare o Rukutia’s bookings were activities generated by the venue operator itself (DFAT). This has pros and cons:

- it provides a secure ‘home’ for DFAT core activities,
- DFAT-facilitated artist development programmes provide access and funding to under-represented creative communities,
- the availability of the venue for external hirers can be limited. This was especially evident over September-November 2023, when DFAT programming occupied 60 of 91 days, the venue was seen by some creatives as only available for activities that were aligned with DFAT.

29 The tables below show key venue information, areas of focus and programming, operational funding models, and staffing for Te Whare o Rukutia and each of the four comparison venues.

Venue	Focus & Programming	Funding model (operational)	Staffing
<b>Te Whare o Rukutia</b>			
<p>Run by the Dunedin Fringe Arts Trust</p> <p>Up to 120 seated</p> <p>Flexible performance/event space</p> <p>\$50/200/\$400 per day</p> <p>Low fuss/community/standard</p> <p>Occupancy: 47% (2023)</p> <p>Bookable days: 322 p/a</p> <p>DCC owns venue, rent set at \$1 per annum.</p>	<p>Combination presentation and operator-generated content.</p> <p>“supports the presentation of established, emerging, and collaborative work, and new experiences for our audiences. It’s a performance space established to help meet the needs of Ōtepoti’s performing arts practitioners.”</p>	<p><b>Operating costs to Dec 2023</b> supported by:</p> <ul style="list-style-type: none"> <li>- initial CNZ/Manatū Taonga grants</li> <li>- hire charges</li> </ul> <p><b>DCC City Service grant:</b> (contribution to overall DFAT staffing)</p> <p>2023 – 2024 \$20,000 2024 – 2025 \$12,550</p> <p><b>Venue hire:</b> 2023 – 2024 \$6,000 2024 – 2025 \$10,080 (projected)</p> <p><b>Ticket sales: no take</b></p> <p><b>Risk-share option available</b></p>	<p>0.5 FTE*</p> <p>* estimate based on DFAT 23/24 budget (total FTE 2.8)</p> <p>Volunteer hours 125 (estimate)</p> <p>Excludes contractor time.</p>
<b>The New Athenaeum</b>			
<p>Run by the Dunedin Collaborative Theatre Trust.</p> <p>c90 seated</p> <p>A flexible black box space, also available by the hour.</p> <p>\$100 per day; \$20 hourly rate</p> <p>Space rented from Zeal Land Ltd.</p>	<p>Presentation only.</p> <p>“As well as providing a venue for local and touring companies and artists, another of the Trust’s primary goals is to support new ventures and emerging practitioners, creating new theatre and performance opportunities.”</p>	<p><b>DCC City Service grant:</b> 2023 – 2024 \$20,000 2024 – 2025 \$22,000</p> <p><b>Other grants:</b> 2023 – 2024 \$31,921 2024 - 2025 unknown</p> <p><b>Venue hire:</b> 2023 – 2024 \$8,811 2024 – 2025 \$17,800 (projected)</p> <p><b>Ticket sales: 10% take</b></p>	<p>0.5 FTE</p> <p>Volunteer hours 600</p>

<b>The Meteor</b>			
Run by the One Victoria Trust  114-170 seated 350 standing  Black box theatre, fully flexible + hireable shared working space and exhibition space  Average ticket price: \$37  Occupancy: 75% (2023, theatre space) Bookable days: 344 p/a  Trust owns venue.	Presentation only.  "The programming ... to be so structured that 'new' users or 'alternative' projects are given opportunity alongside 'established artists', and this to be actively promoted.  "the building will not be home for any resident group"	<b>Trust Waikato 2022</b> \$35,000  <b>WEL Energy 2022</b> \$45,000  <b>Hamilton City Council 2024-2026</b> Service Level Agreement \$50,000 pa (3 years)  <b>Risk-share:</b> • 30% overall ticket sales OR nominal venue hire (whichever is higher)	2 full-time 2 part-time 3.25 FTE  Volunteer hours 20
<b>Basement Theatre</b>			
Run by Basement Theatre Charitable Trust.  Theatre: 120 seated Studio: 65 seated  Two flexible, black box performance and event spaces  Average ticket price: \$24 Average ticket price (Choose what you pay option): \$18.50  Occupancy: 72% (2023, main theatre space) Bookable days: 189 p/a  Auckland City Council owns venue.	Presentation predominantly.  "a place where urgent and adventurous live performance made by independent artists is incubated and supported."  Curated programming across the year; submissions invited approximately three to six months in advance. Programming is tied to strategic objectives.  Basement delivers artist development programmes; these may impact on some venue availability.	<b>CNZ Toi Tōtara Haemata investment 2023-2025</b> • \$418,200 in 2023 • \$426,564 in 2024 • \$435,095 in 2025  <b>Foundation North</b> 2022-2023 \$130,000 2023-2024 \$147,000  <b>Auckland City Council</b> Regional Arts and Culture Strategic Relationship Grant 2023-2024 \$65,000 pa (2 years)  <b>'Hire For Nothing' option</b> (for qualifying shows) • \$140+GST tech fee • \$2.65 ticketing fee per ticket sold  <b>Risk-share option</b> (1-2 night shows) • 20% overall ticket sales	7 full-time 3 part-time 8.5 FTE  Volunteer hours 10
<b>BATS Theatre</b>			
Run by BATS Theatre Charitable Trust  The Stage: 86 seated The Dome: 80 seated The Studio: 40 seated  Three performance spaces, including black box theatre, rehearsal space.  Average ticket price: \$19  Space rented from Wellington Film Properties Trust.	Presentation predominantly.  "To provide a supportive, professional and accessible theatre venue that fosters the development of practitioners, audiences and New Zealand performance work."  BATS delivers some artist development programmes; these have little impact on venue availability	<b>CNZ Toi Uru Kahikatea investment 2023-2025</b> • \$363,600 in 2023 • \$370,872 in 2024 • \$378,289 in 2025  <b>Wellington City Council</b> Contract Funding 2022-2025 \$102,400 pa  <b>Risk-share:</b> • 20% overall ticket sales • Nominal venue fees	7 full-time 8 part-time (8.55 FTE)  Volunteer hours 700

- 30 Other sources of revenue for all venues include food and beverage sales, donations, and cost-recovery of services. The lack of operational funding through grants is especially evident in the two Dunedin venues.
- 31 Employment and volunteer related costs are the leading expense for all venues. The rental costs (if any) for Bats and Basement Theatre are not known; Te Whare o Rukutia and The Meteor pay nominal rent.
- 32 It was initially hoped that the CNZ Toi te Uru Kahikatea Investment programme could provide a source of secure, multi-year operational funding for Te Whare o Rukutia. This was always contestable (and therefore never guaranteed), but in 2020 CNZ changed the application process to invitation-only, which removed the Kahikatea funding option for the Te Whare o Rukutia project altogether.
- 33 As part of this review, staff asked CNZ whether regional support was a consideration when determining the priorities for Kahikatea and Totara funding. CNZ responded that while geographic spread comes into general consideration, specific regions have not been prioritised

for the investment programmes. CNZ is currently reviewing its support of arts organisations in Aotearoa and geographic spread will be a key consideration in this undertaking.

**Comparative Analysis: Venue providing space-for-hire only / Venue providing curated programming**

- 34 Research suggests that assessing the value of arts, cultural, and creative activities based solely on economic metrics ignores the nuanced, valuable public good and community wellbeing that they create. This form of analysis leaves little room for assessing intrinsic social value of thriving creative communities.
- 35 One perspective is that creative experiences (especially in the not-for-profit sector) play a role akin to that of research and development, i.e.: its benefits are not necessarily measurable in an input = output format.<sup>2</sup> That said, it is worth noting that the economic contribution of the arts and creative sector can be measured directly: in 2022 the sector accounted for 4.2% of total New Zealand GDP.<sup>3</sup>
- 36 For the purposes of this report, the analysis below is based upon a comparison between two types of not-for-profit, community-focussed venues. It assumes that each venue is not driven by commercial considerations and depends upon public funding to cover its costs.
- 37 The first venue-type is described as a “space-for-hire”, operating as a walk-in/walk-out space, with little to no professional or pastoral scaffolding in place to support the artists using it. The second describes a venue that presents a considered programme of shows and activities; this is the over-arching model under which Te Whare o Rukutia and the four other venues mentioned operate.
- 38 Each venue-type gives rise to different creative and cultural outcomes based on the opportunities (or lack thereof) for creative collaboration, the cross-pollination of ideas, mutual support, and provision of visible pathways for future artistic development. These are noted in more detail in the table below.

<b>Space for hire</b>	<b>Curated programming</b>
Creative strategic goals (if any) unlikely to be met without knowledgeable oversight and management of content.	Creative strategic goals actively worked towards through targeting and selection of content by venue staff.
Open access, little venue input into what is presented in the space.	Semi-open access, consideration given to how works presented meet goals and objectives of venue.
Transactional relationship between venue operator and hirer.	Relationship between venue operator and hirer grounded in creative support, common creative goals, community.
Operator engagement with creative activity limited.	Operator engagement with creative activity essential and extends beyond booking period.

<sup>2</sup>Muller, Paul and Dr David Carter. “The Economic and Cultural Contributions of Small-to-Medium Arts-spaces in the City of Sydney, 2016”.

<sup>3</sup> *Arts and Creative Sector Profile 2022*. Infometrics.



Limited capacity for practitioners to develop broader creative networks.	Operator involvement acts as catalyst for practitioners to meet others in and outside their sector.
Little to no professional development opportunity.	Opportunity for the development of professional capacity and skills within operating organisation.
Potential for cohesive programming limited.	Curation of works aims to fulfil specific creative objectives, providing cohesive direction for programming.
Opportunity for broad range of creative activities.	Potential for a narrow creative vision to dominate curation of activities, leading some practitioners to feel excluded.
Minimal support; onus on hirer to organise additional services (eg: ticketing, equipment hire, marketing/promotion, liquor licensing).	Medium-level support included in hire: marketing/promotion, ticketing, networking. Additional professional support available on cost-recovery model.
Full cost-recovery unlikely.	Full cost-recovery unlikely.
Costs (non-exhaustive): <ul style="list-style-type: none"> <li>- basic staffing to manage space and bookings</li> <li>- basic operational costs</li> <li>- lease/purchase of capital equipment if necessary</li> </ul>	Costs (non-exhaustive): <ul style="list-style-type: none"> <li>- Staffing expertise needed in creative direction, marketing &amp; promotion, technical operations</li> <li>- operational costs, including budget lines for marketing, design, contractors, software licenses, insurance etc</li> <li>- lease/purchase of capital equipment if necessary</li> </ul>

- 39 A “space-for-hire” model is not a resource that will nourish a sustainable performing arts ecosystem in the medium- or long-term. It can provide basic access to a space in the short-term, but it is unlikely to support the organic development of its own dedicated community of practitioners and audiences.
- 40 The level of funding required to support basic operations will be less than that of a programming venue, but this needs to be considered alongside its limited capacity to meet meaningful creative goals beyond the provision of low-cost space.
- 41 A community-focussed programming venue should be embedded within the local creative sector and operate within a framework of creative collaboration and manaakitaka (generosity and reciprocal care). Staffed with people who understand the needs and aspirations of their communities, this model is one that can become a place of learning and thriving of creative life.
- 42 Given a sound strategic direction, this model is best suited to realise performing arts objectives and to support identified creative priorities. Ongoing, secure funding is essential for the success of this model, especially in its infancy. Time is another necessary resource as the venue finds its feet and new networks are established.

**Ongoing use of Te Whare o Rukutia**

- 43 The ongoing need for accessible and affordable creative spaces of all types (rehearsal, studio, performance, presentation) in Dunedin has been formally documented for the past five years:
- Charcoalblue Phase One Report (2019) - performing arts
  - Artist Space Research Report (2020) – multi-arts
  - Consultation, Ōtepoti Live Music Action Plan (2021-23) – music
- 44 This is supplemented by regular conversations that Creative Partnerships staff have with artists and the community support for Te Whare o Rukutia as evidenced in Annual Plan submissions earlier this year.
- 45 Te Whare o Rukutia is suitable for a broad range of performance and other creative uses, including rehearsals, music, all-ages events, and creative workshops. Given the physical limitations of the venue, it does not fully meet requirements for professional performing arts.
- 46 Council must decide if it wishes to continue to provide this sort of community, performance-focussed arts space and, if so, the level of funding available to support this provision and how the venue will be operated.
- 47 At present Council provides financial support to the following performance venues on a regular basis:
- The Regent (non-contestable funding, service level agreement)
  - The Mayfair Theatre (contestable funding, per annum)
  - The New Athenaeum (contestable funding, per annum)
- 48 Performing arts have been in a precarious position in the city and this has been well documented. While it is possible that a space-for-hire model as described above could meet the limited short-term needs of Ōtepoti’s creative communities, the lack of cohesive and regular support in this model means that it is unlikely to provide meaningful development opportunities for this sector.
- 49 Providing an operator of Te Whare o Rukutia with secure operational funding (in addition to nominal rent) would help the venue to grow as a hub for diverse performance and creative activities, supported by permanent staff who are resourced to actively promote the venue to local and national practitioners, as well as manage the daily operational and pastoral needs of hirers.

**OPTIONS**

- 50 As this is a report for noting, there are no options.

**NEXT STEPS**

- 51 Staff have attempted to arrange a time for the DFAT Board and Councillors to meet prior to this report being presented. However, a convenient time has not yet been achieved. The next step will be to establish this meeting so that a full understanding of the operation of Te Whare o Rukutia can be achieved.

**Signatories**

Author:	Lisa Wilkie - Kaiarahi - Team Leader Creative Partnerships
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Authoriser:	Jeanette Wikaira - General Manager Arts, Culture and Recreation
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**Attachments**

There are no attachments for this report.

**SUMMARY OF CONSIDERATIONS**

***Fit with purpose of Local Government***

This decision enables democratic local decision making and action by, and on behalf of communities. This decision promotes the social well-being, the economic well-being and the cultural well-being of communities in the present and for the future.

***Fit with strategic framework***

	Contributes	Detracts	Not applicable
Social Wellbeing Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Economic Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Environment Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arts and Culture Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
3 Waters Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Future Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Integrated Transport Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parks and Recreation Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other strategic projects/policies/plans	✓	<input type="checkbox"/>	<input type="checkbox"/>

The performing arts is a key part of the city’s arts and culture ecology and supports the delivery of the Ara Toi, Social Wellbeing and Economic Development strategies. Te Whare o Rukutia provides a key piece of performing arts infrastructure that delivers on DCCs strategies and the ongoing need for accessible and affordable creative spaces of all types (rehearsal, studio, performance, presentation). This report also supports the delivery of Te Taki Haruru, the DCC’s Māori Strategic Framework and the Ōtepoti Live Music Action Plan.

***Māori Impact Statement***

Mana whenua have been included throughout the life cycle of the performing arts venue discussion. The name Te Whare o Rukutia was gifted to the space by mana whenua, who continue to provide guidance in the ongoing discussions about the space.

***Sustainability***

Less theatre and performing arts activity could affect the sustainability of the city’s arts and culture ecology (including amateur and professional practitioners, educators and career pathways) and the short and long-term access of Dunedin’s communities and audience to creative experiences in the city.

***LTP/Annual Plan / Financial Strategy /Infrastructure Strategy***

There is no allocated budget for the operation of Te Whare o Rukutia.

***Financial considerations***

This report provides information in relation to the ongoing operating costs of Te Whare o Rukutia.

***Significance***

The report is assessed as being of low significance in terms of Council’s Significance and Engagement Policy.

***Engagement – external***

External engagement has included meeting with Dunedin Fringe Arts Trust staff members. Contact has been had with external performing arts venues and arts practitioners both in Dunedin and nationally.





## BACKGROUND

- 8 The development of the SDLCC is a long-standing project for Council and originated as a request from the community for a South Dunedin library and community service hub following the amalgamation of the City and Borough Councils in 1989.
- 9 The SDLCC demonstrates Council's commitment to delivering on a range of Council strategies. This includes the Social Well-being Strategy, the Ara Toi Ōtepoti, Arts and Culture Strategy, Dunedin's Economic Development Strategy and Te Taki Haruru, Council's Māori Strategic Framework. In addition, the development of the SDLCC supports The Future Development Strategy, the work of the South Dunedin Future programme, and the City's designation as a UNESCO City of Literature.
- 10 Nationally, the development of the South Dunedin Library aligns with the Public Libraries of New Zealand (PLNZ): Strategic Framework 2020-2025 that promotes a national approach to planning, design and delivery of public library services and the Library and Information Association of New Zealand Aotearoa (LIANZA).
- 11 The scope for the SDLCC project is to provide a library as a focal point for the South Dunedin community together with accessible meeting spaces and space for community-oriented services.
- 12 The SDLCC has been in the planning and initiation phase for some time, as outlined below.
- 13 In September 2017, a pop-up or temporary library and service centre was opened in leased premises on Hillside Road as a 'proof of concept' approach to providing the South Dunedin community access to library and DCC services.
- 14 In January 2019, Council resolved to purchase 278-280 King Edward Street and 60-64 Macandrew Road as an initial location for the library and community complex.
- 15 In November 2020, Council resolved to demolish the existing buildings and build a new single-story library and community complex on the site of 278 King Edward Street.
- 16 Following the Council resolution of November 2020, the SDLCC project planning began (concept and preliminary design) together with a community and mana whenua co-design process to inform the development of the concept design.
- 17 Alternative premises for some existing tenants at 278 King Street proved challenging to re-locate within South Dunedin.
- 18 In June 2023, Council resolved to purchase 138-156 King Edward Street (constructed building shell) from Positive Property Ltd.
- 19 In February 2024, mana whenua led a whakawaatea (blessing) of the new SDLCC site at 138-156 King Edward Street, prior to construction beginning.

## DISCUSSION

### SDLCC Project Management

- 20 Following the Council resolution of June 2023, a refreshed SDLCC project steering group was re-established to provide operational management of the SDLCC project. The steering group has a





- 31 Exterior grounds to the rear of the building are to be levelled and landscaped to provide secondary access to the facility. This outdoor area will offer a landscaped setting with shade and seating. The area will also provide bike storage. Exterior lighting and discreet separation from the adjacent roadway is also being carefully considered, to support this space to become a well-used amenity for library users and the wider community. A second pedestrian entry into the SDLCC building will be via Rankeilor Street and this outdoor area.

#### **Exterior and interior design update**

- 32 The design work for the exterior of the SDLCC has been a collaboration between Aukaha Ltd. Baker Garden Architects and DCC. Artists, Michel Tuffery (Samoa, Rarotonga, Ma’ohi, Tahiti) and Ephraim Russell (Kāi Tahu) worked with the team to develop exterior designs that wrap the building and celebrate the diverse community of South Dunedin. Embedded in the design work is a Kai Tahu cultural narrative that references the site of Kaituna (the flat estuarine area that is now known as South Dunedin). The design works reflect the significance of the area as an important mahika kai (food gathering location and practice) and the once healthy and abundant estuarine environment rich with shellfish, fish, birds and particularly tuna (eel). Final exterior design renderings are attached as Attachment B.
- 33 This design collaboration continues inside the building. Designs are currently being progressed to embed the cultural narratives and stories from the local community within the interior of the SDLCC. Community feedback undertaken by Aukaha was undertaken at South Dunedin Festival and the Moananui Festival and where possible this feedback has been directly incorporated into the design.

#### **Transport update**

- 34 The SDLCC project team is working with Transport and engaging with the community to ensure the SDLCC is accessible for all users. The SDLCC will have:
- 31 car parks located directly opposite the SDLCC at the Rankeilor Street carpark.
  - 19 car parks located at the Cameron Street carpark, 135m from the complex.
  - 78 DCC parks within a 150m or two-minute walk of the complex.
  - Two mobility parks in the Rankeilor Street carpark and two additional mobility parks on Rankeilor Street.
  - Four additional car parks will be created on Rankeilor Street with time restrictions to allow for close-to-the-door drop-off, pick-up and short visits.
  - Bike racks for securing bikes.
  - Parking and charging stations for mobility scooters.
  - A high frequency of buses running down King Edward Street.

#### **Community engagement update**

- 35 A co-design community engagement process was undertaken over 2019 –2020. The original co-design group included Mana whenua, disability advocacy, older people, child and youth, migrant and refugee communities, Pasifika, local businesses, community support, environmental groups and local residents.
- 36 The overall community vision for the SDLCC developed by the original co-design group was:

*To provide a library and community complex for learning, creation, and connection, that acknowledges mana whenua and the South Dunedin Community. And develops the capacity for*

*building inclusivity, respect for diversity, confidence, and hope. So that South Dunedin's cultural, social, environmental, and economic wellbeing can regenerate for the benefit of future generations.*

- 37 The original co-design group developed key features for inclusion in the SDLCC, these included:
- a strong cultural narrative
  - inclusive of diversity
  - universal design principles to ensure accessible spaces
  - IT and digital learning
  - Free WiFi
  - Bookable meeting rooms, a maker space, and a recording studio
  - Outdoor landscaped area, bike stands and accessible/mobility parking
  - Space to support community groups.
- 38 In May 2024, the original co-design group was re-established together with a wider group of South Dunedin organisations. The first engagement hui held was to share how the original co-design process undertaken with the community has shaped the development of the SDLCC. Since then, staff have held several meetings to share updates and gather community views on the use of the upper level. Several meetings are planned for the remainder of the year. Staff are responsive to community needs and will hold additional meetings as needed.
- 39 The SDLCC project team have also worked closely with the South Dunedin Future team and staff from Economic development to align engagement activities in South Dunedin and to ensure ongoing conversations are taking place with key stakeholders.
- 40 Engagement has also taken place across community events such as South Dunedin Community Network Hui, South Dunedin Festival, the Moana Nui Festival, and regular attendance at south Dunedin Community Network meetings.
- 41 In addition, staff have met with many community organisations to share plans and updates and gather feedback that can be incorporated into the SDLCC planning. The community has been very responsive and engaged.
- 42 A review of available community rooms and halls available for hire in and around South Dunedin was undertaken. Both DCC and Citizens Advice Bureau have lists of rooms available, although they are not comprehensive and are now being updated. From this review, staff have been able to clarify what space is available and bookable in South Dunedin and at what cost to the community. This has been taken into consideration in our discussions with the community in relation to community space available within the SDLCC.

### **Library services update**

- 43 Dunedin libraries have always maintained a strong focus on literacy and learning and over time have increasingly embraced their role as crucial social infrastructure for community wellbeing. The development of the SDLCC provides the South Dunedin community with a new building that has embedded within it, key elements for place-making as part of the cultural, social and economic revitalisation of South Dunedin.

44 Library staff are reviewing the kinds of services that will be available at the South Dunedin Library. The modern library building and the on-going community collaboration throughout this project, has required careful consideration of the library services being offered. As a result, key areas of library services have required rethinking including:

- Literacy and collections - developing a foundation collection that includes items specifically for the South Dunedin community. Collections and services that support te reo Māori and languages other than English.
- Learning through technology - assessing the way in which technology is used and offered to the community. Supporting digital literacy within the community. The availability of the recording studio space for music and audio production requires a new service model and expertise.
- Bookable spaces - allowing for community agency, active participation and co-creation of community enhancing activities within the library through a variety of bookable meeting spaces. The development of a 'makers space' for creative opportunities to experience and experiment and the recording studio are new services for the library.
- Programming and services – allowing for people and communities at the centre of service development and strengthening library programming in collaboration with community.
- Access – understanding the opening hours required across the network of community libraries in Dunedin, and particularly the opening hours required across the city and South Dunedin libraries. Focusing on equity leading to the removal of barriers to library access and services that support the disadvantaged and differently abled.
- Staffing – understanding the working environment of South Dunedin library, the collaborative nature already embedded in the development of the SDLCC, and the professional expertise and experience required for the delivery of services.

45 The library senior management team are currently undertaking work to consider the service model that is required for the new South Dunedin Library and the impact of introducing a new library with new services, into the existing library network.

## OPTIONS

46 As this is a report for noting, there are no options.

## NEXT STEPS

41 Regular updates on the SDLCC project will be presented to the Community Services Committee.

## Signatories

Author:	Jeanette Wikaira - General Manager Arts, Culture and Recreation
Authoriser:	Sandy Graham - Chief Executive Officer

## Attachments

	<b>Title</b>	<b>Page</b>
<a href="#">↓A</a>	SDLCC - Floor Plans for Ground Floor and Upper Level	78
<a href="#">↓B</a>	SDLCC - King Edward Street Front Exterior Design	80

**SUMMARY OF CONSIDERATIONS**

***Fit with purpose of Local Government***

This decision enables democratic local decision making and action by, and on behalf of communities. This decision promotes the social well-being, economic well-being and the cultural well-being of communities in the present and for the future.

***Fit with strategic framework***

	Contributes	Detracts	Not applicable
Social Wellbeing Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Economic Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Environment Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Arts and Culture Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
3 Waters Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Future Development Strategy	✓	<input type="checkbox"/>	<input type="checkbox"/>
Integrated Transport Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parks and Recreation Strategy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other strategic projects/policies/plans	✓	<input type="checkbox"/>	<input type="checkbox"/>

The SDLCC demonstrates Council’s commitment to delivering on a range of Council strategies. This includes the Social Well-being Strategy, the Ara Toi Ōtepoti, Arts and Culture Strategy, Dunedin’s Economic Development Strategy and Te Taki Haruru, Council’s Māori Strategic Framework. In addition, the development of the SDLCC supports The Future Development Strategy, the work of the South Dunedin Future programme, and the City’s designation as a UNESCO City of Literature.

***Māori Impact Statement***

Mana whenua have been a key part of engagement on this project for several years and were also central to the initial co-design process in 2019-2020. Aukaha Ltd have been engaged for cultural engagement for the initial concept designs for 278 King Edward Street and for the current site at 138-156 King Edward Street.

***Sustainability***

The development of the SDLCC has implications for the long-term sustainability of the Social, Economic and Cultural wellbeing of the South Dunedin Community.

***LTP/Annual Plan / Financial Strategy /Infrastructure Strategy***

Council approved a total of \$22m for the purchase and fitout of the new SDLCC building.

***Financial considerations***

Council approved a total of \$22m for the purchase and fitout of the new SDLCC building.

***Significance***

This report is considered to be of low significance in terms of the Significance and Engagement Policy.

***Engagement – external***

Extensive external engagement has been undertaken and is ongoing with the South Dunedin community, key stakeholders and mana whenua.

**SUMMARY OF CONSIDERATIONS**

***Engagement - internal***

The SDLCC project team involves Finance, Library Services, Property Services, Transport, Comms and Engagement, South Dunedin Future, Business and Enterprise and Māori Partnerships.

***Risks: Legal / Health and Safety etc.***

Risks are being managed through the terms of the contract between DCC and Positive Property Limited.

***Conflict of Interest***

There are no known conflicts of interest.

***Community Boards***

The South Dunedin Library and Community Complex will be of interest to all Community Boards.









## RESOLUTION TO EXCLUDE THE PUBLIC

That the Community Services Committee:

Pursuant to the provisions of the Local Government Official Information and Meetings Act 1987, exclude the public from the following part of the proceedings of this meeting namely:

General subject of the matter to be considered	Reasons for passing this resolution in relation to each matter	Ground(s) under section 48(1) for the passing of this resolution	Reason for Confidentiality
C1 Confirmation of the Confidential Minutes of Grants Subcommittee - 18 July 2023 - Public Excluded			
C2 Confirmation of the Confidential Minutes of Grants Subcommittee - 19 July 2023 - Public Excluded			
C3 South Dunedin Library and Community Complex Financial Update Report	<p>S7(2)(b)(ii) The withholding of the information is necessary to protect information where the making available of the information would be likely unreasonably to prejudice the commercial position of the person who supplied or who is the subject of the information.</p> <p>S7(2)(h) The withholding of the information is necessary to enable the local authority to carry out, without prejudice or disadvantage, commercial activities.</p>	<p>S48(1)(a) The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.</p>	

This resolution is made in reliance on Section 48(1)(a) of the Local Government Official Information and Meetings Act 1987, and the particular interest or interests protected by Section 6 or Section 7 of that Act, or Section 6 or Section 7 or Section 9 of the Official Information Act 1982, as the case may require, which would be prejudiced by the holding of the whole or the relevant part of the proceedings of the meeting in public are as shown above after each item.