

Council Briefing Agenda

Date: Tuesday, 7 July, 2020

Time: 9:00 am

Location: Council Chamber
Forum North, Rust Avenue
Whangarei

Elected Members: Her Worship the Mayor Sheryl Mai
(Chairperson)

Cr Gavin Benney

Cr Vince Cocurullo

Cr Nicholas Connop

Cr Ken Couper

Cr Tricia Cutforth

Cr Shelley Deeming

Cr Jayne Golightly

Cr Phil Halse

Cr Greg Innes

Cr Greg Martin

Cr Anna Murphy

Cr Carol Peters

Cr Simon Reid

For any queries regarding this meeting please contact
the Whangarei District Council on (09) 430-4200.

1. Apologies

2. Reports

2.1 Theatre Options

1

3. Closure of Meeting

2.1 Future Theatre Options

Meeting: Council Briefing
Date of meeting: 7 July 2020
Reporting officer: Sandra Boardman

1 Purpose

The purpose of this briefing is to provide Elected Members with information for consideration in the context of Long Term Plan 2021 – 2031.

2 Background

The 2018 – 2028 Long Term Plan (LTP) detailed many planned investments aimed at making our District an even better place to live. This included a new theatre in 2021-22, noting that existing venues have limited capacity. “Providing a larger venue will enable larger events to come here providing more things to do and benefits for our culture and economy. We plan to fund this through debt (over and above core debt) and external partnership funding”

Planned LTP capital expenditure includes \$3.883 million in 2020 – 2021 and \$6.6 million in years 2022 – 2024 for a new theatre/ expo/ conference.

Several external parties have expressed an interest in partnering with Council including the Forum North Trust, Hihiaua Cultural Centre Trust and the Northland Development Corporation. Council has previously received briefings from the Hihiaua Cultural Centre Trust on phase two of the Hihiaua Cultural Centre development, which includes a large performance space, and from The Northland development Corporation on the Riverside Hotel and Entertainment Precinct development (Oruku Landing), which includes a conference centre with a large auditorium.

3 Discussion

The briefing will look specifically at options for a new theatre. There will be two presentations:

- David Pugh (Jasmax), Stephen Billing (Exponential Consulting) and Greg Randall (Randall Arts Management) will present the Whangarei Theatre Options Report, which was commissioned by WDC to answer the following brief:

“Develop a high-level business for a new theatre in Whangarei including capacity, design requirements, estimated capital and operating costs; taking into account the size and growth of the district, current facilities, market for performance arts and potential for growing offerings locally.”

The starting point for this work was determining the strategic case for change and evidence based financial case using the New Zealand Treasuries better Business Case methodology and included extensive community consultation.

- Forum North Trust Trustees and advisors will present their concept proposal for an 850 plus flexible proscenium theatre and the results of the Reviving Forum North Survey undertaken with Creative Northland.

These two presentations were developed independently, although the Forum North Trust were one of the stakeholders consulted by Jasmax and associates in the development of the Whangarei Theatre Options Report.

4 Attachments

1. Whangarei Theatre Options Report, June 2020 - Jasmax, Randall Arts Management, Exponential Consulting, Saut Consulting and Charcoal Blue.
2. Forum North Trust 2013 Concept Proposal – Trustees: Calvin Green, Ros Martin, Ian Reeves, Cherry Hermon, Ian Pritchard, Andrea Ross, Kawiti Waetford and Grant Stevens. Creative and technical advisors: Lachie McLean, Hayden Tee and Jess Sayer.

Whangārei Theatre Options Report

June 2020

Rev D

Document Prepared for
Whangārei District Council

JASMAX

RANDALL ARTS MANAGEMENT

EXPONENTIAL CONSULTING

SAUT CONSULTING

CHARCOALBLUE

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Linbury Theatre, Royal Opera House, London
 Charcoalblue in collaboration with Stanton Williams
 Architects

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**Waikato Regional Theatre**

Jasmax and Charcoalblue are currently collaborating on the Waikato Regional Theatre in Hamilton.

1.0 Brief

“Develop a high-level business case for a new theatre in Whangārei including capacity, design requirements, estimated capital and operating costs; taking into account the size and growth of the district, current facilities, market for performance arts and potential for growing offerings locally.”

- Approach and Methodology Summary



Everyman Theatre Adaptive reuse
Charcoalblue (in collaboration with
Hawthorn Tompkins)

2.0 Executive Summary

“Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability”

- Jon Hawkes, Culture as the Fourth Pillar of Sustainability: Culture’s essential role in public planning 2001

The revitalisation of Whangārei’s CBD into a cultural and arts hub, as part of the broader vision by the Whangārei District Council, provides an incredible opportunity. We recognise that this report will be a keystone to urban regeneration and regional development as well as strongly placing Whangārei as the cultural centre of the north.

There is no doubt that Whangārei is poorly served in terms of performing arts infrastructure compared to comparable sized cities and regions. There needs to be an investment in a theatre complex that is aligned with those comparable centres to support both local productions and events as well as New Zealand’s leading arts and entertainment companies.

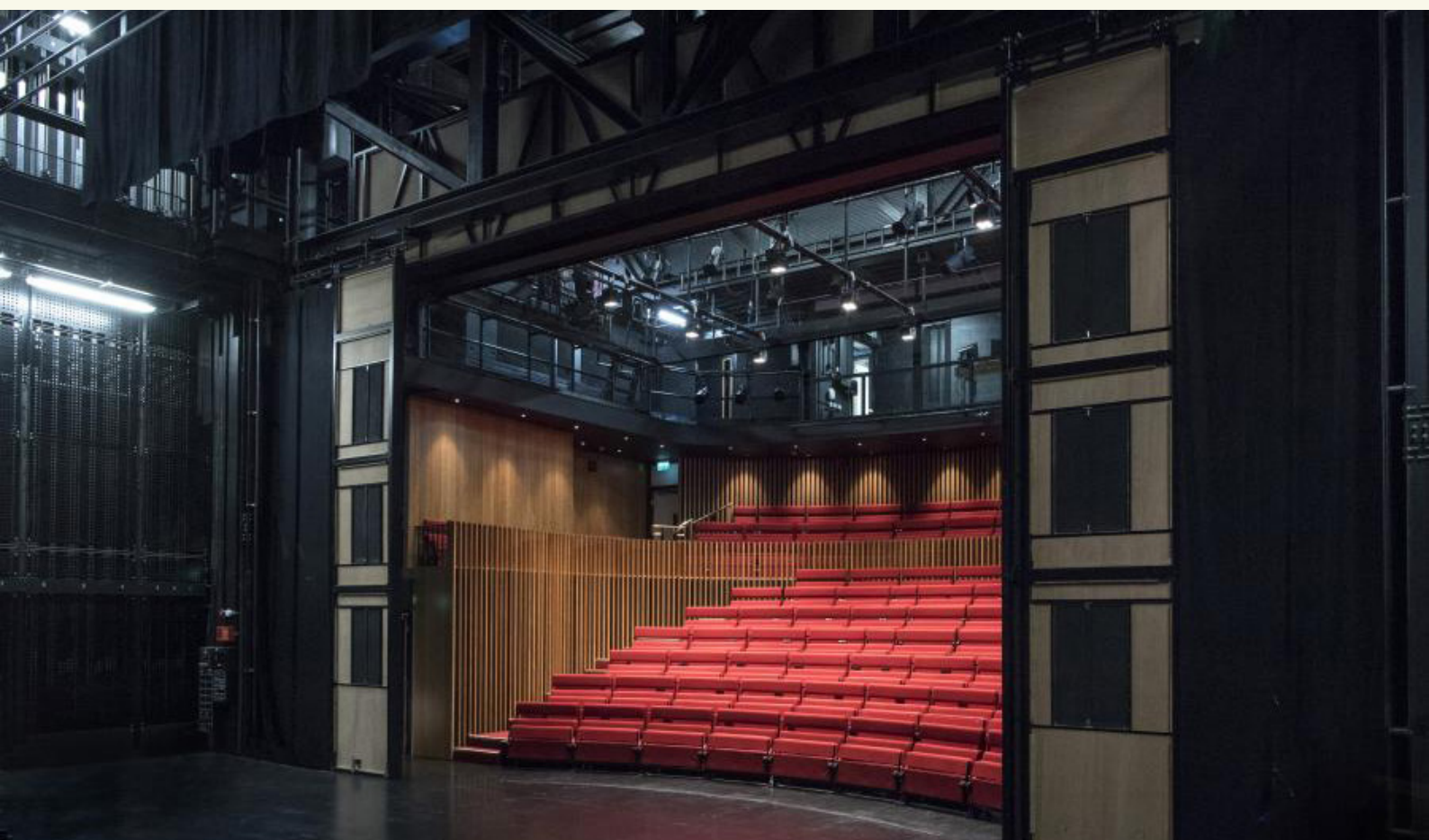
For us, to work with your community has given us valuable insights and helped us understand the market potential, opportunities and the mix of existing and proposed developments. The new and/or redesigned venues should be both multi-purpose as well as multi-user that addresses the need to improve Whangārei’s cultural and social well-being as well as supporting the local economy.

Any investment in arts infrastructure should have a clear cultural case, not simply economic, social or environmental cases. Cultural vitality is an essential component of a liveability. It gives a city:

- An identity, a character if you like – one that you want to live with and in, or at least visit.
- Cause to bring community together, to strengthen them
- A sense of vibrancy with a diverse range cultural events and celebrations across the year that reflects the multicultural character of the community.
- A range of attractive and accessible public places

Facilities and capital investments alone will not address the problems identified, and deliver the desired benefits. There has to be a significant management solution as well as a creative and functional design solution.

Whangārei has a responsibility to its hinterland in providing a forward-facing cityscape to its current and future inhabitants. Understanding the role of theatre, as a focus for Whangārei’s past and exciting future, is essential for Whangārei’s cultural vitality.



London Academy of Music and Dramatic Art
Charcoal Blue (in collaboration with Niall McLaughlin Architects)

3.0 The Strategic Case -The Case for Change

3.1 Organisational Overview

3.1.1 Whangārei and the Region

Whangārei is the northernmost city in New Zealand and the regional capital of Northland Region. The city is located at the mouth of the river Hātea in the Whangārei Harbour. The district population is currently 96,000 with a regional population of 151,000. The district population is growing rapidly and is predicted to reach 100,000 by 2021. The city also has 140,000 visitors a year.

The city centre is made up of three key areas: The Town Basin adjacent to the river Hātea, the CBD and the Civic centre. Each has a unique character that adds to the richness of the city. The Town Basin is located adjacent to the marina and includes restaurants, cafes, specialty shopping as well as arts, cultural and entertainment venues. This area will also be home to the new Hundertwasser Art Centre. Although the CBD is currently struggling, the Whangārei District Council (WDC) is working to make the CBD livelier and safer as part of a plan to upgrade the central city. A new laneway is proposed and will start to improve the link between the Central Business District and the Town Basin. The current civic centre project will provide a hub for the councils democratic process, customer services and administration functions. The current facility is too small and as discussed in this report, could be the location of a larger live performance venue, studios and rehearsal rooms. The Hub would also be part of the laneway connection to the Town Basin.

Whangārei has a long history of arts and culture dating from the first museum in 1890 and the first theatre productions in 1946. The city arts and culture strategy is based around a “A constantly innovative, creative community based on our unique cultural heritage and landscape, that makes Whangārei a vibrant, attractive and thriving district” The arts, culture and heritage sector is seen as being very important to the District; not only for the tangible economic gain but also for the intangible value that comes from having a well-supported artistic community.

Creative Northland’s research indicated that in the year ended March 2017, creative industries in Northland contributed \$92m towards Northland’s total regional GDP of \$7.3b. Of this, 58% is generated in the Whangārei District.

3.1.2 Current Council Strategies and Plans

- **2006 Tapapa Toi - Sector developed strategy**
Council received and endorsed Tapapa Toi and used it to inform the development of its Arts, Culture and Heritage Strategy
- **WDC Arts, Culture and Heritage Strategy 2009-2019**
Goal 3 supported the development of a multi-purpose 800 seat performance space this to be a separate development to the multi-events centre at Northland Event Centre. A recommendation was also made identifying a potential to upgrade the Te Kotahitanga events and function space to meet this objective.
Goal 4 supported the development of heritage and culture “Generator” precinct based on the current Forum North site.
- **2018 Five-year Events Strategy and Action Plan**
This study reported and provide some analysis on venue utilisation and attendance at the Forum North venues. The authors concurred with the findings of the 2013 Shand Shelton Report that broadly recommended that a two-phase approach be taken:
 1. Upgrade Forum North facilities.
 2. Build a new multi-purpose venue with a capacity up to 1200
- **Whangārei District Council Arts, Culture and Heritage Strategy 2019 2029**
Goal 3 of this policy sets an objective to “Support more robust and appropriate infrastructure – both organisations and built spaces – for creation and presentations.

2020/21 is scheduled as the period where funding is to be sought for these new facilities.

3.1.3 Previous Studies

1. In 2002, Whangārei District Council commissioned Ernst & Young to complete a feasibility report relating to the Library and Forum North. Prioritised library upgrades as the first priority and a new, larger proscenium arch theatre as the second priority. It concluded that “the Capitaine Bougainville Theatre in connection with the Te Kotahitanga Expo Hall was inadequate to meet, in particular the performing arts requirements of Whangārei on and into the future”.
2. 2013 Whangārei Cultural and Performance Centre Feasibility Study by Shand Shelton commissioned independently by CHART (Culture, Heritage, Arts Resource Trust), a precursor to the Creative Northland.

In our view the Shand Shelton study offers up a sound analysis of many of the issues involved in building, operating and programming a performing arts centre. Key observations and recommendations included:

- Whangārei is poorly served in terms of performing arts infrastructure compared other similarly sized cities. (The Shand Shelton study looked at a sample of seven comparable regional centres with fully functional theatres – Whanganui, New Plymouth, Napier, Taupo, Tauranga and Hamilton. It calculated that the average percentage of seats per head of population at 2% but for Whangārei this worked out to 0.4%. Since that study major new regional theatres are being developed in Rotorua and Hamilton and Hawkes Bay has recently completed Toitōi, its new arts and events centre featuring a 981 seat theatre.
- Without those facilities the community will continue to miss out on touring arts and entertainment events.
- An active entrepreneurial events and operations management capability should be established.
- The Shand Shelton report also recommended a two-phase approach – upgrade the Capitaine Bougainville first and then build a flexible 750 seat venue capable of fulfilling multiple needs for both performance and non-performance events. This included a fully flat floor mode in the auditorium that could be changed into a more traditional concert hall format. The design concept included a proscenium arch type theatre option as one of the layouts.

- It lacked a flytower and associated flying system and had a shallower stage depth of 9.5 than the Capitaine Bougainville’s already tight (in our view) 10m.

The Concert Hall Approach – Issues to consider

The logic behind specifying what is generally regarded as a concert hall rather than a theatre appears to have been that only one purpose-built venue of this kind exists in New Zealand; the Michael Fowler Centre in Wellington with 2,209 seats and the authors saw some advantage in that for Whangārei. There had also been input from acoustic consultants in terms of making the design highly suitable for acoustic music.

Section 3.2 provides detailed descriptions and examples of the various main type of performance venue design. When it comes to making decisions about key elements of the design concept brief, we recommend that Council takes into consideration the following:

- A concert hall approach is not necessarily more multi-purpose than one that can be operated in a traditional theatre format. A counterweighted stage flying system operating in a fly tower in fact provides greater flexibility and capability and would be a lower cost in terms of both fit out and operations. A motorised system in a concert hall setting can be expected to be more expensive to buy and maintain.
- Most “purpose built” concert halls in today’s world only host around 30% acoustic music events PA, or less. The rest are amplified and the room has to be retuned to suit. There are many examples of traditional theatres programming acoustic music events e.g. opera and ballet. These generally can’t be programmed into concert halls.

We can’t identify any compelling grounds for adopting the concert hall design approach that would provide any significant advantage to Whangārei compared to other approaches. In fact, this is more likely to limit options for management. Unless there was significant offset e.g. a substantially lower build cost, we would not recommend this approach.



Linbury Theatre, Royal Opera House, London
Charcoalblue in collaboration with Stanton Williams Architects

3.2 Definitions - What makes a Theatre, a Theatre?

3.2.1 What is a Theatre?

During the course of the review the definition of the word “theatre” has been questioned and discussed.

The problem is that it is a widely used generic term that describes both facilities and activities. It’s useful to establish some shared understandings, sort through some jargon and demystify the terminology that inevitably accompanies a report that examines the topic “Theatre Options”.

3.2.2 Theatre as a Genre

The term “theatre” in terms of performances types is generally understood to include:

- Drama/plays
- Dance (ballet is a subset of this)
- Physical Theatre/Circus
- Puppetry and Visual Theatre
- Musical Theatre (opera is a subset of this).
- Hybrids of the above produced for live performance.

It is usually not applied to stand-up comedy or music concerts.

3.2.3 Theatre Facilities

The term “theatre” in this context refers to a wide range of building and facilities primarily intended for the presentation of live arts and entertainment as well as presentations such as lectures, speeches and forums.

A. Theatre

A theatre is a subset of the broader term “venue”. The type of live performances that take place in theatres includes drama/plays, musicals, comedy, puppetry, opera, ballet, dance, amplified and acoustic concerts, circus, visual theatre, cross-artform and multimedia. They are often also used for cinema type sessions that have increasingly featured “live” streaming from other theatres.

The relationship between the performer and the audience member is a defining element in terms of what makes a theatre work well. They each need to be able to clearly see and hear each other throughout the performance.

B. Concert and Recital Halls

They can also work like theatres and host with varying degrees of success the above genres as well but are more specifically designed to enhance the experience of hearing live music played acoustically – not amplified. (The reality is that most concert halls around the world actually host far more amplified performances than purely acoustic ones.) Whilst the physical relationship between performers and audience is important in Concert Hall design, they will have a particular focus on the acoustic relationship.

C. Amphitheatres

They are live entertainment and sporting venues that are wholly or partially open to the outdoors and reflect an historic approach to design established by the Romans and usually involved tiered seating around a circular or oval performance/event area.

D. Town Halls, Conference Halls, Exhibition and Events Venues

They all share the fact they have a large flat floor area available that can be used to host sit down banquets/ meals, stand up drinks, social functions such as balls and display booths and installations for trade shows.

They are also often used for many of the type of events that are presented in theatres and concert halls and some may even be designed to incorporate tiered seating options and a raised stage to address the poor sightlines and the less than optimal performer/audience relationship that distinguishes a well-designed theatre.

3.2.4 Multi-functionality

Every one of the broad venue types (and their subsets) described above is multifunctional to some extent. Even purpose designed concert and recital halls not only present a wide range of acoustic and amplified music they are also used for spoken word events, meetings and often have screens available for cinema type use. Some large concert halls such as Melbourne’s Hamer Hall and the Concert Hall at Sydney Opera House have been used to present Broadway style musicals and even contemporary dance. Typically theatres in regional areas are required to present all manner of performance work and other events.

The reality is that some types of venues have a broader range of acceptable functionality than others and there is a significant divide between venues with and without the capability to offer a large flat floor.

Is it possible to design and build a larger venue that can operate both with regular theatre type tiered seating and then become a flat floor function and event space?

The answer is yes, but there are not many examples of this type of venue in Australia or New Zealand, nor elsewhere. It's more common for Centres to incorporate existing flat-floor type venues e.g. town halls into new multi-venue, multi-purpose complexes/campuses. The provision of dedicated venues can also enable those commercially focussed parts of the business e.g. food and beverage and MICE (meetings, incentives, conferences and exhibitions) market development to be operated/outsourced as a discrete unit that complements and supports the Centre's broader social and cultural objectives. It is not unusual for smaller flexible studio theatre type spaces to offer both tiered seating and flat floor options, usually this have capacity of 400 people or less.

If it is a business objective to have not just a multi-purpose but a multi-user facility, then the functional design brief must clearly reflect this. Besides auditorium/room design and acoustic specifications every other aspect of the venue needs to be considered in the context of how it will be operated with various combinations of events, hirers performance genres and of course audiences/visitors. Some of these combinations may in the end be excluded in the context of value management so that the building is not over designed for reasons that could be managed at an operational level. The key differences between the MICE and Performing Arts business models can be summarised in the following table.

3.2.5 Multi-purpose does not necessarily mean multi-user

The most common problem in our experience for facilities with multiple public spaces face is noise transference between rooms/auditoriums. This problem can effectively render the facility single purpose in the context of not being able to do more than one event at a time. The problem can be mitigated operationally through careful scheduling and giving priority to certain types of usage, but the most effective solution is through design and that usually involves higher construction costs at the outset. Trying to solve design problems after opening is often prohibitive cost wise.

Another challenge facing architects, theatre designers and acousticians is being able design and construct multi-purpose venues that can have a variable acoustic ranging from a reverberation times of around one second for speech to closer to two seconds for chamber and orchestral music.

Table 1 - MICE vs Performing Arts Business Models

MICE/Functions	Arts/Culture
<p>Conference type events usually have long lead times of two years or even more for major events. These dates are often far less flexible than arts and entertainment making it difficult to accommodate all parties.</p> <p>MICE business has a focus on nights and inbound casual visitation.</p>	<p>Some major arts events may also have long lead times of 1 to 2 years but are generally 12 months or less. The music industry and local productions operates at 6 to 12 months. Performing Arts Centres need to focus on local audiences and local producer development as well as long-term relationships with major companies/producers.</p> <p>In-bound tourism can be factor but is usually less than 10% of market outside of major, long running musicals.</p>
<p>The single biggest cost and issue for Conference and Events organisers is usually catering.</p>	<p>Catering and food and beverage revenues are second level issues compared to ticket sales and venue hire rentals. That is not to say they aren't important contributors to visitor experience and business sustainability – just less influential.</p>
<p>Conference organisers usually need access to multiple spaces for sessions, break outs, booths, social sessions and plenaries. Set up needs are vastly different to arts and culture hirers. Equipment hire and casual labour supply is a key part of the business model.</p>	<p>Whilst less spaces are needed – usually just the theatre, Back of House (BOH) and Foyers.</p> <p>Technical production demands are specialised.</p> <p>Audience comfort levels and sight line requirements are critical as is the acoustics of a room.</p> <p>Catering in the theatre is usually not required.</p>
<p>Conference Organisers usually are responsible for managing the sales and patron liaison relationships.</p>	<p>The theatre manages ticketing and has a prime role in audience and visitor satisfaction.</p>
<p>Success is often measured by organisers primarily on financial terms.</p>	<p>Success measures are more diverse than just the economic and take into account the cultural and social wellbeing of the local community.</p>
<p>Functions and events organisers need flat floors and flexible spaces and usually tables and chairs</p>	<p>Theatre audiences usually want raked/tiered seating to enable good sightlines. Concert goers may want a combination of both raked seating and relaxed standing room type facilities.</p>

3.2.6 Theatre Examples

Specialised Multi-purpose Venues (Both flat-floor functions and tiered seating theatre style capabilities)



Project Name:

800 Seat Multi-purpose theatre - Eastbank Centre (Shepparton, Victoria)

The Eastbank Centre in Shepparton, Australia (population 75,000) can transform from a traditional tiered 800 seat proscenium arch type theatre into a flat floor venue capable of seating 1,000 people for banquets when two smaller adjoining flat-floor spaces are used. The theatre seating system, whilst functional, is not highly regarded by patrons in terms of access, noise and comfort. Changes to the configuration require approximately 10-20 hours of labour depending on the configurations.

Project Name:

1,119 Seats Bruce Mason Centre, Takapuna, Auckland.

This theatre, opened in 1996, can be transformed into flat floor space hosting up to 450 people banquet style. According to Auckland Live who operate the venue, it has only been used in banquet mode 20 times in the period 2017 to 2020. They cite the key issue to increasing use for banquet functions is the cost of labour to transform the space one from mode to the other and then back again. The local market also offers more competitive alternatives for catered banquet style functions. The seating capacity and associated public spaces are popular with hirers for civic and community events such as awards. Auckland Live estimate that more than 50 % of venue utilisation each year is for live performances with the balance for community and civic purposes.



Project Name:

5,564 Seats Theatre MCEC* Plenary (Melbourne)

At the other end of the scale is the Plenary Theatre at the Melbourne Convention and Exhibition Centre* (MCEC).

This space can hold up to 5,564 people in tiered theatre style or it can be subdivided into three separate theatres. The seating system is also fully automated and is designed to be able to transform from tiered seating to fully flat at the turn of a switch.

That level of automation and functionality obviously comes at a significant cost, both in terms of capital expenditure and maintenance.

3.2.6

Theatre Examples

Common Venue/Theatre Configurations

Type

Proscenium Arch Style with tiered seating – the traditional theatre format.



800 Seat Theatre (Parramatta Riverside)



2,000 Seat Theatre (Kiri Te Kanawa Theatre, Aotea Centre)

Studio Theatres

These are usually smaller, more intimate and highly flexible spaces. Audience capacities normally range from under 100 to 500. 200 to 400 is the most common range.



110-150 seat for Studio Theatre set up for “end on” performance (Q Theatre - Loft, Auckland)



110-150 seat for Studio Theatre set up for “in the round” performance (Q Theatre - Loft, Auckland)

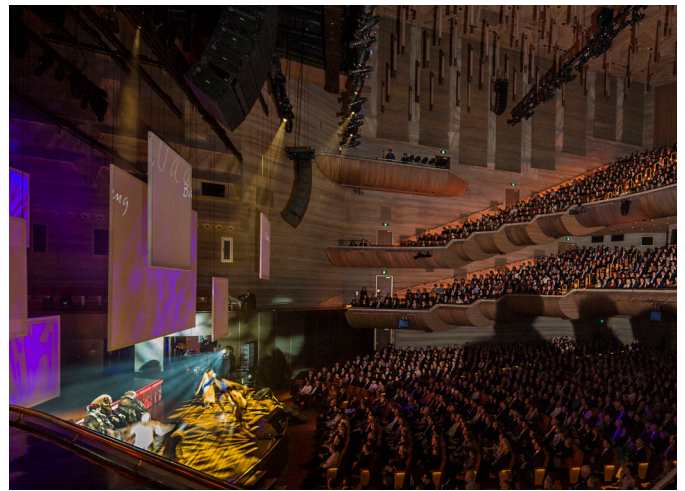
Description	Strengths + Weaknesses
<p>The Stage is framed by a Proscenium, seating is tiered, Back of House (BOH) facilities are designed to accommodate the needs a broad range of presenters and genres. Seating capacities can range from less than 100 ('little theatres') to 3,000 and even up to 5,000 plus. This is the most common configuration for theatres in Western countries. In NZ and Australia, outside of major city CBD's, they are usually owned by local government and have a seating capacity of between approximately 400 to 1,000.</p> <p>They have a fixed stage area that mainly sits within a stage house. The stage house will usually have wings, easy access to BOH and dressing rooms, some sort of overhead rigging and flying system. The flying system may use a hand operated counterweight system, motors or hand winches. There is also usually a Fly Tower that enables scenery and stage masking to be flown in and out as the design requires. A flying system also make changing lighting and sound rigging far more efficient.</p> <p>The Capitaine Bougainville has been designed in this style but only has very limited flying facilities.</p>	<p>This is a common design because it does many things well.</p> <ul style="list-style-type: none"> – It can accommodate a wide range of performance genres and events. – Audiences have good sightlines due to tiered seating and proximity to artists. <p>Its major weaknesses are:</p> <ul style="list-style-type: none"> – Can only accommodate events requiring a flat floor on the stage, in separate ancillary rooms or in the foyers. – Its acoustics may not be ideal from acoustic music and require temporary acoustic treatments such as a sound shell and changeable wall surfaces. (The Dame Kiri Te Kanawa Theatre in Auckland uses a sophisticated electro-acoustic system.)
<p>Studio type theatre, sometimes referred to as Black Box theatres are commonly a performing arts centre's second major space. They have moveable tiered seating that can be adjusted to suit the needs of different performances. They have an overhead rigging system that is usually accessed via catwalks to allow lighting, sound, screens and scenery to be hung and adjusted. They usually don't have orchestra pits or the ability to fly scenery during a performance.</p> <p>Typical configurations include:</p> <ul style="list-style-type: none"> – <u>End on</u>; a more traditional stage area is realised by the use of masking drapes. – <u>In the round</u>; performers work with an audience around them. – <u>Thrust</u>; a raised temporary stage is extended into the audience area. – <u>Procession</u>; Audience on two sides. – <u>Flat floor</u>; All seating moved into its stored position. The studio theatre can be used for workshops, rehearsals, functions and events including with Food and Beverage service. Some live performances are also designed to have the audience directly involved in the action and moving around. <p>Studio style theatres are sometimes referred to as "experimental" spaces and/or provided for local artists. That's not necessarily the case as there is a significant level of fully realised professional work that is designed for studio theatre. This is especially so in terms of the type or productions that are supported by Creative NZ and that are touring to regional centres.</p>	<p>This is also a common design approach for small to medium size audiences of up to 500 or even more if a mixture of seated and standing is used for events like contemporary music concerts. Within those capacity targets it can meet wide range of live performance and other event type needs.</p> <p>Its particular strengths are:</p> <ul style="list-style-type: none"> – They can be utilised by a wide range of presenters for different types of events. – Cheaper to hire than a larger theatre. – Good lines of supply in terms of professional touring theatre productions being supported by Creative NZ. – Normally cheaper to build and maintain. <p>Weaknesses can include:</p> <ul style="list-style-type: none"> – Less than optimal seating comfort than fixed seats. – Labour costs associated with reconfiguring and rigging the venue. – Not suitable for performances requiring flown scenery and backdrops. – No suitable for larger scale performances, especially those requiring an orchestra. – The specified range of flexibility is rarely used, and the theatre is used in an end-on with tiered seating setup for 90% plus of the year.

Type



Concert and Recital Halls

These venues are primarily designed to meet the needs of musicians playing acoustically but in fact meet the service needs of a much wider group of users. Sizes range from 400 or even less (often referred to as “chambers”) and up to 3,000. Concert Halls are more likely to be in the range 1500 plus and Recital Halls less than 1500. Aside from scale there are no functional differences.



2500 seat Hamer Hall being used for different events: Full orchestra with sound shell in place, On-stage banquet or Performance

Description	Strengths + Weaknesses
<p>This style of venue will have fixed stage (also called a platform) and fixed tiered seating. The stage/platform is designed to work with the rest of the auditorium acoustically. The stage/platform design must also enable orchestral players to hear their own instruments as well as other players. (Amplified musicians will use foldback speakers and/or in ear monitoring to hear themselves and the other instruments they need to hear is mixed in to individual sound feeds.)</p> <p>There is no flytower available, but concert halls are being equipped with sophisticated motorised flying systems that can be hidden (masked) by sound reflectors when required.</p> <p>They should be able to be “tuned” to meet the different acoustic needs of music as well as spoken word.</p>	<p>With less and less touring productions using flown scenery and backdrops Concert Halls, that can be configured to work in a similar fashion to traditional proscenium arch theatres, are being used for an increasing ranges of genres including dance and musical theatre. With a well-designed flying system, stage areas that can be masked off to become wings and good loading access Concert Halls can meet many needs.</p> <p>The major weakness in terms of theatre is the lack of a dedicated stage-house and fly tower.</p> <p>Their use for flat floor type events is similar to proscenium theatre.</p>



3.3 Investment Objectives

3.3.1 What is the Council Trying to Achieve? Outcomes of the Investment Mapping Workshop

In 2018 Council commissioned a new 5-year events strategy and action plan to help it to shape its investment strategies in terms of both venues and market development. This study needs to be seen in the context of that wider study and potential investments in both facilities and future operations.

One of our goals is to ensure that the future case study for investment aligns with the requirements of the New Zealand Treasury's "Better Business Case" standard. To that end we facilitated two Investment Logic Mapping (ILM) workshops with Council management team members.

Investment Logic Mapping (ILM) was developed to improve the rigour involved in understanding the need for, and value of proposed programs and projects. It was a response to an analysis of why a number of high-profile projects had failed in the past. Reviews of these determined that often the rationale for investment and the means by which the investment would be evaluated were unclear, as was senior executive ownership of the outcomes from the investment. The ILM process usually occurs over 1-4 workshops depending on the requirements of each given investment. For most investments, 3 workshops will generally be considered optimal. The outputs from these workshops include the following (assuming 3 workshops):

- Workshops 1: Investment Logic Map (ILM)
- Workshop 2: Benefit Map and Benefit Management Plan
- Workshops 3: Strategic Options Analysis and Investment Concept Brief

In this instance only the first two workshops were completed with the third recommended for completion once Council has had the opportunity to consider and develop the strategic options open to it. The ILM and Benefits Map should be seen as works in progress requiring further definition as the preferred option is developed.

A. Workshop 1 - The Problem Definition Workshop (produces the Intensive Logic Map - ILM)

Many potentially valuable investments are unsuccessful because:

- The core need for the investment was never really understood; or
- The people who were crucial to driving its success were not properly engaged.
- What were the questions that were answered?
- What is the problem that is driving us to consider a new investment (both the cause and effect)?
- Is there evidence to confirm both the cause and effect of the problem?
- What benefits can the organisation expect in successfully responding to the problem?

B. Workshop 2 - The Benefit Definition Workshop (produces the Benefits Map)

In the past, benefit management plans were developed (if at all) after the solution was known. The development of the plan was an exercise in 'how can we make the case that this is a good idea?'

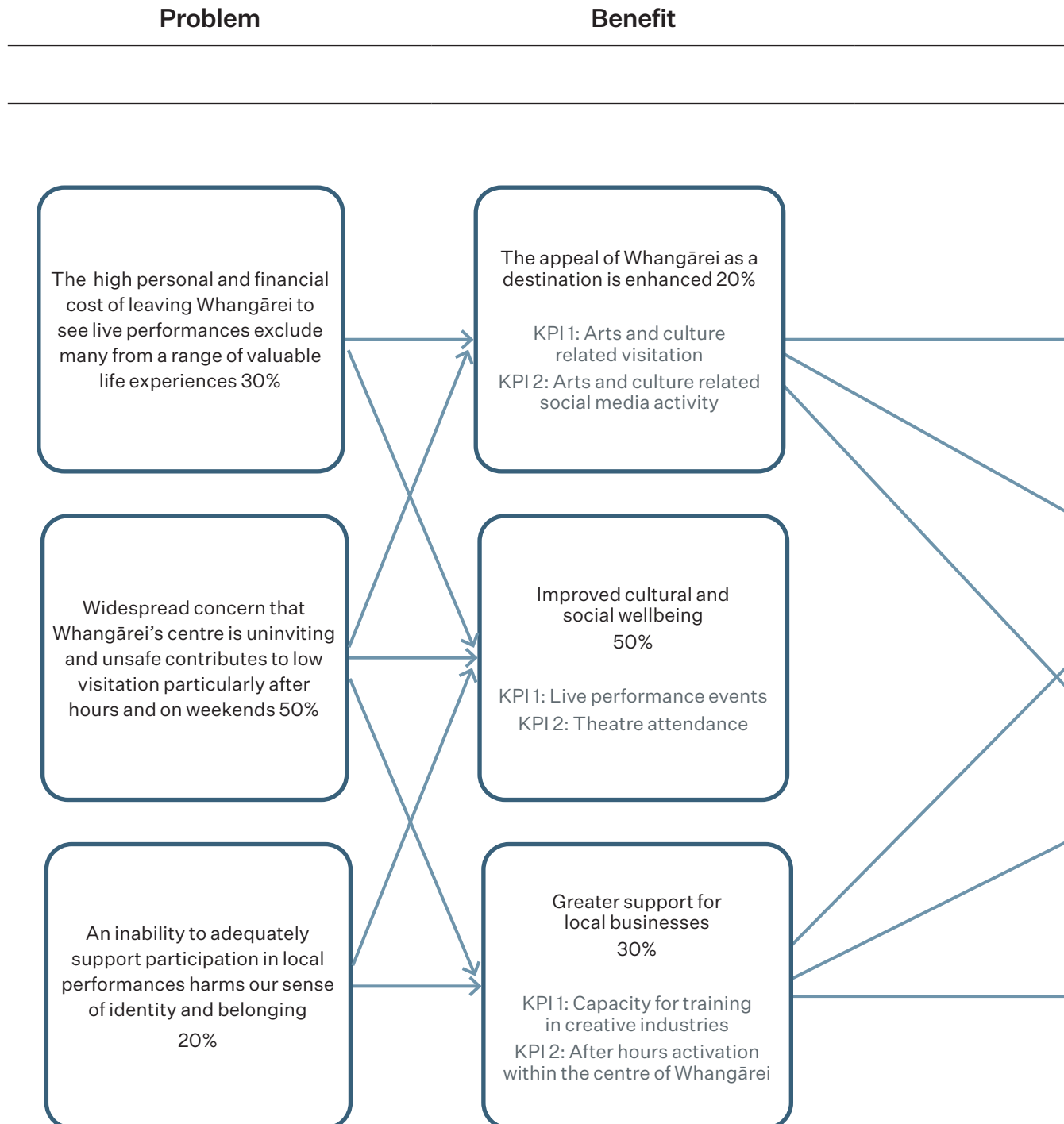
To successfully respond to the problem, it is first necessary to define what 'success' will mean. Without a clear understanding of the outcome sought how can a response be selected, or different options be compared? This workshop establishes the basis for success of the investment in the form of the first draft of a benefit management plan, which will be amended as the investment is shaped.

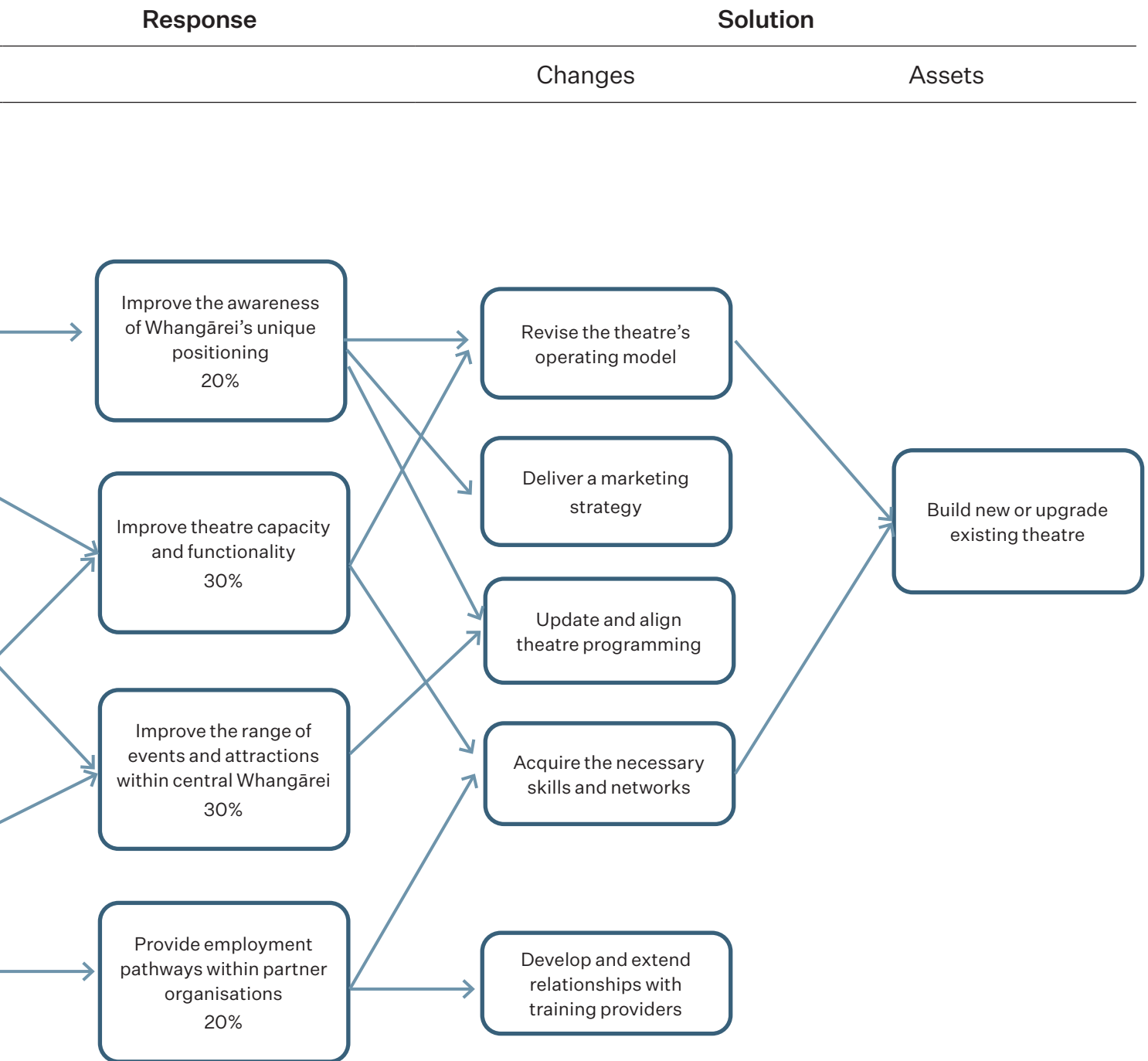
What questions are to be answered?

- What evidence will be needed to demonstrate that the identified problems have been properly addressed?
- What are the key performance indicators (KPIs)?
- Against the KPIs, what measures will be used?
- What is the current baseline, target values and timelines for these measures?
- Who will be responsible for delivering the benefits?

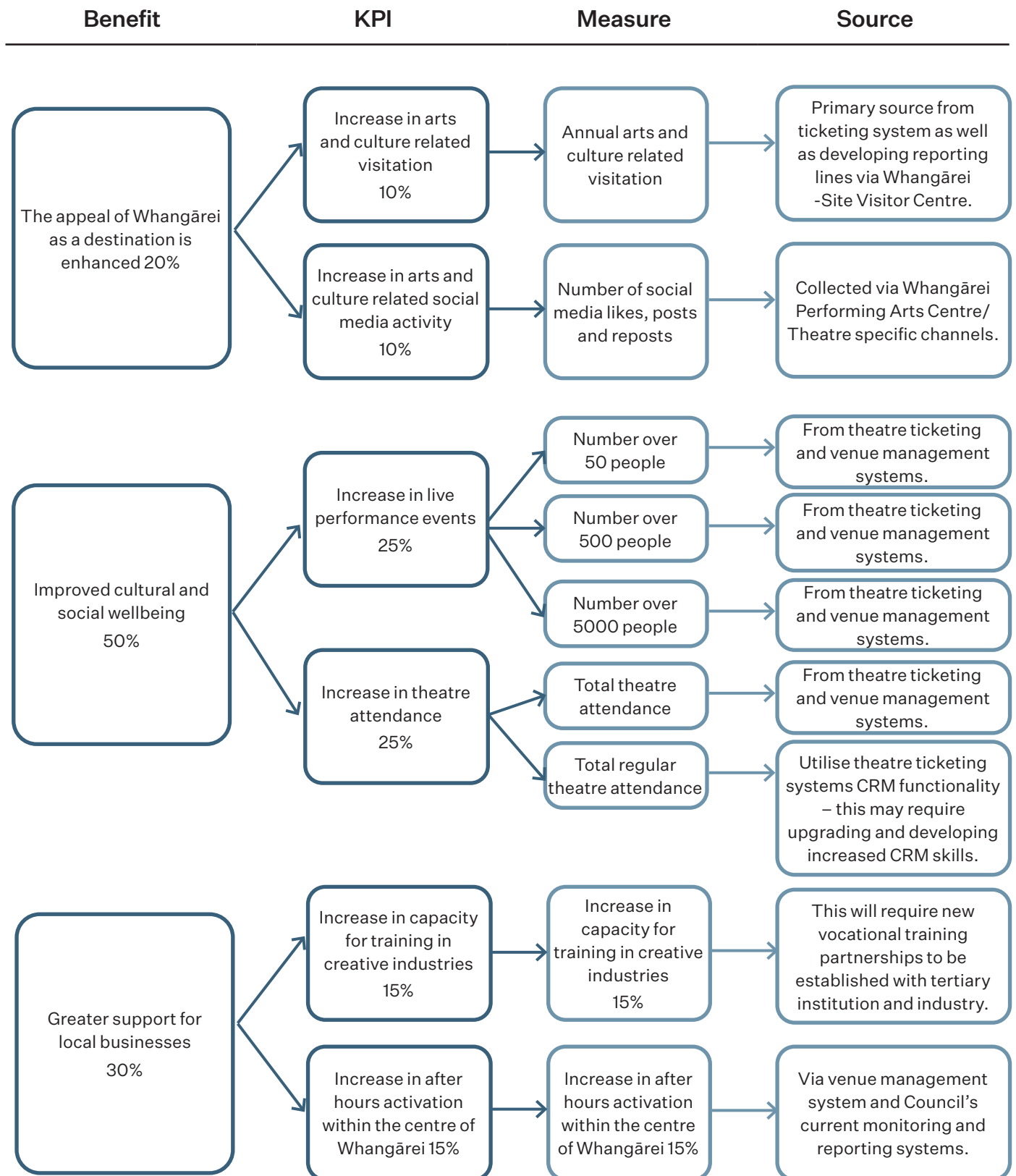
A

Workshop 1 - Investment Logic Map





B Workshop 2 - Benefits Map



Summary

The conclusions developed through the workshops provide a valuable framework with which to consider the competing options. The percentage figures represent the agreed weightings given to each item.

Key Problems Identified (In ILM Workshop)	Key Benefits Sought
The high personal and financial cost of leaving Whangārei to see live performances exclude many from a range of valuable life experiences 30%	The appeal of Whangārei as a destination is enhanced 20%
Widespread concern that Whangārei's centre is uninviting and unsafe contributes to low visitation particularly after hours and on weekends 50%	Improved cultural and social wellbeing 50%
An inability to adequately support participation in local performances harms our sense of identity and belonging 20%	Greater support for local businesses 30%



Bristol Old Vic Theatre Redevelopment
Charcoal Blue (in collaboration with Haworth Tompkins Architects)

3.3.2 Introduction - Community Consultation, SWOT and PESTLE Analysis

Whangārei District Council identified 19 community stakeholder groups with interests in the theatre business case who would be consulted with. Two consultants met with each group for (on average) one hour. The purpose of the meeting was to hear their views on the current theatre facilities and their current and future needs.

The consultants met jointly with the first three community stakeholder groups to calibrate the process and ensure consistency in approach across the interviews. Each meeting opened with the consultant introducing the purpose of the meeting and noting that the community stakeholder group's views would be collated into a report to Council. The consultant took notes throughout the meeting and read these to the group at the end to confirm notes were correct.

Once community stakeholder group meetings completed, the information gained was analysed using a SWOT framework to identify the strengths, weaknesses, opportunities and threats from a holistic viewpoint. This created a picture of the potential impacts of a new theatre in Whangārei district. The SWOT is shown in the table following.

Further analysis was done then done in the form of a PESTLE. This allowed the consultants to categorise, identify and assess the community stakeholder group findings as outlined by the PESTLE framework (Political, Economic, Social, Technological, Legal and Environment). The PESTLE enabled the identification of the external context in which a new theatre project would be operating. These are shown in the PESTLE table following.

Summary of findings:

The majority of the community stakeholder groups felt that the city's current theatre, the Capitaine Bougainville theatre no longer fits the city/district's current and future theatre and community needs. They did acknowledge that it has been a good centre of performing arts since it was built in the late 1970s – it has 'served its purpose'.

There is general agreement among the community groups that a larger theatre of 500 – 1000 seats is now needed in the district to ensure the continuing development of the performing arts in Northland. At the same time, concern was expressed about the risk of having a theatre with capacity too big to fill, and performers playing to half empty houses. There is strong support for a theatre that is suitable for live performance theatre – tiered seating, proscenium arch, fly tower and performance-oriented backstage facilities.

There is also support for larger, better conference and function facilities including meeting spaces for community groups. Flexibility was a key theme to maximise the type of events that could be accommodated. Universal design principles were supported by Council's community advisory groups.

Community stakeholder groups acknowledged the consultation process, recognising that there are divergent views across the city/district. They strongly supported further involvement in consultation throughout any eventual design and build process as critical to ensuring that all parties have a voice in the development of the solution.

A

Summary of Community Group

The table below summarises the feedback received from the community consultation interviews.

Community Group/ Representative	Organisation Type/ Facilities	Theatre Preference	Preferred size of theatre
Te Huinga Cultural Centre(Janelle Beazley)	Event Organiser Advisory group to Council on Māori issues. No facilities	Theatre needs to have: – Bigger stage (kapa haka) – Parking – Bus drop offs/pick ups – Space for food stalls – Toilet facilities.	Te Matatini national kapa haka competition= 5000 Regional kapa haka = 1000+
Whangārei Theatre Company (Ian Page)	Not for profit Event Organiser Amateur dramatic society with 160 and 100 seat theatres in Town Basin running 3-4 shows per year.	Posed the question whether a theatre be designed to enable variable size and multipurpose: – Fly tower – Intimate environment – Stage able to take weight – Good sound projection e.g. bowl – Space for pre-dinner theatre	‘A tricky question’ Likes to sell 10 performances (currently do based on current size; do not want to double the theatre size and halve the number of performances).
WDC Venues and Events Manager (Carina De Graaf)	Council Representative of WDC	A theatre that will add to Whangārei’s offerings, allowing us to stage the broadest possible spectrum of events at all types sport and cultural events from small to large scale	Needs to be bigger because we turn people away due to capacity e.g. Auckland University.
WDC Strategy Manager (Tony Horton)	Council Event Attendee Representative of WDC	A dedicated theatre space so that it achieves what a theatre is supposed to achieve.	Needs to be bigger to attract bigger audiences (which would in turn have commercial outcomes for the city/region).
Whangārei Boys’ High School (Karen Gilbert- Smith)	Not for profit Building 1300 seat flat floor school auditorium	No theatre preference expressed	School auditorium will have fit out TBA. No theatre preference expressed
Youth Advisory Group (Eila-Rose Jones)	Not for profit Event Attendee	Flexible so all arts can access it.	No view expressed

Performances in New Theatre	Resource to Operate it	How It Would Meet Community Needs
1 every 10 years (Te Matatini) 10-12 regional competitions each year	Need the right infrastructure to cope with size and scale – Hihiaua Cultural Centre is not expected to be big enough for Te Matatini	Te Matatini and Kapa haka significantly boost the local community economically (large family participation and audiences) Connects to and enriches diverse community and culture
One production every second year in Capitaine Bougainville. 3 or 4 shows per year in their own 160 / 100 tiered seating theatres)	Engagement rules (governance) of new venue should be confirmed – e.g. How far out are you allowed to book, sliding scale of hire charges User friendly ticketing agent.	Bringing a social opportunity to the community and also a learning opportunity for people who want to get involved.
NA	We need to improve governance rules for utilization.	There is tension between commercialism and community and what ‘community’ is e.g. An All Blacks game to Whangārei brings money to the community. A theatre (and other venues) delivers a diverse tapestry of events – creating a sense of place and pride
NA	Work would need to be done on the ownership and ongoing management of the theatre and governance.	Making arts more visible and accessible to everyone in Whangārei / Northland by bringing accessible and affordable content which would debunk the ‘elitist’ perception, reinforcing that Whangārei is Northland’s biggest city. This has knock-ons for the city.
NA	Predominantly for school and wider school community but will be actively offered to community groups at a discounted rate.	Provides for wider school usage across Northland. Provides a venue for community groups
NA	NA	Provide a venue for youth focussed events and infrastructure. A place for young people to go and do something constructive.

Community Group/ Representative	Organisation Type/ Facilities	Theatre Preference	Preferred size of theatre
Youth Music Group (Jennifer Wordsworth Felicity Christian, Roger McClean)	Not for profit Event Organiser	Theatre that is flexible to different needs (symphony, ballet, theatre, NZSO). Needs to have: <ul style="list-style-type: none"> – Fly tower – Good dressing rooms – Accessible assets (e.g. piano) – Acoustic support e.g. reflective panels, proscenium arch. 	Bigger so we can attract good international content. This will attract bigger audiences – Wellsford to Cape Reinga.
Positive Aging (Jenny Wilson)	Not for profit Event Attendee	A theatre that considers comfort so enabling a good experience **	‘Bigger’ so Whangārei can attract good content.
Northland Chamber of Commerce – Steve Smith	Not for profit Event Attendee	Multi-purpose – so self-sustaining and not a burden for the community.	A larger theatre so that it can attract rich content but not so big that it has half empty performances
	Event Marketer	Needs to have an independent brand (outside of WDC).	
GM WDC Community - Sandra Broadman	Council Representative of WDC	Wants theatre to complement the range of venues and content available in Whangārei	NA
Disability Advisory Group - Sue Baker	Not for profit Event Attendee	Theatre needs to have access for mobility, hearing and sight for all ages and levels of ability **	NA
Northland Development Corporation (Ben Tomason)	Commercial consortium proposing multi-purpose auditorium as part of conference centre	Preferred no additional theatre - questioned whether Whangārei can sustain an events / conference facility and a dedicated theatre).	<ul style="list-style-type: none"> – 750 in theatre – 1000 standing – 650 banquet/ conference mode – Mezzanine = 200 in banquet/ conference mode
ONEONESIX (Matt Keene)	Not for Profit Event Organiser Operates 120 seat flat floor community theatre	Configurable spaces Rehearsal spaces	500 seats
WDC District Development Manager (Tony Collins)	Council WDC representative and attendee	Believed understood that multi-functional is better. Flexible and functional space. Needs to be able to hold big expos	As large as possible given the population growth (and projected figures).

Performances in New Theatre	Resource to Operate it	How It Would Meet Community Needs
One (end of year concert)	<p>Management who make things easy (not property managers).</p> <p>Technical expertise in theatre.</p> <p>Ongoing maintenance plan required.</p>	An investment in the community; an investment in local business.
NA	NA	Connection for aged people who struggle with loneliness. A theatre gives them social purpose, mental stimulation.
NA	Marketing it as Northland's theatre/ resource (not just Whangārei).	<p>It's about building community wealth to ensure a sustained growth.</p> <p>Offering all demographics the opportunity to attend the theatre.</p>
NA	Wants to ensure we have the right aspirations and the right infrastructure	<p>Performing arts precinct would complement Town Basin visual arts and help re-vitalise the CBD.</p> <p>Increase range of experiences on offer creating social and economic benefits of increased activity</p>
NA	NA	Provide access for people of all ages and abilities – this contributes to the wellbeing of us all
<ul style="list-style-type: none"> – 201 events year 1, 349 year 5, – 48 events per year in year 1, 80 year 5 – 30 conferences year 1, 56 year 5 – Note: figures are as reported by HTL 	Resource to sustain the commercial viability.	Commercially viable proposition that contributes positively to the local economy.
Commitment to original devised theatre means unlikely to stage productions at Capitaine Bougainville or any proscenium theatre	<p>Commitment to programming and audience development comes before the building so it needs the right Leadership</p> <p>Sliding scale rentals for community usage</p>	<p>Build talent, capacity and audiences</p> <p>Build precinct for shared non-sport experiences</p> <p>Social benefits of theatre and performing arts</p>
NA	Need to have good governance rules - who pays for it now? Who is going to pay for operational costs?	About what makes Whangārei attractive. E.g. business set up – the proposition and the people associated with it.

Community Group/ Representative	Organisation Type/ Facilities	Theatre Preference	Preferred size of theatre
Hihiaua Cultural Centre Trust (Janet Hetaraka)	Not for profit venue and event organiser Proposed flat floor for 800 people; 550 people banquet style plus 8000 outdoors	Middle ground between Capitaine Bougainville and 1000 seat 'white elephant'	500 seats
Forum North Trust	Not for profit Fundraising for new theatre Desire to be operators of new theatre	Theatre with: – fly tower – stage space to accommodate ballet, opera – restaurant facilities – Carparking. A boutique theatre jointly managed alongside.	750/800 seats
Opera North (Don Saunders)	Not for profit Event Organiser	Theatre that has good: – Backstage facilities – Acoustics, lighting and sound – Access – Comfortable for patrons – Stage size – Space to celebrate after show.	600 - 1000+
The Sound Cave: Kyle Telfer	Contractor Participant	Fit for purpose, good quality venue (rather than general purpose)	NA
Creative Northland: Hinurewa te Hau	Public Service GM	Theatre that has good: – Backstage facilities – Acoustics, lighting and sound – Good front of house facilities – Updated rooms – Stage functionality including fly tower, proscenium arch – Café/bar and shop – Cloakroom – Flexible	750 seats

**** Note 1 - Access Criteria - Universal Design is requested**

- Accessibility elevator, wide passage ways, ease of access, large enough to be accessed by mobility scooters (some of which can be quite large) and St John with a stretcher if needed
- Ability for people in wheelchairs to sit with good sight lines, with those they came with, rather than being in a separate area.
- Lighting up the stairs into the seats areas so that it is easy to see where to go to get to your place
- Handrails
- Non-slip surfaces where applicable
- Carpets that are not so plush that they make it hard to push a wheelchair
- Stairs that are not steep – these can be frightening for those with reduced mobility
- Comfortable seating – with lumbar support
- Loop systems for people with hearing aids

Performances in New Theatre	Resource to Operate it	How It Would Meet Community Needs
Would not hold events at theatre	No view expressed	Resurgence of Māori and Pasifika theatre in Whangārei Add to the cultural diversity of Whangārei where all cultures are celebrated Vibrant community
Shand Shelton has 2011/2012 utilisation data. Trust argues that audience penetration in Whangārei is low compared to other regions	Utilise a community trust (i.e. Forum North Trust) Connect programming to Kerikeri's. A sliding scale of fees for community groups Rejuvenate volunteers	A vibrant arts / business incubator that has a theatre and other smaller, accessible, flexible spaces for community groups to use. An accessible place that connects youth to the region in the arts (as it does in sports) – connections are important for the wellbeing of young people.
2 performances per year (preference is garden setting). Note: Potential to engage with orchestra in the future.	Flexible resourcing to meet needs when required (e.g. raining).	Provide good quality, accessible opera to local community.
N	Difficult to source technicians	NA
NA	15 people to operate (including front of house, office people, hospitality, technical and programming). Governance structure also needs to be confirmed.	Theatre would foster artistic and performing arts in the community. Need a theatre that is inclusive to create a good theatre experience. There are three things: <ul style="list-style-type: none"> – Aesthetics – Intrinsic value of the building – Fiscal value of the building: not just the money but the creative programming that will enable the benefits to flow.

- Provision for NZ Sign Language interpretation
- Accessible toilet facilities
- People in wheel chairs need to be front on to the stage as it can be difficult for them to turn their heads on an angle to see the stage
- Mobility parking close to the venue
- Guide marks on floor to allow sight-impaired people to find their way
- Ability to cater for guide and mobility dogs
- Enough space between aisles for a wheelchair

B Industry Response

For this review we have been able to draw on the team's considerable body of knowledge and experience in terms of the programming, production and touring of the performing arts in New Zealand and internationally in both regional and metropolitan settings. We also spoke to a sample of key New Zealand arts and entertainment leaders involved in producing, presenting and touring performing arts as well as operating theatres.

“We are committed to Northland, but we need a decent venue.”

- Greg Innes, General Manager, New Zealand Dance Company.

This was the common theme put to us from arts industry leaders who would like to work in active partnerships with a properly resourced and empowered local management team. To do this producers and promoters (also called generically presenters) need access to fit for purpose venues to present their works that are of a comparable standard to other regional and suburban theatres.

Access to touring performances of all kinds and genres depend on reliable and efficient touring circuits. These are made up of venues that, whilst they may generally don't share identical capabilities and capacities, are broadly similar in this regards and are geographically proximate to one another (less than a day's drive).

Productive relationships between touring presenters and venue management are built on trust and confidence. Trust in the sense that each partner is reliable beyond what may be codified in a hire agreement or co-presentation contract.

Confident in the sense that the works presented by the producer will be of appropriate quality and that the venue knows its market and can deliver audiences. Other venues in the circuit also rely on one another to stick to their word in terms of commitments to tours. This is because a venue withdrawing from a tour can put the rest of the tour in jeopardy. These are relationships that are not simply based on formal agreements and that need to be resilient enough to weather the inevitable challenges that the live performance industry can throw up.

The industry responses aligned in part with the findings of the 2013 Shand Shelton study. Most supported an auditorium capacity of between 500 to 1,000 seats and preferably at the higher end of that range. This would enable the Whangārei and surrounding regional communities to have more access to a broader range of touring shows.

The broader regional context

There was a broad recognition that Whangārei was “poised to take-off” (or words to that effect) in an economic sense and that in terms of theatre meant taking its place alongside Tauranga and Hamilton (with its new theatre due to come online in the near future) and, of course, Auckland. Slightly further afield the theatres, and more importantly, theatre managements in New Plymouth and Hawkes Bay were also cited as positive agents of change in terms of how performing arts touring and programming in New Zealand is going through profound change.

We also noted that Whangārei provided a vital link in terms of touring for smaller work to the Turner Centre in Kerikeri with its 408-seat theatre and 970-person capacity events centre. We can also add into this dynamic new mix of theatre venues in the North Island Rotorua's Sir Howard Morrison Performing Arts Centre due for completion in mid-2021.

Auckland Live

Auckland Live, New Zealand's largest performing arts centre is also in the process of designing its new Aotea Studios complex. Estimated to cost \$150 million, this development will house 3 large performance and workshop spaces, one dedicated for acoustic music and the Auckland Philharmonic Orchestra and the others suitable for a broad range of genres. There are also several other medium and smaller spaces for performance and development activities. The leadership team at Auckland Live expressed significant interest in the development of new performance facilities in Whangārei and related infrastructure in terms of establishing content, professional development and education related partnerships.

The Baycourt – Tauranga

James Wilson, Director of the 580 seat Baycourt Theatre in Tauranga echoed Auckland Live's positive assessment of the of the live performance market over the last three years. That is, that like its more formally researched and documented counterparts in Australia , attendance and demand were growing, certainly not diminishing.

Mr. Wilson reported an annual venue utilisation rate of over 85% and that they were already fielding bookings and programming offers out to 2023. Of the 580-seat capacity at the Baycourt it was in his opinion too small and something in the region of 1,000 would be preferable. The Baycourt has a full-time staff of 9 FTE's plus a further 30 regular casuals. Its annual turnover is \$3 million, and this includes Council support of \$1.9 million PA.

Theatre style or Concert Hall?

Unlike the conclusions of 2013 study there was no preference for a concert hall type venue expressed. The dominant preference was for a traditional proscenium arch theatre with a fly tower and counterweight flying system. In the context of the most obvious and high-profile acoustic music organisation, the NZSO, there is no barrier to them to perform in theatres and their touring schedule supports that. It is also possible to design and rig an overhead acoustic sound shell that is stored in the flytower.

There was also support for a smaller studio style of theatre with a flexible capacity for approximately 250-300 seated that could be configured for a wide variety of performances functions, workshops and classes. That style of theatre is more suited to the work supported by Creative New Zealand via the Tourmakers initiative. This program is managed by PANNZ (Performing Arts Network NZ) . The CEO of PANNZ, Louise Gallagher, was very supportive of the development of both improved theatre facilities and programming capability. She also noted that Whangārei's inclusion in a greater number of tours would strengthen the national touring network and enable greater touring to take place in Northland.

Auckland Theatre Company

Jonathan Bielski, Managing Director of Auckland Theatre Company (ATC), was enthusiastic in his support for a new approach to programming in more fit for purpose facilities in Whangārei. ATC would be a natural partner for Whangārei in terms of high-quality theatre productions with broad audience appeal. ATC itself has only recently commissioned a new 600 seat theatre (the ASB Waterfront) in Auckland so notionally productions could come straight off that stage and come to Whangārei for minimal or no remount costs provided similar style facilities were available. The Court Theatre in Christchurch is also another potential source of high-quality touring theatre that would suit a 500 plus capacity theatre and compliment smaller works presented in 116 and ideally a new Studio theatre as described above.

The Royal New Zealand Ballet (RNZB)

Based on the limited touring that it can undertake to Whangārei now, Lester McGrath, Managing Director of the RNZB, believes there is a strong market demand for high quality, New Zealand created and produced, ballet and, more broadly, dance of all kinds, in the region. He named the TSB in New Plymouth, the Hawkes Bay Opera House (Toitoti) and the ASB Waterfront Theatre as excellent examples of venues and associated managements. Tauranga's Baycourt was just viable for some elements of the RNZB's main programming but size and capacity was a limiting factor. A properly equipped flytower is an essential requirement for the RNZB in terms of its major repertoire.

Mr. McGrath was not a fan of the "hall for hire" model for venues. Managements need to work with presenters in a far deeper relationship than that in order to engage audiences. He believed that above all management had to focus on how to provide positive experiences, end to end, for the public. In terms of the future he emphasised the need to consider new technology in new designs, especially in light of the COVID-19 experience. He believes that one legacy of that experience will be a greater emphasis on the development of locally relevant works and closer cooperation across the Tasman with Australia.

New Zealand Dance Company (NZDC)

Greg Innes brought a broader perspective to our discussion by way of his experiences both at The Edge and as a consultant working in this field and in Whangārei in particular.

In terms of the NZDC he was clear that part of the company's funded was tied to working in Northland. He was firm in his belief that a new theatre in Whangārei should have a maximum seating capacity of at least 1,000 that could be changed into a more intimate mode of 500-600 seats. He was also firmly of the opinion that it needed full flying facilities including a fly tower. He pointed the new theatre development in Hamilton as a very good model.

With his background as a former CEO of a significant performing arts and conventions business (The Edge Auckland) he was also supportive of a business model that encompassed both streams. He noted that this approach demanded a well-designed suite of facilities and a management structure capable of servicing the differing needs as well as clear leadership that achieves the desired balance of outcomes.

Orchestras and Opera

New Zealand is fortunate to have a national orchestra with a charter to tour widely on a regular basis. Orchestras (and opera companies for that matter) due to their size are expensive to tour and need to recoup at least some of these costs from the box office. Larger capacity venues are preferred but, given their national charter, the NZSO have to play in venues as small as Kerikeri's 408 seat theatre. It is therefore a reasonable objective that a new theatre must be able to accommodate regular tours by the NZSO and perhaps the Auckland Philharmonic as well given their proximity.

Orchestra's will always wish for a purpose designed concert hall but as the 2013 Shand Shelton report noted these are thin on the ground in New Zealand. It should be part of the functional brief for a theatre that it should have an "orchestra/recital" mode. This would most likely allow for a stage extension into the auditorium and possibly a sound shell/reflector device that would enable the auditorium and stage to be tuned accordingly. An audience capacity of 800-1,000 is also recommended to both meet demand and recover costs.

Traditional opera is expensive to produce and even more costly to tour given the large numbers and artists and crew involved. It would normally require a large orchestra pit able to accommodate at a minimum 40 musicians and usually more. It also requires full flying capabilities. Smaller versions involving touring parties of 30 or so do take place in Australia with a significant government subsidy but this is not the case locally. The New Zealand Opera company (NZO) is attempting to move away from traditional staging practices and work in "found" spaces such as quarries and warehouses but is still focussed on Auckland, Wellington and Christchurch.

In our view Opera, like musical theatre more broadly, is more likely to be produced locally at a community level and therefore local user needs should be prioritised.

Commercial Presenters

Commercial promoters such as Stewart MacPherson (Stetson) and Ben MacDonald enthusiastically supported the proposal to develop larger (700+) and more capable theatre (flying and staging) facilities in Whangārei. Their businesses rely on strong commercial partnerships with local venue managers who are able to attract and grow audiences.

They also expressed confidence in the growing strength in the local and regional market.

Commercial promoters tend to focus on comedy and music rather than drama and plays nowadays. They are also a source of smaller musicals such as "Friends! The Musical Parody" and popular musical tribute type shows. A scan on the "what's on" pages of other regional theatres in Tauranga, New Plymouth, the Bruce Mason Centre and Hawkes Bay will indicate the sort of performances (noting the COVID-19 impacts) that feature in the touring program mix.



London Academy of Music and Dramatic Art
Charcoal Blue (in collaboration with Niall McLaughlin Architects)

C SWOT Analysis

Strength

- There is strong agreement in the community that a new theatre is required. There are four active proposals for developments for venues related to performing arts (school auditorium to be completed end 2021, and three that are relying on council funding - conference centre, Māori performing arts centre, new 800 seat theatre).
- Whangārei's 2.5 hour drive proximity to Auckland means that it is a short trip for an Auckland/Whangārei leg of a touring production.
- Whangārei District is fast growing with a population of approximately 96,000 people that is culturally diverse. The city centre plan is focussed on developing a vibrant city centre with a range of retail, entertainment, arts and cultural facilities that offer a unique and authentic experience.
- Statistics NZ data shows that there is a relatively high level of participation in arts and cultural activities compared with other similar regions. (Refer Section X – Arts and Cultural Attendances in Whangārei and Region.)
- Existing theatre groups are already producing a range of works, including larger works such as musicals and opera.
- Whangārei is seen as an inexpensive place to live which enables emerging artists, for example Toi Whakaari graduates to live here and make art. This may contribute to the relatively high number of working artists in Whangārei.
- The Whangārei District population of circa 96,000 is a good size to support a larger regional theatre compared with other towns of similar size such as Napier, Palmerston North, New Plymouth and Invercargill which are all slightly smaller but all have larger theatres.
- Capitaine Bougainville Theatre has a backstage that can support productions suitable for larger audiences than is currently the case.
- There is a lot of agreement that building future audiences and reaching into schools is an important part of theatre programming, and some theatre groups already have school outreach programmes.
- The Hihiaua Cultural Centre, carving and sculpture venue shows that there is strong demand from community groups for affordable venues (63 events since June 2019). This demand has led to the proposal for a Māori performing arts centre to be mooted.
- There is widespread enthusiasm and passion to develop arts and culture in Whangārei.

Weakness

- By leveraging \$10M designated for a theatre, the Council is aware that this is unlikely to fully fund a new theatre.
- There is confusion around how a theatre facility is defined and term "multipurpose".
- There is no clear consensus on what the needs of the community are, what venue should be built / developed.
- There may be a requirement for additional infrastructure, capital and operating funds to support the performing arts sector in Whangārei, in particular there is no theatre venue of 500+ seats, and no theatre venue of 800-1000 seats.
- Capitaine Bougainville theatre has no fly tower and the orchestra pit takes a day to lower / raise.
- It will be difficult to reconcile the competing demands of the community for large theatre spaces (with associated costs) and affordable smaller community spaces e.g. facilities for self-catering vs inhouse catering.
- Lack of a venue of 500-1000 seat capacity means Whangārei is likely missing out on touring and local productions of that scale.
- The size of the demand for theatre performances of 500-1000 seats is not known, so there may not be sufficient demand to make a larger theatre sustainable, leading to a 'white elephant'.
- Whangārei is not a significant participant in an established regional circuit.
- Whangārei's location requires touring productions to come from Auckland and then return to Auckland which adds unproductive time and cost to promoters coming to Whangārei.
- Some stakeholders felt that theatre costs were too expensive and were not aware that local community groups only paid 50% of standard venue hire fees.
- 2013 report said Council was not using the spaces effectively and recommended that a Trust operate the venue.
- Friends of Forum North used to be an active group of volunteers. Now is not much more than a list of names to whom shows are marketed.
- Restricted size of conferences that can be held at Forum North due to lack of suitable plenary and break out rooms.
- Lack of 4/5 star hotel facilities, although this has not stopped Whangārei from winning some bids to host sporting events.
- Concert grand piano should be more accessible and utilised.
- Productions of 400 seats going direct to Kerikeri and bypassing Whangārei e.g. NZSO.

Opportunities

- Proximity to Auckland's theatres, with good road connections and 400 seat theatre in Kerikeri (Turner Centre) provide opportunity for a mini-circuit for touring productions of that size, which are not currently catered for.
- Increase visitation through increased numbers of performances of larger scale productions that are currently not able to be undertaken.
- The conference centre will not meet the need for configurable spaces for community groups (e.g. self-catering).
- Opportunity to strengthen city precinct by having performing arts at Forum North and galleries by the town basin, with walkways between the two to encourage revitalisation of the CBD in between.
- Opportunity to attract productions of the 500 – 1000 seat capacity if a theatre were developed.
- Opportunity to capitalise on the boost to Whangārei's reputation as an arts centre provided by the development of the Hundertwasser centre.
- The WBHS school auditorium, conference centre and Hihiaua Cultural Centre proposals are unlikely to have the standard of technical support that a full-blown theatre would demand (it's an afterthought for the school and conference centre proposals).
- Northland has a high a number of working artists per capita across all art forms (visual – performance)
- Opportunity to develop skills through training courses and providing work experience options through increased live performances, e.g. run NCEA Level 4 course in Health and Safety.
- If Council invests to update Forum North, then the Forum North Trust say they will raise funds for their desired theatre.
- There is an audience of 45-70 year olds immediately eager for high quality large scale theatre, while the younger theatre audience is being developed over a multi-year period.
- Enhance the appeal of Whangārei as a destination by reducing the high personal and financial cost of leaving Whangārei to see live performances which exclude many from a range of valuable life experiences.
- Increase visitation, particularly after hours and on weekends, by making Whangārei's centre more inviting and safer and providing greater support for local businesses.
- Improve theatre capacity to support participation in local performances, improve our sense of identity and belonging and our cultural and social wellbeing.
- Council's existing commitment to a capital contribution of at least \$10M is significant. It offers Council an important leveraging opportunity in terms of attracting funding from other government sources as well as philanthropic contributions. Based on other projects such as the Waikato Regional Theatre, Council's contribution should be able to attract at least matching funding from other sources and potentially more.
- In addition to leveraging further funds from government and philanthropic sources private investment may also be attracted for elements of the operation such as hospitality outlets and retail or in the context of the proposed conference and events centre.
- If the latter course is chosen i.e. Council contributes to a privately-operated Conference/Events Centre, Council's contribution could be tied to specific arts and cultural outcomes that benefit the regional community rather than visitor economy targets.

Threats

- The \$10M has been on the Long Term Plan for some time and there is frustration that more progress has not been made yet.
- Some community have been consulted on theatre-related matters previously and perceived lack of progress has increased frustration levels for them.
- Council could fund proposals that are in competition with each other.
- Artistic ventures take time to set up and become established (e.g. 18 months to 2 years to set up artistic programme). There may not be the appetite to weather the set up period.

D PESTLE Analysis

Political	Economical	Social
<ul style="list-style-type: none"> – When Capitaine Bougainville first opened in the late 70s it was operated by a community trust. Council have been managing it since 1989. – Council own the Capitaine Bougainville and associated events space. – There is strong agreement in the community that additional performing arts spaces are needed, but no agreement about what the needs and requirements are, hence there are three competing proposals all seeking council funding. – There is a perceived lack of progress despite \$10M being earmarked for theatre, and despite earlier consultation efforts with community groups. The Hundertwasser gallery took many years and several false starts before it was approved to go ahead. – Whangārei Boys' High School wanted to partner with the Council to develop its venue but this opportunity was declined. Facility is likely to be dissimilar to the Forum North operation, but the school intends to compete with WDC for events.¹ – Some community groups said they had low levels of trust in WDC so trust will need to be built through consultation and communication throughout the life of the project, especially at key design and decision milestones. – The theatre needs dedicated programming leadership – currently theatre programming is bundled together with responsibility for broader events in Whangārei across the stadium, Cafler rooms, exhibition space and the Capitaine Bougainville. 	<ul style="list-style-type: none"> – Financial sustainability is critical to future development. – A theatre should demonstrate clear economic benefits, complement the visual arts precinct at the Town Basin and help to revitalise the CBD. – It should support local businesses by significantly contributing to the activation of the whole precinct day and night and at weekends. – Currently Forum North not seen as economic for community groups - needs to be economically accessible to broader Whangārei community. – It should result in increased capacity for training in the creative sector. – It should reduce the personal and financial cost of leaving Whangārei to see live performances. – Economic benefits are not the primary driver of the theatre – Council recognises the benefits for cultural and social outcomes. – People's financial ability to attend theatre events given the predicted global economic recession as a result of COVID 19 – Increased opportunities for skill development and job opportunities in the creative sector should encourage young people to develop careers in Whangārei, with attendant financial and social benefits. – Having a centrally located theatre will boost the CBD and promote inner city living. 	<ul style="list-style-type: none"> – Whangārei is a rapidly growing city, with a high percentage of Māori and high numbers of working artists. – Hihiaua Cultural Centre clearly demonstrates the demand from community groups for configurable spaces, with 63 events held in the nine months since June 2019, in a space that was not designed for events. Theatre and Forum North facilities should provide opportunities for community groups to increase usage and improve the cultural and social wellbeing of Whangārei. – People's willingness to attend social events so long as COVID 19 remains a threat locally and globally – The theatre must have a strong outreach to schools and non-traditional audiences to develop theatre attendance for the future. In the meantime there is a current audience of 45-80 year olds eager for theatre experiences. – The theatre should leverage the visual arts precinct at the Town Basin and the Hundertwasser museum which is under construction to increase the appeal of Whangārei as a destination. – Arts and cultural activities improve social outcomes.

¹ "The team reviewed plans for the WBHS School Hall and whilst it is clearly a facility that will meet the needs of a large school it fell well short of the standards and amenities required for a contemporary public performing arts centre. It has a stage with a shallow depth and very limited Back of House BOH facilities of the kind required by national touring companies and more complex local productions such as musicals. It's Front of House (FOH) facilities were similarly clearly designed for school purposes. Shortcomings included:

- Only 4 toilets in the venue and none on the Mezzanine level.
- Very limited foyers spaces and no provision for Kiosk/Bar facilities.
- Stairs only access to the Mezzanine and stage.

Technological**Legal****Environmental**

-
- | | | |
|---|---|---|
| <ul style="list-style-type: none"> – Theatre must have technology capacity and capability that for all users is fit-for the purpose for which it is intended. – Theatre groups expressed desire for a fully featured fly tower, but most touring groups, do not need a fly tower. Local musical theatres would use the fly tower, but the ability to grow usage of the theatre from this sector is severely restricted by their capacity to run only one large show in the theatre per year. – The orchestra pit in Capitaine Bougainville is time consuming to lower and raise. – The arts, entertainment and related event management/ production sector has been going through profound technological change. Audience demand for live performance nevertheless remains strong. – There have also been been profound changes to how we design, develop and execute marketing and audience strategies in the last 20 years. – Technical skills are in short supply. – There is increased recognition of the impact of technology on climate change processes in relation to performance and hospitality developments. – Changes to ticketing and venue access technology. – Recognition of the impact of technology on climate change processes. | <ul style="list-style-type: none"> – The legal form of the entities must be considered, for example whether an entity separate from Council is to manage the theatre. – Legal compliance work needed (fire alarms and asbestos removal). – Other legal compliance issues must be considered e.g. noise, food safety, planning. | <ul style="list-style-type: none"> – Modern design and materials increase the opportunities for the theatre design to be environmentally sustainable – including building from sustainable materials and incorporating sustainable operating systems (solar, recycling etc). – Potential to increase the audience capacity of Capitaine Bougainville by extending. Backstage area would not need much upgrading. – Future capital development must address current issues and improve building performance and sustainability. |
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Conclusion

What are the specific service needs that have to be addressed?

Based on our discussions with Stakeholders we can identify the following needs and associated issues that have to be considered in the context of determining Council's strategic direction in terms of investing in theatre related infrastructure.

Bigger Seating Capacity

All stakeholders expressed a desire for a venue with bigger seating capacity than is currently available. They wanted more seats to both meet local cultural, civic and business needs as well to be able attract more touring performances and develop Whangārei's Meetings, Incentives, Conferencing and Exhibitions (MICE) market.

Closer to 1,000 Preferred

Most favoured a seating capacity of between 500 to 1000 with a preference towards the upper end of that scale. Concern was also expressed about too big a capacity and performers playing to half-full/half-empty houses. In other words, one size/one venue will not fit all needs.

A capacity of 500 or more would also align with other the theatres in NZ's other major regional and metro centres and enable Whangārei to be regularly included in tours by commercial and funded producers and promoters.

Assuming appropriate facilities and design, a seating capacity closer to 1,000 scale would meet the needs of major NZ performance companies i.e. NZSO, NZO, RNZB as well as more popular commercial acts especially popular music and comedy.

There is broad support from local and industry stakeholders for a "fit for purpose" live performance focussed theatre

Tiered seating, proscenium arch framed stage, fully equipped for a wide range of performances and events with fly tower and performance-oriented Back of House (BOH) facilities. (Refer Section 4.2 – "Functional Operations and Precedents" for detailed descriptions of theatre design and operational requirements.)

A theatre/performing arts centre of the kind commonly enjoyed by many regional communities in New Zealand is primarily a piece of cultural infrastructure that also provides measurable economic, social and environmental benefits. Artistically driven

and programmed with strong focus on audience development and community engagement and an active member of the national theatre touring industry sector. Multipurpose in that its main and ancillary spaces support both a broad range of performance requirements as well as service civic, community cultural and business needs in terms of functions and events.

There is also strong support for larger, better meetings, functions and events facilities for the City

With an auditorium capable of holding seated banquets for 550 plus and 750 plus for performances and presentations. A large flat floor space with the option of incorporating tiered seating to meet the needs of conference organisers, community groups and entertainment industry users.

What Else?

Hihihua put forward the innovative suggestion that a new theatre could be designed such that it's stage box could service both indoor auditorium from one side and a large outdoor amphitheatre style space from the other.

There are examples of this approach, or similar, in the world including:

- The Green Music Center at Sonoma State University, USA.
- The Filene Center, Wolf Trap Virginia, USA

In our experience with outdoor venues such as the Sidney Myer Music Bowl in Melbourne, Australia they present significant challenges operationally as well as from a programming perspective. Suitable programming is limited by both supply and a cautious approach from presenters in terms of weather risk. Many are only used a few times each year and require significant operating subsidies from owners to cover both maintenance and programming costs. Depending on the chosen site it may be possible for a new theatre to offer some facilities to support outdoor events and this should be kept in mind as design briefs are developed.

Treaty Partner, Te Huinga, were supportive of a much larger facility of up to 5,000 capacity for national kapa haka competitions and/or at least 1,000 for regional events. These events also require much larger stages and (20 metres depth and width or more) compared to typical medium scale theatres. We think it is

important for a future design team to not lose sight of this requirements and consider how at least some of this required functionality could be incorporated into a new venue.

Can a single, albeit multi-purpose, venue meet all the service needs?

From a design perspective it is theoretically possible. There are a limited number of examples in NZ and Australia with a main auditorium with a theatre style capacity in the 500 to 1,000 range. (Bruce Mason Centre/Auckland and Riverlinks Eastbank/Shepparton, Australia .) It is more common for Performing Arts Centres that also service the MICE market to have secondary spaces, usually smaller than the main auditorium as well as suitable catering infrastructure.

There are many regional cities that have faced similar situations. Why are there so few examples of that feature a large auditorium that is designed and equipped as a combined Conference/Performing Arts Facility? Most regional performing arts centres are operated as multi-function venues but with a primary focus on meeting the service needs of audiences attending live performances and the artists and producers supplying the content. They also meet a broader range of civic, MICE-related and non-arts community needs e.g. schools and awards.

Conversely MICE type facilities seek to attract visitors and clients from outside the region as well as locals needing functions and events related services – catering, accommodation, room hire, A/V services, transport and allied tourism businesses. As a secondary business stream also make their facilities available to promoters to present arts and entertainment events for sale to the public.

The business models are different.

Most regional performing arts centres are operated as multi-function venues but with a primary focus on meeting the service needs of audiences attending live performances and the artists and producers supplying the content. They also meet a broader range of civic, MICE-related and non-arts community needs e.g. schools and awards.

Theatres/Performing Arts Centres want to attract audiences for arts and allied entertainment type experiences and engage a primarily local market. Their

business is driven by venue utilisation, hiring spaces and attendances. Success is primarily measured by their impact on the cultural and social wellbeing of their community.

Conversely MICE market focussed facilities seek to attract visitors and clients from outside the region as well as locals needing functions and events related services – catering, accommodation, room hire, A/V services, transport and allied tourism businesses. As a secondary business stream, they may also make their facilities available to promoters to present arts and entertainment events for sale to the public.

MICE focussed venues success is primarily measured by their impact on the visitor economy.

Building one facility to fully service the needs of both businesses requires a management solution as much as a design solution.

There is a risk that there is a significant amount invested into making the venue highly capable and very flexible, but that functionality is hardly ever used or required. This can be because:

- The business model focusses on a limited spectrum of demand and/or profitability. (It defaults to one of the two main business models as the primary operational mode.)
- The wide range of options put forward as “needs” during the Business Case aren’t realised in operation. (Theatre producers wanting “flexible”, “experimental”, “non-traditional” spaces often end up using the auditorium in a single format 90%+ of the time.
- The costs of changing from one mode to another are too great for the venue to bear and/or not viable for the market to carry. (This was cited by Auckland Live as a major problem for the Bruce Mason Centre.)
- The need to manage multiple types of events occurring at once is too complex operationally e.g. due to noise intrusions/conflicts. (This is a common problem and a specific issue for Riverlinks Eastbank, Shepparton.)
- Staff skills and capabilities are recruited/developed with an emphasis on meeting the needs of a particular part of the market. The skills mix required to program, market and operate a performing arts centre is markedly different to those required for a high-performing MICE venue.

3.4 Market Assessment

3.4.1 Market Demand and Supply

With the notable exception of the much higher than average Maori population Whangārei is generally aligned, if just under national averages.

In terms of tertiary education, the national figures tend to skew towards Wellington, Auckland and Dunedin. Of the 60 districts reported on in the 2013 Census 54 report Degree or higher qualified population percentages of 15% or less. 41 Districts out of 60 had lower scores than Whangārei.

Key Indicators

Estimated Resident Population	96,000
Population Growth	WDC – 2.5% NZ = 1.6%
Standard of Living	Mean Earning PA WDC = \$58,762 NZ = \$62,774
Mean Income Growth	WDC = 3.7% NZ = 3.8%
Employment Growth	WDC = 1.7% NZ = 1.9%
Social Deprivation Index (2013 figures) 1,000 is the mean Higher is more deprived	WDC = 1031 Tauranga City = 1012 Hawkes Bay = 1016 Waikato District = 997
Maori Pop. 2018 Census	WDC = 27% NZ = 16.4%
Age (NZ) 2019	
0-14	20.8% (19.5%)
15 – 64	59.7% (64.9%)
65+	19.6% (15.6%)
Education – Tertiary degree or higher	WDC= 12% NZ= 26%

Whangārei's Audience Potential

There are several reports and statistical sources that provide some insights into an assessment of current levels of attendance and participation in Whangārei, the Northland region and more broadly the combined area of Northland, Bay of Plenty and Gisborne.

NZ Cultural Participation Stats NZ April 2016 – April 2017 - the data used in this report was collected between April 2016 and April 2017 as part of the New Zealand General Social Survey (NZGSS) 2016. They were aged 15 or older and approximately 8,000 individuals in households were interviewed.

Measure	Northland, Bay of Plenty and Gisborne	NZ
Been to a musical, dance or theatre performance in the last year.	41.5%	42.8%
Been to a live music performance in the last year.	48.4%	52.1%

Creative New Zealand (CNZ) 2017; New Zealanders and the Arts Report for Whangārei by Colmar Brunton

This report involved 256 adults aged 15+ in online interviews. This was a change in the previous methodology that used telephone interviews. Key results:

The reported average attendance to all the arts was 63% compared to the national average of 73%. For the performing arts the reported local attendance rate was 37% compared to the national average of 51%.

Creative New Zealand's other related resource is its Audience Atlas 2017 produced by Morris Hargreaves McIntyre. This is based on 5,014 response from people aged 16+.

It doesn't specifically group the performing arts and it reports regionally on Northland rather than the Whangārei District. It firstly measures the overall size of the NZ Culture market – 97% of the population over

16 are reported as in the market for arts, culture and heritage (3.74m). Northland's measure sits at 95% of the population. The study reports a steady growth in the size of the national culture market from 3.3M in 2011 to 3.7m in 2017.

Attendances 2015 to 2017 - % and est. actuals of Culture Market who attended at least once

Genre	Northland	NZ
Theatre (drama, musicals and comedy)	68% (90k)	78% (2.9M)
Dance All	34% (45K)	40% (1.5M)
Music All	61% (80K)	71% (2.64M)

What can we draw from these different studies?

- There is certainly potential to grow audiences, the market is not saturated by any stretch of the imagination.
- Whilst the CNZ studies indicate lower levels of attendance at the performing arts those levels are by no measure insignificant.
- It is reasonable to factor into any judgement the issues of limited supply and limited facilities.
- Whangārei's demographics are not that dissimilar to other regional centres on the North Island.

National and International Context and Outlook

We noted during the course of the stakeholder engagements discussion and speculation around the future trends for attendances and engagement in live performance events. Unfortunately, it seems that Stats NZ data on Cultural Participation and Attendance pre-2016 was either not collected or is not available online despite extensive searches so trend analysis using this data is not possible.

Creative NZ's New Zealanders and the Arts Study change of methodology in 2017 has also made comparisons difficult when looking back over time.

Putting aside the potential impacts of the COVID-19 pandemic on the market over the next 1-3 years there is significant evidence that the market for live performances is growing rather than diminishing.

Live Performance Australia (LPA) is the national industry body that represents members across the performance industry in that country. It includes all major theatres and arts centres as well as the funded and commercial producers and promoters. Since 2004 it has surveyed attendance and box office revenues from all major venues, ticketing companies and most of the regional and suburban performing arts centres. By our estimate it counts at least 90% of all actual sales in Australia each year and has excellent data reliability since 2008 according to EY. Unfortunately, this survey has not been replicated to date in New Zealand but hopefully this will occur in the next one to two years according to industry leaders we spoke to. In 2018 there were 26 million paid attendances to live events that earned over \$2.1 Billion in ticket sales. The market overall has a compound annual growth rate of 5.2 % 2008 to 2018. Year on year attendance growth for 2017 to 2018 was 14.1 %.

From our discussions with Auckland Live, New Zealand's major live performance venue operator they report similar strong growth over the last three years with notable increases in terms of smaller, more contemporary theatre works as well as the more to be expected musicals and major concerts. The Baycourt Theatre in Tauranga reported similar buoyancy in the market.

We think that it is reasonable to conclude that whilst consumers enjoy their digital life, the desire for authentic live experiences is not diminishing. There is no doubt though that how we communicate, and market has gone through, and continues to go through profound change as noted in the PESTLE summary.

Lester McGrath of the RNZB was confident that ticketing and CRM systems that have remained substantially the same for decades are under real pressure from both consumers and producers in terms of change. We agree with his assessment. The ticketing function is one of the key business units within a theatre, not just a sales mechanism but as a net revenue contributor to the venue. In some settings that we have studied ticketing revenues are at least as significant as venue hire charges in terms of net contributions.

3.5 The Capitaine Bougainville Theatre - Historical Analysis

3.5.1 Ticket attendances/Net Ticket Sales

F2017 saw a significant increase in attendances due to a very successful presentation of “Mamma Mia”, a local community based musical production. As with other communities locally produced community musicals are often the most well attended events and have some of the most demanding technical requirements in terms of staging, lighting and sound.

Year	No.	Net Sales \$
F2015	16,175	\$633,520
F2016	18,424	\$767,862
F2017	25,464	\$1,175,623
F2018	19,297	\$657,961
F2019	14,482	\$628,997

3.5.2 Total Estimated Ticketed and Non-ticketed Attendance to Capitaine Bougainville **

** This is a combination of all types of theatre hires as recorded in the Theatre’s venue management system.

- Community Attendances in F2019 show a significant increase over previous years. This looks like a counting error in relation to Whangārei Theatre Company’s production of “Phantom of the Opera” that reported 3,391 ticketed sales but 14,620 overall estimated attendances.
- There is also a significant change in terms of “Externals – both events and attendances – from 2018. This is due to changes and anomalies in counting methodology that were not able to be explained within the timeframe we had available.

Capitaine Bougainville -Total Estimated Attendances					
	CalY-2015	2016	2017	2018	2019
Commercial	1,978	2,121	2,149	4,706	7,047
Community	12,390	15,033	23,104	15,793	34,271
Council	500	400	400	600	400
External	25,837	24,374	22,905	9,095	4,363
Internal	1,407	2,700	2700	3,600	3,380
Totals	42,112	44,628	51,258	33,794	49,461

Recorded in either "Capitaine Bougainville Theatre" and "Theatre/Backstage"

Capitaine Bougainville Theatre Utilisation No of Events*					
	CalY-2015	2016	2017	2018	2019
Commercial	7	8	7	19	23
Community	56	59	94	73	121
Council	3	2	2	3	2
External	100	120	103	36	17
Internal	6	9	9	12	11
Totals	172	198	215	143	174

Events recorded as either "Capitaine Bougainville Theatre" or "Theatre/Backstage"

3.5.3 Conclusions – Utilisation and Attendance

The Shand Shelton study reported 168 hire days for F2012 and the results since then are comparable in terms of event numbers. How does this compare to other regional theatres? There is no national database or professional association that undertakes regular benchmarking of the live performance sector and specifically theatres and performing arts centres. That makes comparisons of this type a difficult question to answer definitively in the context of New Zealand. A reasonable comparison can be made to the regional venues on the other side of the Tasman that operate in similar situations. Performing Arts Connections Australia is an industry body made up primarily of local government owned performing arts centre members. It undertakes regular benchmarking in the form of an “Economic Activity Report”.

In terms of venue utilisation in 2017 34 venues with an average capacity of 372 seats reported an average utilisation rate of 51%.

On average each venue was available for use 310 days PA taking into account maintenance requirements. In other words, on average these types of theatres were in use on average 157 days PA, a very similar result to the Capitaine Bougainville five-year average of 180. For the most part these smaller theatres were the secondary venues working in alignment with larger theatres that on average had 888 seats available.

We can also determine from our review of reported attendances that, despite some apparent counting

methodology issues, the theatre is regularly at or near full seating occupancy for performance events. This is particularly noticeable with Commercial hires where 18 of the 29 commercial events listed in the period 2015-2019 were at capacity and the average overall was 308 seat used per performance. It is understandable why commercial hirers struggle to make shows work financially with so few seats in what is a comparatively large and competitive regional market.

Financial Performance – Capitaine Bougainville Theatre

Council reports combine all Forum North venue related operations and don't report on the Theatre as a stand-alone business unit.

The Shand Shelton Report estimated that Forum North required a net operating subsidy of \$400k in F2012. Accounting methodologies and changes to operational protocols e.g. outsourcing audio-visual (A/V) services makes it difficult to compare current experience with those earlier results

Management estimates that the net operating subsidy for Forum North in F2019 is to be confirmed by WDC.

Current financials do not include standard operational costs (i.e. General cleaning contract, building insurance, WIFI, Electricity, Water, Gas, Rates, Security etc.....) for the Forum North Entertainment Centre as the Centre resides within the Council office building and is managed and funded by another department.

Food and Beverage Commissions – Forum North Entertainment Centre does have a contracted caterer and does not take any F&B commissions from Hirers

Rates and Charges

We can say with great certainty that it would be almost unheard to find a situation where venue hirers didn't say that thought the venue charges were (too) high. It is also true that in 99% of cases that the most common rental rate charged was the local/community/not for profit discount rate such that it was in reality the standard charge.

Often the least levied charge was the venues "commercial" hirer rate and yet one of the key reasons for investing in suitable performing arts facilities was to attract high quality, professional touring arts and entertainment events. To that end Forum North is not different in terms of how it sets its rates and charges and no different in terms of local pricing sensitivities.

Indicative current prices per day for the Capitaine Bougainville are:

Theatre Day – Peak (Thurs-Sun)

Commercial	\$1,171
Local (50%)	\$585

Theatre Day – Off Peak

Commercial	\$930
Local (50%)	\$465

On a per seat in Peak times basis this equates to \$1.72 per seat for locals and \$3.44 for Commercial Hirers. This is broadly aligned with prices charged elsewhere in NZ and regional Australia however given the limitations of the Theatre \$3.44 per seat for Commercial is at the high end for a regional theatre and closer to \$3 would be more common in our experience. Given the small number of commercial bookings evident at present the issue is really one for the future.

It worth considering that from a hirer's perspective \$2 to \$3 per ticket for rent and possibly the same again for labour and other hire related charges usually equals between 10-20% of their total expenditure i.e. less than other cost centres such as artists fees, tour costs and marketing. Effective relationships are more likely to be built on broader value judgements beyond rental charges being made by hirers:

- Is the theatre management effective at attracting and growing audiences?
- Can they add value to the marketing budget, reduce labour and equipment hire costs etc?
- Will they work with the client to share some of the risk (and profit)?
- Are they reliable partners and not simply hall-managers?

Current Staffing

Current Staffing - There are an estimated 4.7 FTE staff and management within the Community Venues and Events Team with Forum North responsibilities shared with the Northland Events Centre duties.

This level of staffing may be adequate to safely operate Forum North as a two large and several smaller venues for hire at present but not a great deal more. A more ambitious level of service delivery and cultural leadership will require an increased investment in human resources. This issues is discussed in detail in 4.1.3 Operational Roles and Responsibilities.

3.6 Market Potential and Opportunities

By way of accepted definition Forum North is currently a “receiving house” (refer to Appendix 3), a venue space available for hire to anyone with a need and the necessary resources. In terms of theatre the Capitaine Bougainville is primarily hired by promoters and producers to “present” their shows, it does not curate and present its own programming.

Modern community-owned performing arts centres however generally take a much broader role in curating their programming and managing their business. This is for both cultural as well as economic reasons. They will usually develop a programming mix of their own curated and self-presented works, commercial hires and co-presentations along with local community events and productions. By doing this they able manage their brand, actively develop audiences, maintain higher levels of venue utilisation and both meet and stimulate market demand.

They may also act more directly than simply buying-in productions. Presenting house type venues may also commission new works, produce/co-produce and even participate in touring projects away from home where there is likely to be a benefit at a local level.

Actively presenting works involves increased exposure to box-office risk and at least some of the programming is usually subsidised through a programming/commissioning fund. This is to take into account the extra costs associated with touring and to ensure that a broader range of programming is available and accessible to the community than would possible through simple commercial practices. In reality this is the same approach that galleries and museums use for their programming as well as for the direct funding of producing companies such as the Royal New Zealand Ballet (RNZB) and arts festivals for example.

If the Whangārei community is to have better access to live arts and entertainment then a new model, with access to suitable performance and support spaces needs to be developed. The response cannot simply be to “build it and they will come”. There is no doubt though, (and this view was supported by industry leaders) that new, welcoming and capable facilities with a strong emphasis on the audience/visitor experience will stimulate increased attendances and community engagement.

We recommend that Whangārei work with existing community groups and Creative New Zealand to establish and support a new, pro-active and multi-faceted performing arts presenting model. This could source programming from local, national and international sources and take an active role in stimulating employment opportunities for local artists and industry workers.

Example of an annual program - Programming Streams

Based on these working assumptions:

- A fully functional theatre with more than 500 seats. (This could be a reworked Capitaine Bougainville or a new theatre with 800-1,000 seats configurable to a more intimate “playhouse” style seating capacity.)
- A complementary smaller capacity, preferably Studio/Black Box style performance and events space with seating capacity of up to approximately 250 and,
- Appropriate curatorial and production capability.

What could a typical year of programming look like for Whangārei under this new model? Based on our team’s direct programming and audience development experience we have developed a possible program based on various “Program Streams”:

Whangārei Performing Arts Centre - Programming Streams

Whangārei Theatre Presents - Annual Season 6 to 10 Seasons (up to 1 week each) of theatre curated and presented by the Centre in association with key production partners.	With text-based drama at its core the season would also incorporate other genres such as dance, circus/physical theatre, music theatre and mixed artform. Mainly narrative/story telling in approach. Key partners would include Auckland Theatre Company, RNZB, NZSO, NZ Dance Co. Auckland Live, Black Grace, The Court Theatre, Christchurch, Tourmakers, Silo Theatre. Likely to be curated in association with other presenting venues including TSB New Plymouth, Hawkes Bay Opera House, Baycourt Theatre Tauranga, Turner Centre Kerikeri.
“New Adventures” With a focus on new works or new approaches to existing ones.	Works drawn across all genres and aimed at theatre lovers seeking new experiences, challenging in terms of traditional expectations at times, perhaps rough around the edges at others, narrative and abstract works welcomed and often cross artform. Ideally this would revolve around locally forged creative partnerships with, for example, ONEONESIX and Creative Northland. Whilst more often presented in the Studio works of scale and even site-specific ones away from the Centre would be in the mix.
“Pakiwaitara/Korero pono” (Telling stories/Telling the truth)	Performances that speak to and about contemporary Maori and First Nation’s peoples contemporary experience. This programming could be led by the Centre’s own Maori/Pasifika curator and with proper connection to the local Manu Whenua. It forms its own story, but elements are threaded through and featured in all the Centre’s work. It is expected that at least 2-4 specific events would be commissioned and presented each year in addition to programming featured in other streams.
“Comedy” There’s something funny going on up in Whangārei....	A Comedy Festival for Whangārei across two weeks in association with commercial partners and Auckland Comedy Festival. Fringe-like but broadly curated and marketed by the Centre. The Centre would program 4-6 major events and facilitate access to its venues for independent acts.
“Sunday Sessions” Acoustic and semi-acoustic music	Specially curated series featuring acoustic music e.g. chamber orchestras, small ensembles, jazz, voice etc. This would complement other offers at the Centre such as food and beverage.
Northern Notes Music big, contemporary, celebratory	This could come in two flavours – later at night for over 18’s and Sunday afternoons (as an alternate to Sunday Sessions above) for all ages. Some free and low-cost gigs mixed with higher priced, higher profile touring artists who can draw up to 300 standing in the flexible studio. Other events in the foyer spaces. Curated locally with a “Laneway” Festival vibe in terms of appeal and variety.
Commercial Partners	A regular series of arts and entertainment presented by the theatre’s commercial promoters. On average 2-3 events per month
Kids and Families	Multiple sub-streams and offers for pre-school, primary, youth and family groups. An emphasis on workshops and participation as well as commercial and subsidised touring companies at the Centre.
Community Theatre Presenters	Big musicals, locally produced drama, choirs, dance and more. A very significant part of the overall programming mix.
Civic Duty	The place for significant civic events and celebrations.
Meetings and Events	Making the Centre’s spaces available for non-arts use that complements the broader mix of facilities and attractions locally and that contributes to the Centres financial sustainability.
Professional Development	A range of Artist Professional Development programs – “Going Pro”, Selling Your Music” ““Copyright” “Making Agreements” “Funding Applications” “Taxation Issues” “Getting ready to tour”....etc.
Skills Development	Professional teachers across artforms making use of the Centre’s facilities to teach artform specific skills and techniques in the Centre’s specially designed smaller studios and practice rooms. Production/technical skills also to be offered. This could be developed in association with vocational training providers and help build employment opportunities in the broader events industries such as MICE, sports and recreation.

3.7 Our Covid-19 Response

This is a personal view from the design team of what could happen with Covid-19 and not an official Government Covid-19 response. The consultancy team started this project a few days before New Zealand, and the world, went into isolation and the shutting down of significant sections of the economy. We also entered a period where all live performance and entertainment centres, museums and galleries, sporting arenas and convention centres either closed or offered virtual and online experiences only.

Now, just on two months later, we are starting the journey back. It is impossible to consider investing in major public, let alone cultural infrastructure, with referencing our recent and current experiences. The world's media this week has seen many respected arts and entertainment leaders being asked for their opinions on what the future holds. Behind closed doors event management and production professionals are developing and testing scenarios. I was fortunate to be invited to sit in one of those sessions with senior local government festivals and events organisers as we were completing our study. As we have talked with the industry stakeholders in relation to theatre options for Whangārei pandemic related issues were canvassed and are referenced in our reporting.

What are professionals saying? In our opinion how does all that relate to theatre options for Whangārei?

- It is inconceivable that communities will not gather together to share stories, food, music, sports and experiences in similar, but as always, changing ways to what was “normal” 3 months ago.
- It may take some months, or even years, for participation, attendance and engagement levels to return to pre-2020 levels. Anything that requires international travel outside of the Trans-Tasman and near Pacific region is clearly most at risk.
- The world's largest entertainment and live music organisation, Live Nation (including Ticketmaster) recently surveyed ticket buyers and found that 89% would see live music when restrictions were eased. Another Australian radio station survey focussed on the under 25 market on the other hand found that 43% of its listeners at that time would be reluctant to attend without being vaccinated.
- The arena concert tour with British pop star Harry Styles is still on sale for November 2020 dates in this region. But other music promoters are now only booking international acts for late 2021.
- Major regional music festivals such as Falls Festival are

planning on locals only line-ups for the New Years Eve period this year.

- Sir Cameron Mackintosh, the most significant producer of musical theatre in the world and a major theatre owner in London and New York said this week that big theatrical productions would be the last items to come back. Apart from the social distancing issues these take a long time to rehearse and produce. Will Broadway and the West End recover? And what will be the downstream impacts for major venues in NZ and Australia as their supply lines sputter back to life? It's impossible right now to provide any sort of an accurate answer. In my view the best case is back to 70% plus operations by the second half of 2021, worst case might be a ten year slog to get back to anything like pre-2020 levels in terms of the world's major theatre districts.
- Contact tracing requirements will be prioritised in the context of ticketing and venue access control.
- The good news:
 - A theatre complex of the kinds recommended in this study are primarily activated and used by local and regional hirers for a broad mix of purposes. Touring productions may be high profile and brand defining but they are only part of the programming offer. Regional performing arts centres are also far less exposed to international travel and the visitor economy.
 - All the producers and promoters we spoke to were optimistic, especially in relation to the smaller and more independent style of productions. The sense they get, and I tend to agree, is that people will want to get out and see live performances that they may not have considered previously.
 - Small will be beautiful for some time.
 - The days of “hot desking” appear to be at an end, much to the relief of many. And remote working is now likely to be a more significant and accepted part of everyday life as businesses seek to still contain office accommodation costs in a world that requires social distancing.
 - For at least some time, there is a strong sense within the concert industry that 1,000 seat venues will have to operate at half or less capacity once restrictions are further eased. To that end larger venues will actually have some advantage in terms of providing economically sustainable returns for artists and promoters.

Conclusion:

We think that Whangārei District Council can proceed with its deliberations with a high level of confidence that by the time a new theatre opens its doors market demand and product supply issues will have been settled long beforehand.

The one area of real caution is around the visitor economy but even if overall international travel remains a fraction of pre-2020 levels the target market would be regional, Trans-Tasman and near Pacific.

It is also too early to tell what the impacts will be on the availability of investment and grants funding for new community infrastructure projects. On the Australian side of the Tasman we are already experiencing an upswing in demand for the development of new business case and feasibility studies for theatres and galleries that can stimulate the economy. Will that trend be maintained? By the time Council determines its preferred option we expect that will have become more predictable.

June 8 Update – Prime Minister Ardern announced the lifting of restrictions on theatres and entertainment venues enabling them to return to full operations. Supply lines remain closed in terms of international touring.



Linbury Theatre, Royal Opera House, London
Charcoalblue in collaboration with Stanton Williams Architects

4.0 The Way Forward

4.1 Critical Success Factors

At this stage in the development of the future Business Case we believe that there are two critical factors that need to be agreed.

- What should be designed and built, in other words the high-level functional brief and,
- How should the results of this community investment into its cultural, social and economic well-being be governed, managed and operated?

4.1.1 Developing a Functional Brief; What spaces make up a Theatre?

The following text has been put together to better explain the functional space's that make up a performing arts centre. Appendix 4 contains a detailed space by space generic schedule of accommodation that can be referenced as a full design brief is developed. Appendix 5 contains a detailed schedule of Precedents (benchmarked venues) that reflect key dimensions, capacities, operational summaries and governance models.

Whether or not some or all of this space were to be included in a future development would be a discussion alongside the outcomes from the community engagement as what spaces they felt were needed and then worked up into the functional brief. There is however an assumption, whether it is a new venue or a refurbishment of an existing facility that there is a need for affordable good quality spaces that are accessible for audiences and performers from young to old and it is a facility that is for the community, so it supports community arts practitioners but the infrastructure is of a level to attract national touring shows.

It is clear from engagement that there is a strong presence of Māori performance mediums which are broad ranging with different needs. Due to the infrastructure requirements existing western theatres are not able to properly accommodate Māori art forms such as Kapa haka, and are not flexible for the large, family-orientated audiences who come to watch these performances. Māori art forms therefore have been adapted to other spaces such as sports halls. Indeed, many theatre venues don't have the resourcing that enables manaakitanga and sharing of kai. It is important that rehearsal spaces and performance venues embrace values and beliefs (tikanga) required for presenting Māori performative arts to an appreciative audience. Such spaces must be accessible and welcoming, otherwise audiences will not attend.

Front of House Facilities

The Front of House (FOH) is made up of several different areas that are open to the public and exist to enhance the visitor experience, including ticket sales and information, gathering space for those about to enter the auditorium and hospitality. Depending on the Food and Beverage offering and the aspirations of the overall centre to be hub for the community the FOH could be open from early morning to catch commuters grabbing a coffee on their way work, right through till late at night if it houses a bar that will bring people in during and encourage audiences to stay after the performances.

A. Foyer or Community Hub Space

Traditionally one of the main functions for a FOH space is as a holding area for audience members to gather before the main auditorium opens for a performance. Therefore, foyer sizing is important so that there is room for around 75% of the auditorium's capacity at around 1sqm per person. These foyer spaces can therefore end up being a relatively large space so the challenge is then to find ways to fill them with activity outside of those performance times. Often this is done by an F&B offering and also providing furniture, so the public is encourage to be in the space, giving it some activation. There are great examples of foyers of hub spaces in performing arts buildings around the world that are known as get places for people of all ages to hang out, and draw a wider audience than just those members of the public going to a performance



B. Box Office

In between performance times it is important that the building appears alive and full of activity. It is helpful to have some administration staff located in the foyer space and visible when the public enter. While there may be a future trend to move away from ticket collection and sales happening over a counter towards tickets on smart phones etc., there will always be a need for some sort of “venue reception” or concierge that can be available to answer questions about the shows and venue, especially if the building as a number of space and hirers using them at any one time.

C. Front of House Bars, Food & Beverage

Bars are a great source of income for a venue and should be sized with the view of quick service to large numbers of people. A long bar that has a number of different service points and work stations tends to be a good way to get through large volumes of people quickly. The number of work stations per bar will depend on the number of audience members that the bar needs to service. It can be a good idea to have multiple bars around a venue - potentially one on each level of the auditorium - which enables patrons to be served quickly during short intervals as they don't have to venture too far for a drink. It is also important to have a bar store close by to each bar for quick restocking and convenient access for trolleys or manual handling. It can be useful to have some tables or chairs in the FOH space or ledges or shelves where people are able to set their drinks down.

Depending on the venue there could be several different food and beverage options. There might be fast food offering where patrons coming straight from work can grab food that is already prepared, as well as a sit-down restaurant for a casual or formal dining experience. The location of these offerings is also important. Being visible from the exterior of the venue and having opening hours outside of those of the theatre could entice people, who are not coming to see a show, into the building. This are often also very important revenue earning sources for the building.

D. Function Room/VIP/Sponsors Room

Functions/Sponsors/VIP rooms are flat floor spaces and offer a wide range of different formats and seating configurations depending on what the room will be used for. They are a necessity for corporate entertaining, particularly when shows have been sponsored and there is a need for private functions for entertaining. This is also a useful source of income as these spaces can be hired out when not in use by the theatre.

E. Front of House Bathroom

It's a good idea to have toilets located at each audience level as well as accessible toilets. Allow for at least two times Building code for sanitary fittings. There are never enough female toilets! Every Theatre Manager will prefer capital spend here to provide maximum bar revenue in the future. Entrance to amenities should be designed with consideration of the peak times of usage and the potential for a queue.

F. Administration Facilities

It is important there is an allocation for staff desk space in Gross Floor Area. Some venues have office space offsite, however feedback from this sort of set up is that staff spend a lot of wasted time moving between the two spaces, and in some instances will set up a temporary office space within a theatre in an infrequently used dressing room or other space.

G. Front of House Storage

There will always be a requirement for storage, whether for programmes or extra furniture for a venues bars and cafés. It is very useful to have a space that is easy to access.

Back of House Facilities

Back of House (also referred to as Backstage or BOH) encompasses all the functional areas that support the production activities and venue operations of performers and crew, technical staff, visiting companies and their teams, and rehearsal facilities. As such, detailed planning and design of circulation paths, space and noise control is critical to enable quality stage storage and production and performer support.

A. Stage Door

Stage door is the main access point for Back of House. It is a form of reception, where the stage door keeper has a workstation and is on hand to provide information and support about the venue and the daily schedule for visiting companies and other external personal. The stage door's other purposes include functioning as a delivery point for any equipment or other items, it is often the main point for first aid, and a security point to monitor traffic in and out of back stage, while keeping a list of who is in the building in case of an emergency. Quite often the stage door will have a video feed of the stage and any other areas that might be serviced by CCTV. In peak times, it can become one of the busiest locations in the building.

B. Scene Deck

The scene dock should be located at the same level and to one side of the main stage house. It should also have direct access to the loading dock where trucks and vehicles with scenery will arrive to be unloaded. It should be a double height space and have enough space to store scenery for productions when it is not in use onstage, as well as other tall items that need to be stored such as ladders etc. The scene dock should have an acoustically rated door separating this space from the main stage. The loading dock that feeds scenery and equipment to the scene dock should be well lit with a sheltering canopy over the truck loading door and be able to accommodate vehicles that will be delivery production equipment and scenery as well as any other deliveries that will be needed to service the building. It worthwhile taking time to determine what the expectation is in terms of sizes of vehicle as that will dictate the design and location of the loading dock

C. Orchestra Pit

Orchestra pits are designed as a recess in front of the forestage area which hosts the orchestra while they play. The pit depth varies considerably depending on the requirements for the performance. They are frequently fitted with a lift either at the forestage or orchestra pit. This lift adds a level of adaptability to the forestage zone, while also allowing for large items (such as a Grand Piano) to be transported from the substage to the stage easily and quickly. An Orchestra assembly room should also be considered

in the scheme, this is a space where musicians can wait and also has storage for instrument cases. Not all theatre spaces require an orchestra pit, it's worth doing some detailed work into the anticipated programming of the venue to first ascertain if an Orchestra pit is required and then if there is a need, what would be the size of that pit/ how many players a pit would need to accommodate.

D. Stage House

The stage house is made up of the stage performance area, the wing space and cross over. In a tradition theatre (2 room) then there is a clear stage house upstage of the proscenium arch. In a modern one room space, the location of the stage could move if the room itself is reconfigurable. Sizing of all these elements is looked at along with the types of performance that will be in the space. An example is dance which usually requires around a 10m x 10m stage space, a recommendation of half of that stage in the wings is sometimes a good place to start but often this can be reduced in line with user expectations. The nature of anticipated programming for a venue will also dictate the sort of overhead rigging and stage engineering required. Often a full height fly tower is needed for story ballets and major musicals. But if live "flying" of full height stage cloths and scenic elements is not going to be required then it might be that a series of rigging points and technical bridges are adequate. This offers flexible options for "dead" hanging elements without the capital cost of a full height flytower. There are also many other overhead rigging solutions, should as flying lofts etc that should all be looked at in line with future usage.

E. Auditorium

The auditorium is the area of the room where the seating is located for the audience. In a traditional two room set up the auditorium would be on the opposite side of the proscenium arch to the stage house. If this is a "one room" set up and its flexible, then this auditorium area can move and change along with the seating location. If there is a desire for flexibility and the ability to achieve several different stage and seating configurations, then there is often a capital cost associated with that. The degree of investment will be depending on the speed with which the room needs to change configuration.

F. Visiting Company Offices and Technical Offices

It's often worthwhile to have office space with desks and good wifi for touring staff to work from such as Company and Stage Management or touring crew. There will also be a need for an in-house technician. This person will support and hirer's in the theatre and it is often useful if that person's office is located close to the stage.

G. Greenroom

Located in a central Back of House area, this room is used by performers and stage staff as a space for them to relax and eat during a break or when they are not required onstage. Greenrooms usually have necessary kitchen amenities – preferably with natural daylight – which should be located directly next to or within the greenroom. This space is usually furnished with sofas and has a couple of tables. It is also a good idea to have a similar space for technical crew called a Crew Room. This is usually located near the stage or close to workshops of the Technical Office. These days it can also be wise to have a separate area to act as a green room or gathering space for child performers.



H. Dressing Rooms

Dressing rooms should have individual bench spaces and mirrors suitable for the number of people allocated to that space. There should also be an appropriate number of sinks and showers. Where dressing rooms are not located at stage level and in close proximity to the stage, a Quick Change Room is often useful adjacent to the stage



I. Wardrobe/Wigs/Laundry

Located at the dressing room level, the wardrobe and laundry should be fitted out with commercial washing and drying machines, adequate bench space, laundry troughs and ironing and sewing facilities, as well as drying and storage space to hang and appropriately store garments and wigs. In large venues, the laundry and wardrobe functions should be separated, but in smaller regional venues it's often accepted that all these functions could be collocated. Care must be taken around ventilation from heat and fume extraction where chemical sprays may be used.

J. Workshops

Unless a large lift is available, workshops should be located on stage level. If there is a need to create and house scenic elements then this space might need to be double height. They are used for the general maintenance of the venue, set construction and repairs, and maintenance of lighting and sound equipment. Work health and safety considerations must be taken around dust, fumes and the use and storage of hazardous equipment and materials.

K. Storage

Within every Back of House, suitable storage should be made available for equipment such as tools, materials, secure store of weapons or any precious props, a piano and instrument storage with allowance for at least one baby grand or concert grand piano and storage for musicians instrument case racks, scenic art sink (with adjacent floor waste), and a drapes and scenery store. Where possible these should sit on stage level or on a level that can be accessed by a service lift.

L. Transport

The aspiration, size and location of the venue will help to dictate the nature of local and touring shows that are likely to perform at the venue. If the venue is going to be part of a network of touring venues that takes large scale productions, then it is important to have room for one or more semi-trailer at a venue. A touring story ballet production will have around three semi-trailers, while a large scale “west-end” commercial musical could need up to 20. However we also know that national touring companies such as the Royal New Zealand Ballet and the NZSO do regional tours that are designed to pack into much smaller trucks, so they can access the load in bay in regional venues.

Given that most theatres are in inner city locations a very strict, transport schedule will be worked out in advance to minimise any wait time of trucks before they park in the loading dock. The aim is to always keep operations running and get trucks unloaded and loaded efficiently so they can get on the road to the next venue.

M. Supporting Space

These spaces can be anything from a multipurpose rehearsal room to a second space that has the ability to also support informal performance or sharing of work. Given the interest in Māori art forms, a second supporting space that could support these types of performances could be of interest. If the infrastructure was well considered, then this could be a very desirable community space. These spaces can also be used as Rehearsal rooms as well, which tend to need double height, especially if they are going to be used as dance spaces.

4.1.2 Governance

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

- A. Council/Government operated – As a Business Unit/ Department. (In-House).
- B. Outsourced to commercial operator (arms-length).
- C. Outsourced to not-for-profit entity e.g. a Charitable Insurance (arms-length).

They each have their merits and these risks and are outlined and discussed in detail below.

Most theatres in New Zealand are either operated via Trusts or directly via local government. The Regent Theatre in Dunedin is an example of a Trust operated venue and the Baycourt Theatre, Tauranga is another example of a direct Council operated venue in addition to the current Whangārei approach to Forum North.

A. Council Operated

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

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

The aforementioned Baycourt in Tauranga is a well-regarded local example of a directly Council operated venue. Further afield an excellent example of a direct Council operated performing arts model is in Bendigo (Vic, Australia). This business unit (Capital Venues and Events) of Council operates three theatres plus a production/workshop/co-working space.

<https://www.bendigoregion.com.au/arts-culture-theatres/welcome-capital-venues-and-events>

Council also operates an Art Gallery that is regarded as one of the exemplars nationally.

Council may also choose to appoint an advisory body to assist in the management and programming of the Centre.

B. Outsourced to Commercial Operator

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

While it can be argued that the management of cultural venues is a specialist skill and is not the core business of government, there is not necessarily overwhelming evidence that outsourced management of this kind has yielded better cultural or financial outcomes. In fact there is evidence that activity levels have declined and that, as a result, revenues from hiring have also declined.

Because the management company is usually also risk averse, it can be argued that their principal interest is in collecting a fixed management fee and not in activating these key local government resources. It is also extraordinarily difficult to codify cultural KPI's to an extent that creates real incentive for genuinely imaginative best-practice management.

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

There are very few applicable examples of this approach in the region in terms of venues under 3,000 seats and very little chance of a Whangārei based operation attracting sufficient interest to generate competitive tension amongst tenderers.

3. Outsourced to Non-Profit Company/Trust

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

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

Conclusion

If we discount the option to outsource to a commercial operator as not feasible, we are left with a choice between Council Operated or outsourcing to a not for profit entity such as a Trust.

Both options have examples that meet the needs of the community, owners (Council), industry and staff. In our view the best possible outcome is one that is embraced by all and that receives sustained support financially and culturally over the long term. The question is fundamentally what, if the community chooses to make this significant investment, will provide the greatest level of certainty in terms of meeting all the desired and agreed outcomes?

Ideally, given the broad cultural and entrepreneurial charter required, that would more likely be delivered through a skills-based Board operating at arms-length, but in close partnerships with, Council and the diverse Whangārei community more broadly. It is most certainly a topic for more detailed consultation with stakeholders as plans are developed.

4.1.3 Operational Roles & Responsibilities

This could framework could be applied to a single business unit with Council or a separately incorporated body with a Board of Directors such as a charitable Trust. If the latter, then the Director/CEO would also take on Board reporting and governance management duties. Alternatively some functions could be provided through a Council Shared Services agreement.

Depending on the final definition of the overall mission and objectives for the Theatre some functions may not be required and/or serviced through contractors. In some smaller performing arts centres this mix of responsibilities could be shared between a smaller team. As an example The Baycourt Theatre, Tauranga, as part of Council functions with a dedicated team of 9 FTE's plus approximately 30 regular casual staff.

Generic Position Descriptions for a Regional Performing Arts Centre

The thumb-nail job descriptions below provide a brief overview of the roles and responsibilities involved with each (notionally) full-time position.

Director/CEO*

- Develops and manages rolling three-year Business Plan
- Develops annual artistic, strategic and financial plans
- Develops, recommends and implements policy
- Manages Exec Reporting and relevant internal and external high-value relationships
- Provides leadership to entire organisation
- Recruits and manages the Theatre's senior management group
- Builds relationships with key industry players in performing arts and business events sectors
- Can act as public advocate for the Theatre.
- Seeks external sources of funding and acquits grants

*In some settings this position may have the title CEO/ Artistic Director, but this is more common in production companies and festivals than in performing arts centres.

Programming Manager**

- Identifies performing arts product for presentation
- Develops and manages annual program including scheduling
- Negotiates for performing arts product
- Manages programming budget and develops individual budgets for presentations
- Negotiates and writes contracts for performing arts presentations
- Develops and manages relationships with both commercial and community hirers
- Builds programming synergies with rest of org
- Manages Venue Hire Coordinator
- Works closely with Marketing Manager in developing marketing concepts for individual presentations and subscription season
- Signs off on venue hiring contracts

** It is more common in medium size regional centres for most of these responsibilities to be carried out by the Centre Director.

Marketing & Development Manager

- Creates and manages image and brand of venue
- Creates marketing materials to promote the venue/s for both performing arts, business events and community hiring's
- Develops and manages campaigns for presentations and seasons including copy-writing
- Develops and manages annual marketing budget and budgets for individual campaigns
- Works cooperatively with hirers to promote their presentations
- Develops web-site and e-content
- Management of contract with ticketing system provider
- Manages Ticketing Manager, Marketing Coordinator and Publicist

Finance & Administration Manager

- Company Secretary duties where applicable
- Manages budget process including development of templates
- Provides timely advice to Director on all financial matters
- Ensure integrity of financial systems and undertake all required checks and reviews
- Provides monthly management accounts and bi-monthly Exec Reports including statistics
- Finalises annual accounts and manages audit process
- Arranges all necessary insurances
- Manages internal IT systems
- Manages employment arrangements and payroll
- Office management
- Manages Book-keeper and Receptionist/Admin Assistant

Business Events & Functions Manager

- Seeks out and secures business event and function hiring's
- Manages annual event schedule
- Negotiates contracts for business event and function hiring's
- Develops and manages relationships with tourism, convention and other industry bodies
- Builds relationships with regular business events and function hirers
- Works closely with Venue Hire Coordinator
- Works closely with Marketing Manager in developing materials to sell venue for business events and functions
- Develops packages with Catering Operator
- Signs off on business event and functions venue hiring contracts

Production Manager

- Manages production scheduling
- Develops and manages Production Department budget including maintenance of technical equipment and technical cap-ex
- Oversees planned maintenance of technical equipment

- Budgets production requirements of presentations
- Recruits, trains and manages technical staff
- Responsible for Production OH&S and Risk Assessments
- Liaises with production managers of incoming presentations to ensure production requirements are met

Front-of-House & Building Services Manager

- Develops and manages Building Services and FOH Department budgets including maintenance of plant and cap-ex
- Responsible for overall Building Maintenance
- Recruits, rosters and manages cleaners or cleaning contractors
- Recruits, trains, rosters and manages Duty Managers, ushers and Stage Door staff (if applicable)
- Responsible for security of building
- Responsible for safety of patrons including first aid and fire evacuation systems
- Manages sale and reconciliation of programs and merchandise
- Ensures quality of physical presentation of the venue

Catering Manager/Contractor

- Provides Business Plan and financial forecasts for Catering business
- Manages F & B services in order to maximise revenues while delivering excellent service to patrons, hirers and clients

Book-keeper

- Processes accounts receivable and payable
- Calculates settlements for hirers
- Processes payroll
- Undertakes workers' comp, superannuation and GST reconciliations
- Provides support as required to Finance Manager

Reception/Admin Assistant

- Reception duties including incoming phone enquiries, deliveries
- Stationery ordering, petty cash and other office management
- Administrative support for Executive including travel arrangements, messaging, copying, filing etc
- Management of volunteers and Friends

Venue Hire Coordinator

- Venue familiarisation tours
- Hirer and client liaison
- Drafting venue hire contracts
- Coordination of venue hire and service costings and settlements
- Coordination of hiring information with Production, Marketing, Catering, Ticketing and Front-of-House

Ticketing Manager

- Management of Ticketing System including builds and reports
- Training, rostering and management of Box Office staff
- Management of all sales channels including telephone, on-line and over the counter
- Liaison with Ticketing System provider
- Data base management
- Reconciliations and banking of proceeds
- Production of box office reports

Technical Manager

- Manages production staff on the floor for bump-ins, rehearsals and
- Performances
- Provides duty technician services for performances
- Carries out routine maintenance of equipment (where no maintenance contract applies)
- Undertakes Risk Assessments
- On-ground liaison with production and stage managers of incoming productions
- Backstage familiarisation tours
- Provision of daily information for technical charge-outs

Publicist

- Generate maximum publicity for theatre attractions
- Provide publicity services on charge-out basis to outside hirers
- Generate institutional publicity for Theatre
- Write copy for printed material
- Write Annual Report and other reports as required
- Generate On-Line content for website
- Manage social networking feeds and e-communications

Marketing Coordinator

- Manages production processes of marketing materials
- Collates base marketing materials
- Coordinates advertising placement and schedule
- Manages day to day administration of placing orders for advertising, print materials etc
- Liaises with photographers and maintains photo files
- Coordinates displays in public areas – posters and A/V
- Supports Marketing Manager

4.2 Options Analysis

We have developed four options within the scope of our brief. In particular that scope was focussed on:

- Theatre options that could expand the offerings in the Whangārei market for performing arts and live entertainment offerings more generally.
We have not specifically assessed other market options such as the MICE sector or broader community cultural needs but have considered these issues broadly in the context of the proposed overall venue utilisation and programming mix. It has not been within our scope to make assessments or pass judgement on any specific proposal or competing priority
- Consideration of possible sites for theatres has been specifically excluded from our scope.
- Venue quantity surveying is also out of scope.

To help make assessments on each of the options we have compared each to:

- The problems identified during the ILM process.
- The benefits sought identified in the Benefits Mapping Process.
- The identified high level service needs .
- High-level assessment of operating budget impacts.

4.2.1 The Four Options

A. Do Nothing (As is)

No actions other than completing essential maintenance to ensure the ongoing safe operation of the existing Forum North facilities, no changes to venue capability, capacity or programming strategy.

B. Do Minimum (A better “hall for hire”)

The challenge with this option is that the most highly prioritised need in the context of the Capitaine Bougainville is seating capacity followed by the need to improve staging systems, most notably improved flying systems. Upgrading public areas, improved food and beverage options and improving presence in the precinct are also high-ranking issues to be addressed.

Increased seating capacity to 500 plus would require major works and would require a more specific design study to determine feasibility, the extent that seating capacity could be increased and costs. Upgrading the elements to any significant extent without seriously addressing the seating capacity issue, whilst not superficial, will not enable the desired benefits to be realised in a tangible way.

The Shand Shelton report also prioritised acoustic improvements to meet the needs of acoustic and choral music presentations. Some changes could be made to make the auditorium more “tuneable” for a wider range of uses but this type of improvement will still not lead to the desired increases in activity and engagement.

In terms of addressing the arts management and programming priorities there are opportunities for investments and improvements aside from capital works. This should in no way be seen as criticism of current management and staff. At no point during our consultations did we encounter negativity in that regard. Touring producers/promoters said they were more inclined to rely on their touring team when coming to Whangārei than in major regional theatres elsewhere and work around the technical limitations. Safety is a high priority for touring staff and the general age of facilities was mentioned as a concern.

There was a clear sense though from promoters and producers that they wanted to see the same sort of arts/theatre focussed relationships that they enjoy in

other centres developed more in Whangārei. This is not something that simply appointing someone as an Artistic Director will address.

Well regarded theatres get that reputation because of the teams that operate them and the relationships they build, not because they are well designed and built. Audiences and hirers will forgive, and even embrace, a venue's shortcomings if the programming is engaging, the staff welcoming, and they see management modelling the theatre's core values.

Actions to consider for Option 2

- Council to commit to enhancing its performing arts programming and presentation capability focussed on, but not limited to, the Forum North venues. Critical success factors include:
 - A “license to act” in terms of developing productive networks and connections with other regional theatres, national touring networks, major NZ arts organisations and companies and commercial promoters.
 - A capacity to stimulate the development of local performance capacity and capability including direct investment in creative development and presentation.
 - A commitment to developing and maintaining research and tools skills that can be practically applied to audience development.
 - The resources, financial and entrepreneurial, to increase the availability of, and access to, performing arts and entertainment in Whangārei and the promotion of Forum North as the key centre for that activity in the CBD.
 - To the extent possible within available funds address the capital issues that have been identified including increasing the capability of Te Kotahitanga to also develop a significant increase in live performance activities.

Resources Required:

- 1.5 to 2 FTE additional positions - One focussed on Programming and Creative Development and the other focussed on Audience and Market Development.
- An annual programming, creative development and entrepreneurial fund of \$100K.

- Reorganisation of business model to enable a clear view of the business of the Forum North Theatres.
- Capital investments to meet the issues identified.

C. The preferred way forward

Whangārei's Performing Arts Centre - An actively managed live performance and event facility that have the capacity and capability to service the broad artistic and cultural needs of Whangārei that will also benefit the community economically and socially for at least the next 30 years.)

Option 3 proposes that both the major capital issues and the management changes required to develop a fully capable, multi-functional and multi-user performing arts and events focussed facility are developed and addressed. Key features include:

- A main auditorium, fixed tiered seating for up to 800 to 1,000, proscenium arch style, flytower and system, stage capable of meeting the needs of the major national touring performance companies as well as large scale local productions and events. Able to be set to intimate mode with approximately 500 seats.
- A secondary space that is a flexible black box style studio space capable of various seating and staging configurations of up to approximately 250 seated or in banquet style.
- BOH and services areas appropriate for multi-user operations.
- Suitable public and FOH spaces that can service both major spaces, food and beverage and potentially specialist retail – activated day and night.
- Parking
- Operated by a dedicated management team of approximately 10 plus FTEs depending on shared services, commercial partnerships and outsourcing.

As well as performing arts and events the venue could also offer services and facilities for functions and events as a secondary business focussed around the smaller flexible venue and public areas with access to the main auditorium as required and subject to programming requirements.

Note on existing Forum North facilities and site: As per our brief the above option is not specific about site but, with support from the client, we have considered how the current facilities could be developed to substantially, if not completely, worked to meet the major functional requirements.

This involves testing the feasibility of increasing the seating capacity and improving the sightlines in the Capitaine Bougainville to at least 500 along with addressing flying, staging and BOH issues. This would not meet the expressed needs of the RNZB for their full-scale touring productions but would make the Theatre significantly more viable for many local and touring presenters. We would also recommend in this instance transforming the Te Kotahitanga Expo Hall into the recommended Black Box flexible studio configuration on the assumption that other similar or larger flat floor events spaces were to be developed. Alternatively, some investment could be made to increase the flexibility and capability of the Hall without necessarily losing the large floor option.

Resources required:

- The Operating Budget model example has been developed using this option as a guide. Estimated annual operating investment required = \$926k by Year 5 of full operations.
- Capital Budget – for new builds of this type recent experience indicates the need for a Capital commitment of \$45 to 56 million.
- A reworking of the current Forum North can be expected to cost less than a new build but requires further definition outside of our scope. The capital commitment would be between \$15 to \$20 million.

Resources required:

It is likely that capital costs would be higher to meet the dual stream, multi-user operations envisaged.

We would assume that all the cultural needs and desired benefits would be met and achieved. We also assume that there would be some rationalisation of administration, technical and FOH resources between the arts and the MICE business streams.

It is also reasonable to assume that the MICE business would be expected to operate at a profit level that would return at least some of the capital costs and help reduce the net operating cost of the performing arts stream.

D. The more ambitious option

This option proposes building a highly capable set of facilities and sophisticated management model able to service multiple users from two major business streams, Performing Arts and the MICE sector. It would most likely involve multiple commercial partnerships as well as on-site retail and hospitality offerings for the public as well as clients.

The Four Option - Assessment Table (Table 2)

Option		ILM Problems Addressed
		<p>A. The high personal and financial cost of leaving Whangārei to see live performances exclude many from a range of valuable life experiences - 30%</p> <p>B. Widespread concern that Whangārei's centre is uninviting and unsafe contributes to low visitation particularly after hours and on weekends - 50%</p> <p>C. An inability to adequately support participation in local performances harms our sense of identity and belonging - 20%</p>
1	Steady State – Maintain Current.	No Impact
2	Focus on performance/Limited capital investment.	<p>A. Limited impact, unlikely to attract an increase in major touring productions and events.</p> <p>B. Some impacts due to investments in increased number and variety of smaller scale performances and events in and around Forum North.</p> <p>C. Some impacts arising from increased investment in local creative development and performance projects.</p>
3	A new Whangārei Performing Arts Centre	Substantially addresses all problems identified in ILM. Locals will still travel for major events as part of their broader cultural and social lives but by the same token a key goal for this option is to increase visitation into Whangārei from the broader Northland region.
4	More Ambitious – Combined Performing Arts and Conventions Centre.	Assuming that an effective balance can be achieved and maintained between the two arms of the business this option would fully address all problems.

Benefits Gained	Service Needs Met	Operating Budget Impacts
<p>A. The appeal of Whangārei as a destination is enhanced 20%</p> <p>B. Improved cultural and social wellbeing - 50%</p> <p>C. Greater support for local businesses - 30%</p>	<p>A. Bigger seating capacity – up to 1,000</p> <p>B. Fit for purpose, fully capable theatre.</p> <p>C. Supports other related community and visitor economy businesses – meetings, functions and events.</p> <p>D. Capable of supporting large outdoor events.</p> <p>E. Multi-purpose/Multi-user.</p> <p>F. Improved programming and management capabilities</p>	
No Impact	No Impact	<p>Increased maintenance costs over time.</p> <p>Increasing risk that old plant and infrastructure will become non-compliant and/or non operational over time.</p>
<p>A. Limited</p> <p>B. Some Impacts</p> <p>C. Limited, mainly directed to local creative industries.</p>	Negligible overall except for the development of improved programming and management capabilities.	<p>Maintenance and compliance issues addressed as required.</p> <p>Increased in annual operating expenditures in the order of \$200-\$300k. Limited opportunities for earned revenue offsets however increased opportunities for funding and philanthropic partnerships.</p>
This option specifically addresses Benefits A and B. It also provides significant opportunities for local businesses through both the increased cultural activity as well as increased capacity and capabilities for visitor economy related services providers.	All service needs substantially met with the exception being that the Functions and Events business plays a valuable supporting role rather than as a primary offer.	
All desired benefits achieved plus others related to developing a significant MICE industry for Whangārei notionally achieved. This was not specifically within our scope.	All performing arts related service needs met assuming the challenges of the combined business model can be managed.	As per 3 for Performing Arts but this excludes any impacts from the MICE business.

4.3 Financial Analysis

4.3.1 Overview

We have developed a detailed, multi-year financial operating model for a new performing arts centre and industry hub. At this stage it is most applicable to Option 3 – New Whangārei Performing Arts Centre.

We are recommending that Whangārei and other current and potential stakeholders take the approach to “fund for success, not failure” new cultural organisations require a critical mass of support to mount effective operations and service delivery. Underfunding operations and programming puts at risk the community’s significant capital investment.

As well as outlining key assumptions we have also included (table 5) an indicative 5 Year operating budget that reflects growth to a mature organisation. We have also provided Whangārei District Council with a copy of the detailed working model for review and refinement as the project is developed.

A future complete investment case will also require a specific economic impact assessment to be completed. This is outside of our scope so no conclusions in terms of a cost/benefit analysis can be made at this time. The investment case will also need to indicate firm capital, ongoing operational and facility maintenance funding commitments.

Revenue

Grants and Contributed Revenues

Venue Rentals

Self Presentation - Box Office

Labour Recoveries

Earned Revenues: From Bar, Café, Functions, Merchandise Royalties and a modest leased retail outlet. Refer detailed budget specific projections.

Ticketing Business

Other Cost Recoveries/Misc Revenues

TOTAL INCOME

Expenditure

Salaries & Wages

Total Other Employee Related Costs

Total Corporate (Non Events) Marketing & Publicity

Ticketing Expenses

Total Administration/Facility OpEx

Total Net Programming

TOTAL EXPENDITURE

Earnings Before Income Tax and Depreciation Allowance (EBITDA)

Table 3 - Five Year Summary Operation Budget

Note - Assume Design and Construction over 3 Years

Year 4 First Full Year of Operation	Year 5	Year 6	Year 7	Year 8
\$75,000	\$25,000	\$25,000	\$30,000	\$40,000
\$229,900	\$308,332	\$356,331	\$382,401	\$397,578
\$357,000	\$463,500	\$558,000	\$598,500	\$600,600
\$111,099	\$168,146	\$200,913	\$254,727	\$218,890
\$165,681	\$183,982	\$197,868	\$212,841	\$218,890
\$173,640	\$221,544	\$269,172	\$321,571	\$337,823
\$42,000	\$42,200	\$42,404	\$42,612	\$42,824
\$1,154,320	\$1,412,704	\$1,649,688	\$1,842,653	\$1,867,628
Year 4	Year 5	Year 6	Year 7	Year 8
\$1,151,469	\$1,230,818	\$1,285,641	\$1,362,508	\$1,358,726
\$70,500	\$71,910	\$73,348	\$74,815	\$76,311
\$80,000	\$81,600	\$83,232	\$84,897	\$86,595
\$21,000	\$21,420	\$21,848	\$22,285	\$22,731
\$520,000	\$530,400	\$541,008	\$551,828	\$562,865
\$490,000	\$596,000	\$686,000	\$686,000	\$686,000
\$2,332,969	\$2,532,148	\$2,691,077	\$2,782,333	\$2,793,227
-\$1,178,649	-\$1,119,444	-\$1,041,389	-\$939,681	-\$925,599

4.3.2 Assumptions - Revenue

- Grants and Contributed Revenues
No assumptions in terms of Grants have been made at this time. It is assumed that the operating deficit would be funded by WDC. We have assumed a modest amount of sponsorships and donations overall with a more significant contribution to the opening year events.
- Venue Rentals
Venue rent income has been estimated in detail taking into account forecast utilisation and attendances. We have used as a guide the targets contained in the Program Stream descriptions along with estimated external hires in each of the venues,
 - Main Theatre performance/events PA = 174 by Year 5
 - Black Box Studio performance/events = 194 by Year 5
 - Conservative estimates for use of the smaller spaces have also been incorporated into the model.
 Venue rental rates have been based on our industry knowledge and benchmarks:
 - Main Theatre - \$2400 /day plus labour (50% local rate)
 - Black Box Studio - \$750/day plus labour (50% local rate)
 - The smaller spaces range in price – refer detailed model
 A single average “local” 50% discount rate has been used, further discounts or support if required would be provided to artists via any project grants from other bodies.
 The Centre would be expected to pay rent for its venue usage. This provides a level playing field and also means that venue costs would need to be reflected in programming project budgets.
 Each venue would be rented with an excellent range of technical and production equipment to meet most theatrical needs. Other equipment for specific purposes would at hirer’s cost.
- Self Presentations – Box Office
This reflects the gross income received by WPAC for its own presentations and reflects the content described in the Programming Streams. Ticket prices average \$30 for Main Theatre events and \$20 for Studio events. Average attendances are in the range of 60-65% of ticketed capacity.
- Labour Recoveries
All casual FOH and BOH labour is recoverable and attract a 10% loading to cover staff training and development, safety equipment and admin costs. This also applies to self-presented events.

- Earned Revenues
E.g. from Theatre Bars/kiosk, a modest functions and events business, a small café/restaurant, incubator/ Hub tenants, two small retail tenants and modest merchandise sales. Detailed assumptions are included in the detailed model.
We have assumed that all F&B provision is outsourced to a third-party operator. This may not be the case however the estimated net revenues to management are assumed to be the same.
- Ticketing Business
Theatre Box Office fees are based on attendance and average 3.20 per ticket net.
- Other Cost Recoveries/Misc Revenues
Minor amounts forecast from equipment, marketing costs for hirers and other misc. charges.

4.3.3 Assumptions - Expenditure

- Salaries and Wages
A core permanent staff of 10.7 Full Time equivalent (FTE) has been assumed and this is detailed in the model – assuming stand-alone operation. Key Positions/Accountabilities are (refer to following table 4)
Note- Casual FOH and BOH Staff; The model calculates on a forecast event by event, shift by shift basis based on estimated casual labour needs by venue, event complexity and in line with venue utilisation forecasts. Casual rates are based on the Living Wage as well as experience and include a 25% casual shift loading.
A figure of 13% industrial on-costs has been used.
- Other Employee Related Costs
Provision for training, travel, recruitment and similar.
- Corporate Marketing
All events related marketing are within programming project budgets. Provision made for limited general promotional activities.
- Ticketing Costs
Software license and consumables.
- Administration and Facility Costs
The model has provision for further detailed development however at this stage a general cost has been allowed of \$80/m2. We have used as a benchmark studies conducted by RAM for the development of the Aotea Studies Business Case in 2016-20. This looked actual costs for 6 major regional facilities including and suburban theatres, the Auckland Gallery and Auckland Town Hall. Costs per m2 ranged from \$57.05 for the Bruce Mason

Table 4 - Salary and Wages Tables

Permanent Sales - Indicative Year - Mature Operations

Note - Assumes Project Budgets will incorporate casual labour requirements and/or recoverable from hirers.

Position	FTE	\$
Director - Also leas programming and creative development	1	\$110,000
Finance and Admin Manager	1	\$90,000
Book Keeper/Admin Assistant	0.7	\$45,500
Head of Marketing and Communication	1	\$90,000
Publicist	0.5	\$37,500
Manager CRM/Box Office	1	\$75,000
Venue Operations Manager	1	\$90,000
Venue Sales/Presenter Services	1	\$75,000
Producer for Self Presents	0.5	\$40,000
FOH Manager	1	\$70,000
Technical Manager	1	\$90,000
Business Event/Functions/Food and Beverage Operations	1	\$90,000
TOTAL	10.7	\$903,000 (Plus on Costs)

Theatre to \$150 for the Aotea Centre. 5 of 6 of the venues had costs of less than \$90 with the Aotea Centre being the exception. The 80/m2 used here can be adjusted to reflect any further advice from WDC. We have assumed a footprint of 6,000m2

– Programming Expenditures

Programming Expenditures have been based on an estimated average cost per performance by venue. Performances in the Theatre are estimated to average \$15,000 in costs per performance or in the region of \$50 to 70k per delivered, marketed and presented week. Costs for the Studio are lower at \$4,000 per performance or \$20-40K per week.

A further \$50k net subsidy PA has been set aside for commissions, free/low cost and industry development activities.

– Food and Beverage Costs

Estimated new revenues from outsourced operator only. We have used the generally accepted industry model of 1/3 Cost of Goods, 1/3 Labour and 1/3 Overheads and Profit.

4.4 Next Step

4.4.1 Further Requirements to complete a full BBC Style Business Case

The New Zealand Better Business Case (BBC) methodology is organised around a five-case model:

A. Strategic case –

What is the robust and compelling argument for change? What are the key drivers, problems (including cause and effect of these) and opportunities being missed? What are the measurable benefits being sought?

There should also be a clear understanding and definition of the cultural case that exists for what will be a major piece of community owned cultural infrastructure.

B. Economic Case –

This requires a detailed analysis (Cost/Benefit) of the options identified to ensure that preferred option optimises value for money. The analysis must consider and estimate direct, indirect as well as any intangible benefits and costs and include a risk assessment.

C. Commercial Case –

Defines the procurement strategy/process and associated risk management strategy.

D. The Financial Case –

Describes the affordability of the shortlisted options i.e. the capital and operating cost impacts and funding strategy.

E. Management Case –

How will the project be managed, delivered and operated.

Given the scope of the brief it was agreed with the client at the outset that it was not possible to fully address the requirements of the BBC methodology. To do that will require a concept design and costing process, a capital budget to be set and funding strategy to be adopted, a formal economic impact analysis to be completed and a procurement strategy to be developed.

What we have achieved at this point though is a clarity around the strategic case and an evidence-based understanding of the financial case. With regards to the latter we have developed an indicative, detailed operating budget for the preferred option with a multi-year indicative profit and loss spreadsheet model.

We have also developed reference materials in terms of design, technical requirements and infrastructure that can be used to fully develop a brief for future site analysis and concept design studies. In particular we have determined the preferred range in terms of seating capacities and functionality within the concept of a multi-purpose, multi-user performing arts focussed facility.

Governance, management and programming strategies have also been described and recommended options identified. This is at least as critical, if not more so, than determining the capital works that need to be completed.



Young Vic Theatre, London
 Charcoalblue in collaboration with Haworth Tompkins



Young Vic Theatre, London
Charcoalblue in collaboration with Haworth Tompkins

Appendix

1. Overall Themes from Community Group Consultation

2. Summary of Each Community Group's Input

3. A Day in the Life of a Receiving House

4. Accommodation Schedule

5. Precedent Project Table

6. Capitaine Bougainville Theatre Seating Capacity Study

7. Financial Model

Appendix 1

Overall Themes from Community Group Consultation

1. The City

The town basin is becoming a visual arts precinct with the Hundertwasser gallery planned as the flagship to complement the existing galleries in the locale. A considerable number of those spoken to can see the potential for the Forum North area to return to being a precinct for live performance. Because it is across the other side of the central business district from the town basin, walkways between the two would help revitalise the central business district.

2. Venue Types

Widespread recognition of the need for Whangārei to have a broad range of venue options across the spectrum to be able to attract a wide range of events, including sports, conference and arts and live performances. There is widespread recognition of the tension between meeting community needs and running a venture that is commercially sustainable.

While there is much support for multi-purpose venues, there is also recognition in some quarters of the risk of setting up something that does a range of things, but none of them well. Current venue operators (Hihiaua Cultural Centre, Whangārei Theatre Company, 116) confirmed that there is strong demand from the community for configurable space. They all have sliding fee scales in order to make community usage affordable. Many community groups felt that Forum North fees were not affordable for community groups, and there was a widespread view that Forum North utilisation would increase if fees for community groups were lower.

3. Needs Identified by Community Groups

- Configurable spaces
- 500 seat theatre of high quality to attract touring productions
- 800 seat theatre of high quality with fly tower to attract ballet, symphony orchestra, opera
- Range of smaller spaces to accommodate wide a range of community groups
- Conference facilities for a range of conferences including prestigious, large ones
- Growth areas are not necessarily traditional, e.g.

gamers conference (Trigger Finger) that attracted a large number of 18-25 year old visitors to Forum North

- Many regional school events require large flat floor auditoria (stage challenge, oratory competitions, school productions, etc.)
- Kapa haka is strong in the area – there is the flagship national championships Te Matatini which is in Whangārei in 2029, and about 12 regional / school competitions throughout the year. These foster strong community involvement from across all of Northland.
- Māori make up approx 30% of population in Northland (check this figure) and there is strong demand for venues for Māori arts / culture of all types (as per Hihiaua Cultural Centre Trust)

4. Consultation and Communication

Many of the groups acknowledged the consultation WDC is doing at the start of this process. Some had participated in WDC workshops in the past and also appreciated the opportunity to make their needs known in individual discussions for this project. Council / community liaison officers updating the advisory groups was appreciated. Several requested that communication and consultation with the community continue throughout the process of decision-making and then through the design and build process. Some mentioned that continuity in the communication team was helpful – the example was given of Hundertwasser changing their people and in the process creating a non-accessible garden area. Most groups expressed the desire for collaboration across the community to continue in order to get the best result for the community. They are willing to compromise on their requirements if the consultation and communication with them is strong through the process, especially when it comes to presenting the design and selecting the location.

5. The Process

Some groups were aware of the Shand Shelton and 2017 reports and saw this latest round of consultation and analysis as running the risk of delaying action. There is a huge desire particularly from the Riverbank project to take quick action to enable the required central government funding to be secured while it is politically available, and this desire for action is shared by many groups. One said “Be brave” in taking action.

6. Access

Positive aging and Disability Advisory Group were concerned to make sure that any venue was accessible to people of all ages and all capabilities through providing affordable live performance experiences and utilising principles of Universal Design. Access issues specifically mentioned include:

- Accessibility elevator, wide passage ways, ease of access, large enough to be accessed by mobility scooters (some of which can be quite large) and St John with a stretcher if needed
- Ability for people in wheelchairs to sit with good sight lines, with those they came with, rather than being in a separate area.
- Lighting up the stairs into the seats areas so that it is easy to see where to go to get to your place
- Handrails
- Non-slip surfaces where applicable
- Carpets that are not so plush that they make it hard to push a wheelchair
- Stairs that are not steep – these can be frightening for those with reduced mobility
- Comfortable seating – with lumbar support
- Loop systems for people with hearing aids
- Provision for NZ Sign Language interpretation
- Accessible toilet facilities
- People in wheelchairs need to be front on to the stage as it can be difficult for them to turn their heads on an angle to see the stage
- Mobility parking close to the venue
- Guide marks on floor to allow sight-impaired people to find their way
- Ability to cater for guide and mobility dogs
- Enough space between aisles for a wheelchair

7. Schools and Outreach

Some of those we spoke to are thinking about the future and the need to connect with schools, provide opportunities for theatre experiences, develop future audiences and provide skill development pathways into the creative sector. Kapa haka competition is a good example of how youth involvement leads to the involvement of families. Whangārei Theatre Company and 116 both have schools outreach activities. 116 includes schools-only performances of their shows, theatre workshops for schools, and both include development of backstage and onstage skills for school students through participation in shows.

8. Touring Productions

It is recognised by the theatre groups that for touring professional theatre productions, it is a challenge to do a leg from Auckland to Kerikeri’s 400 seat Turner theatre in a day. Whangārei is a logical stop on tours of productions that are suitable for 400-500 seat venues, where tours originate in Auckland, go to Whangārei and then on to Kerikeri. This would suggest demand for a theatre of 400-500 seats in Whangārei.

116 sees an opportunity for Whangārei to position itself as a low-threat venue for established artists to workshop and trial new material – for example Oliver Driver trialled a new production in Whangārei prior to its Auckland premier in March 2020.

9. Community Support

The community groups all showed a huge groundswell of community support to develop additional venues in Whangārei. Whangārei Boys’ High School (WBHS), Hihiaua Cultural Centre Trust, Riverside, and the Forum North Trust all have proposals for venues which are at advanced stages of development. The WBHS proposal is the only one that can go ahead without Council funding, but the others have funding arrangements which are dependent on Council financial support. The Riverside proposal in particular is dependent on fast decision making aligned with the Provincial Development Fund.

There is a tension between moving quickly and taking time to consider the best for the long-term future of Whangārei.

Appendix 2

Summary of Each Community Group's Input

1. Te Huinga Advisory group representing 20 main hapū in Whangārei- Janelle Beazley
Main interest was large scale venues that could host Te Matatini (once a decade). Need for venues to host regional and school competitions (10-12 per year) likely to be met by Hihiaua Cultural Centre Stage 2.
2. Whangārei Theatre Company
Amateur theatre company with 2 theatre spaces – 160 tiered seating and 100 flat seating running 3-4 shows per year for 10 performances over two weeks with in-house catered dinner options in the main theatre. Every second year they put on a major production in Capitaine Bougainville but there would not be much opportunity to increase this usage. The venue is hired out on a sliding scale to keep rentals affordable for community groups. The Company has concerns about how the project will reconcile all the different vested interests and support bringing more live performances to Whangārei. They want the project to think through the 'whole design' so it is future proofed. Not sure if another hotel is required because our audience for theatre is Northland (generally). But a restaurant is important to enlarge the experience and include a pre-theatre option. Be brave. Let's get on and do it.
3. WDC Venues and Events Manager - Carina De Graaf
Like the idea of a little bit of everything – stadium, theatre, expo hall– different offerings. This allows you to deliver across the spectrum – width and depth. Possible for Council to create a solution that articulates needs and finds common connection between parties.
4. WDC Strategy Manager- Tony Horton (delegate)
New theatre is very exciting and sorely needed. Has been a line item of the LTP for a long time with no sign of progress – but great to see the progress that we are now making. Get the sense that the community are behind it. Doesn't necessarily think it should be a flexible space otherwise it will end up doing nothing very well. Cautious about this.
5. Whangārei Boys' High School
A multi-purpose 1300 seat flat floor auditorium close to town centre is scheduled for completion end of 2021. Will be mainly for use of school and wider school community, but will be actively offered to community groups at a discounted rate. Modelled on Christchurch Boys' High School.
6. Youth Advisory Group - Eila Rose Jones +Nadia Snyman
Keeping kids off the street, giving them somewhere to go (Youth Space) and a focus on quality.
7. Youth Music Group - Jennifer Wordsworth, Felicity Christian, Roger McClean
Important for us to consider not just our own needs but to look at connectivity. General consensus that we want to work on something that benefits the whole community. Proper collaboration throughout the project including the design stage. Desirable to have a new theatre but make it cost accessible e.g. Steinway is too expensive to rent for not-for-profit groups.
8. Positive Aging - Jenny Wilson
It's about social connection and making it a good experience (through good design)
9. GM WDC Community – Sandra Boardman
Wants to ensure we have the right aspirations and the right infrastructure. Opportunity to have visual arts on one side of town and performing arts on the other side with pathways in between which would re-vitalise the CBD.
10. Disability Advisory Group – Sue Baker – Access for mobility, hearing and sight for all ages and levels of ability. Please keep communicating ongoing with us.
11. Northland Chamber of Commerce – Steve Smith
We need a new theatre to attract high calibre content (which would in turn build Whangārei's economy through accommodation and tourism). Let's consider financial sustainability of the theatre because it will ultimately impact the rate payer – that's why we need multi-purpose. We also need to ensure that we consider the CBD and revitalising it.
12. 116 – Matt Keene
Need to develop audiences 2-3 years ahead so they are coming to Shakespeare whilst they are still at school. The need for the right Leadership (artistic director and technical/support management). Configurable acoustics. 500 sounds viable to connect between Auckland and Kerikeri. Saw Whangārei as a low-risk

opportunity for established performers to try out new materials. School outreach includes special performances, workshops and opportunities for students to work on productions. Suggested that WDC could fund an audience development role. Do lots of sliding rentals. If we are planning the building, we should start planning the programme.

13. Northland Development Corporation – Ben Tomason

Proposal for a precinct on the waterfront which includes multi-purpose venue, hotel, car parking, apartments and commercial entities. Believe the proposal is sustainable and would drive commercial activity (including jobs) in the region. Proposal incorporates seeking funding from the Provincial Growth Fund (PGF – MBIE). Question whether Whangārei can sustain a dedicated theatre as well as multi-purpose conference venue. Believe that younger members of the Arts community are open to innovating theatre using digital means.

14. WDC District Development Manager – Tony Collins

Whangārei needs to think about what it attracts – it is about being able to attend performances. It's about also developing a diverse proposition. Whangārei doesn't have the big corporates like other regions e.g. oil, kiwifruit bringing corporate headquarters. We have been lacking theatre – and that has an overflow situation to business – if there was theatre, you'd stay in town after work, go for dinner. Location: urban design considerations. Agnostic. Riverside location is that you would be able to develop infrastructure in terms of pathways. Council hasn't looked at the viability of options of current site. Demand might not be in traditional areas e.g. gamers. It would be worthwhile looking at a proposal to repurpose the whole Forum North site.

15. Hihiaua Cultural Centre Trust: Janet Hetaraka

Original intention was a carving, sculpture and visual arts studio for Maori. It opened in June 2019, they have had 63 events. Because of demand, they are going to set up a performing arts centre. Their plan is to have a flat floor 800 people seated or 550 people banquet style, conference for 300 people. Based on demand (not forecast demand). Resurgence of Maori and Pasifika theatre in Whangārei.

16. Forum North Trust: Ros Martin

Proposal for 800 seat theatre plus fly tower, set up for ballet, orchestra, opera, managed by community trust separate from Council. Want lots of smaller rooms able to be used by community groups in an arts / business incubator concept. Sliding scale of fees for community groups vs commercial operations. Concern about other proposals competing with the theatre. Working with Shand Shelton.

17. Opera North: Don Saunders

Would like to see Whangārei have a theatre that can house 1000+ audience. Would like to see the theatre include social space and bigger rehearsal/dressing room facilities. Would also like to see all the modern audience access facilities. Current theatre stage is adequate but not for the full choir. Acoustics and lighting resources are adequate but could be improved. Needs are one large concert per year (normally performed in a garden) and one other charity concert (Capitaine Bougainville).

18. The Sound Cave: Kyle Telfer

Kyle is one of the two primary sound/lights technicians contracted by WDC for productions. The venues we have are OK for what they are used for but are not great for any particular purpose. The main conference space in Northland is at the Copthorne in Waitangi, one hour's drive north of Whangārei. Conferences / corporate events won't come to Whangārei without a suitable venue. Live music on the other hand will generally find a venue from what is available. The theatre has good sound, there is a minor shortfall in the rigging – hand line system with no counterweights is a pain. There are very few young technicians coming through so when we are short of labour we have to hire people brand new and they don't stay for more than a few months.

Appendix 3

Typical Day in the Life

Below is a look at a typical day in the life of a receiving house. It's worth noting this table is for a one-night stand, which is applicable to a smaller regional receiving house, the number of these types of shows each week would vary depending on a number of factors such as location, facilities and time of year, but a busy venue could have 3 or 4 a week.

Time	Action
0700	FOH coffee shop opens to the public for coffee and breakfast.
0900	Stage Crew arrive/ Stage door open
0900	Box office opens
0900	Administration staff onsite
1100	Wardrobe staff arrive in venue for maintenance/repairs and drying
1100	Delivery bar stock to truck door or service entrance
1300	Crew break onstage
1300	Cast arrive onsite
1400	Rehearsal onstage with full cast and show crew
1700	Break onstage
1700	Media call onstage for selected cast
1700	Usher's arrive for briefing
1700	Onsite restaurant opens for dinner service
1800	Makeup and Wigs call for Performers as required
1855	½ Hour Call all cast and crew in the building
1900	Auditorium open for audience to come in
1930	PERFORMANCE
2230	End of performance Cast out of costume Stage Crew start to dismantle set
2230	Wardrobe department start washing
2230	Truck dock: Trucks arrive and park
2230	Usher clear auditorium/Cleaners in auditorium
2300	Cast clear of building
2300	FOH Bar closes
2330	Wardrobe Staff clear of building
0100	1st Truck loaded and swapped out next truck
0230/0300	Final trucks loaded (2 truck tour) and leave venue.
0300	Stage crew finish bump out



Appendix 4

Generic Schedule of Accommodation

20023 - WHANGAREI

Area schedule version 2

Room Name Capacity	Studio 150		Adaptable 350		Theatre 550		Lyric 1000		Notes
	m2	Occ	m2	Occ	m2	Occ	m2	Occ	
A PUBLIC AREAS									
Lobby									
Principal Foyer	340	340	350	350	550	550	1000	1000	Assuming 1 sqm per person
Informal Performance Space			20		20		20		Within foyer
Weather Lobby	10		12		15		20		
Security Control	10		10		12		15		
Information Desk	10		10		10		10		
Cloakroom	20.4		21		33		60		Assuming 50% of audience leave coats/ABTT recommendations
First Aid Room	9		9		9		9		
Toilets (public, male)	24	6	25	6	34	9	56	14	Based 50% audience split and ABTT recommendations
Toilets (public, female)	39	8	40	8	60	12	105	21	Based 50% audience split and ABTT recommendations
Toilets (public, accessible)	5	1	10	2	15	3	20	4	Approximatly 1 per audience level
Changing Places WC									
Family Change									
PUBLIC AREAS	468		507		758		1315		
Ticketing									
Box office	10		12		18		20		
Box office public waiting	3		5		6		8		
Reception and information counter			5		10		18		
Box office manager	6		8		8		10		
Box office counter support			10		12		18		
Staff room	10		15		25		50		
TICKETING	29		55		79		124		
Catering									
Bar counters and servery			16		16		16		Within public areas
Store			7		7		7		
Catering deliveries (external to bldg)									
Café seating area	44.2	34	45.5	35	71.5	55	130	100	1.3m2/person
Café servery	10		20		30		50		
Linen store	1		2		3		4		
Kitchen, stores, prep and changing	40		60		80		100		
Catering manager office	8		8		10		10		
Catering office	8		8		10		12		
Catering changing	10		20		30		30		
Catering toilets	5		5		10		15		
Wine and spirits store	5		5		10		15		
Central bar store	10		10		20		30		
Chilled beer store	10		15		18		25		
Cleaners store for kitchen only							4		
Chemical store							4		
Loading, empties and rubbish	7		10		20		30		
Banqueting table and chair storage							20		
Refuse	7		10		20		30		
CATERING	165		242		356		532		
VIP/Break-out spaces									
VIP meeting room	10		20		80		80		
VIP lounge			10		20		30		
Bar					5		5		
Kitchen/prep area									
Toilets	5		10		20		20		
Pantry, cloaks and store	5		10		10		10		
VIP/BREAK-OUT SPACES	20		50		135		145		
Retail									
Shop (merch counter)	10		20		25		40		
Shop store	5		10		10		15		
RETAIL	15		30		35		55		
Function Rooms/Corporate Entertainment									
Entertainment space,									
Cloaks & toilets									
Function room furniture storage									
Kitchen & bar/prep areas									
FUNCTION ROOM	0		0		0		0		
Education & Outreach									
Teaching room									
Storage									
EDUCATION	0		0		0		0		

Room Name Capacity	Studio 150		Adaptable 350		Theatre 550		Lyric 1000		Notes
	m2	Occ	m2	Occ	m2	Occ	m2	Occ	
Services									
House manager office	8	1	10	1	10	1	12	1	
Ushers changing areas	10		15		20		35		
Ice cream & programme store	5		10		15		20		
Housekeeping store	4		5		10		20		
FOH store	5		10		10		15		
Cleaner stores (within gross)									
SERVICES	32		50		65		102		
TOTAL PUBLIC AREAS	729		933		1428		2273		
B AUDITORIUM AND STAGE									
Auditorium									
Auditorium seating areas	340	340	350	350	550	550	1000	1000	1m2 per person
Lighting bridges (within gross)									
Orchestra pit			30	20	60	40	90	60	
Seating store	20		50		40		75		
Lift pit (within gross)									
AUDITORIUM AND STAGE	360		430		650		1165		
Stage									
Mainstage	80		100		200		300		
Side stage					200		300		
Grid and galleries (within gross)									
Trap room/understage	0		0		150		250		
STAGE	80		100		550		850		
Technical accomodation									
Orchestra and general store	20		30		40		50		
Prop store	8		12		12		30		
Mechanical & Maintenance workshop	10		10		15		20		
Mechanical & Maintenance store	10		10		15		20		
Electrical workshop	8		8		10		15		
Electrics store	8		8		10		15		
Stage and equipment drapes	8		30		10		15		
Workshop/maintenance	20		40		60		60		
Quick change (within gross)									
Exhibition store					5		5		
Piano store	10		10		10		15		
Intake room	8		10		12		15		
Male toilets	4	1	8	2	16	4	24	6	
Female toilets	5.5	1	11	2	22	4	33	6	
TECHNICAL ACCOMODATION	120		187		237		317		
Get-in									
Truck bay (external to bldg)									
OB truck bay (external to bldg)									
Refuse	10		15		20		30		
Get-in/scene dock	30		60		50		80		
GET-IN	40		75		70		110		
TOTAL AUDITORIUM, STAGE AND BACKSTAGE	600		792		1507		2442		
C TECHNICAL AREAS - CONTROL ROOMS									
Sound control room	10		12		16		18		
Lighting control room	10		12		15		15		
Outside broadcast room					18		24		
Projection room	10		10		12		18		
Audio description and surtitles			8		12		18		
Staff viewing and stage mgmt					8		15		
Latecomers (within gross)									To be provided within foyer
Dimmer room	10		16		16		16		
Audio rack room	10		16		16		16		
Followspot area			18		18		18		
TECHNICAL AREAS	50		92		131		158		
Total Technical	50		92		131		158		

Room Name Capacity	Studio 150		Adaptable 350		Theatre 550		Lyric 1000		Notes
	m2	Occ	m2	Occ	m2	Occ	m2	Occ	
Dressing Rooms									
Accessible Dressing Room (double)	15	2	15	2	15	2	15	2	With natural daylight and openable windows
Dressing Room (double)	15	2	15	2	15	2	15	2	
Dressing Room (double)			15	2			15	2	With shower
Dressing Room (4 person)	20	4	20	4	20	4	20	4	
Dressing Room (4 person)	20	4	20	4	20	4	20	4	
Dressing Room (4 person)			20	4	20	4	20	4	With min 3 showers
Dressing Room (4 person)			20	4			20	4	
Chorus Dressing Room (12 person)					36	12	36	12	
Chorus Dressing Room (12 person)					36	12	36	12	With shower
Group Dressing Room							100	30	
Group Dressing Room							50	15	
Conductor Dressing Room					15	1	15	1	With shower
Musician Locker Room / Changing Room					30		30		
Male Toilets and Showers	6	1	24	4	36	6	48	8	
Female Toilets and Shower	7.5	1	30	4	45	6	60	8	
Accessible Toilet and Shower	5		5		10		10		
DRESSING ROOMS	88.5	12	184	22	298	41	510	92	
Support accomodation									
Wardrobe/Maintenance	8		10		15		40		
Laundry	6		15		15		20		
Wigs and Shoes			10		10		20		
Male Toilets	4	1	8	2	24	6	32	8	
Female Toilets	5.5	1	11	2	33	6	44	8	
General Shower	3		3		6		9		
Greenroom	10		20		40		60		
Green Room Kitchen	8		10		15		15		
Green Room Bar Counter Area					8		8		
Bar Stores					6		6		
Practice Rooms Single									
Practice Rooms Double									
Practice Rooms Ensemble (9 person)									
Practice Rooms Ensemble (12 person)									
Practice Rooms Ensemble (16 person)									
Practice Rooms Ensemble (20 person)									
Music Library									
Dance Warm-up Room					40		50		
SUPPORT ACCOMODATION	44.5		87		212		304		
TOTAL PERFORMER AREAS	133		271		510		814		

F STAFF/ADMINISTRATION ROOMS

Tech staff/SM office	8		10		15		20		
Technical Manger	8		10		15		15		
Crew room	10		15		20		30		
Visiting management/crew			10		15		15		
STAFF/ACCOMODATION ROOMS	26		45		65		80		
Administrative areas									
Reception & Waiting Area	8		16		16		25		
Board/Meeting Room	15		24		28		50		
Theatre Director	12		16		16		20		
Programme Manager	8		10		10		10		
Finance Director			10		10		10		
Head of Community & Education			10		10		10		
Head of Press & Marketing			10		10		10		
Technical office and storage					10		25		
Community & Education Office			12		12		12		
General Manager	20		10		10		10		
House Manager & Assistant			12		12		12		
General Office	20		30		40		100		
Marketing Office			30		30		30		
Archives and Storage	8		8		10		15		
Main IT server room	8		10		15		18		
Copying & Stationary, Filing & Storage	10		10		10		20		
Cleaners locker room and changing					10		20		
Staff locker room					10		12		
Shower					15		15		
Changing area					15		15		
Toilets	10		12		20		20		
ADMINISTRATIVE AREAS	119		230		319		459		
Stage door									
Stage door/ reception	8		10		10		15		
Stage door waiting area	8		10		10		15		
Back office							10		

Room Name Capacity	Studio 150		Adaptable 350		Theatre 550		Lyric 1000		Notes
	m2	Occ	m2	Occ	m2	Occ	m2	Occ	
Toilet	4	1	8	2	8	2	12	3	
STAGE DOOR	20		28		28		52		
TOTAL STAFF ROOMS	165		303		412		591		
TOTAL AREAS									
Total NET usable area	1,676		2,391		3,988		6,278		
Grossing rate (50%)	50.0		50.0		50.0		50.0		50% gross includes 35% circulation, 10% plant areas and 5% technical areas
Total plant, circulation and tech areas	838		1,196		1,994		3,139		
Total GROSS area	2,515		3,587		5,982		9,417		

This area schedule has been produced to determine approximate total gross square metre areas for a selection of venue types. The area required for individual rooms, functions and the overall building will vary depending on how the work is to be produced and how the building is to be managed, operated and serviced. If the building contains more than one performance venue, some facilities can be shared. The areas given at this stage of the process are for comparison purposes only. A more bespoke area schedule will be produced once the brief is better defined.

Appendix 5

Precedent Project Table

Name	Population	Venue Capacity	Key Dimesnions	
Captaine Bougainville Theatre, Whangārei	96,000	340 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	6m 10m 20m 10m 10m unclear -
Baycourt Theatre, Tauranga	131,500	582 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	- - 14m 11m - YES 52 lines YES
Turner Centre, Kerikeri	7,500	408 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	6.5m 13.5m 20m 10m - YES 49 lines -
Oamaru Opera house, Oamaru	13,950	548 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.4m 8m 18.24m 10.85m 13.4 Hoists and handlines -
Municipal Theatre, Napier	62,800	989 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	6m 12m 17.4m 14m 16.1m YES -
The Regent, Palmerston North	88,700	721seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	9.120m 12.77m 18.250m 14.8m 20.55m YES YES

Programme and Venue Information	Annual Reports
<p>Two level auditorium with stalls and a balcony that is at the back of the stalls wraps seating around the sides back towards the stage.</p> <p>Programmes local and national shows, including the RNZB biannual tutu's on tour.</p>	Part of Council
<p>Raked seating back with a side slip seating position. Main theatre space supported by the X Space which is multipurpose room with flat floor that can accommodate a seating bank of up to 200. Baycourt also has one of 4 Wurlitzer Organs in NZ!</p> <p>Hosts a range of local, national and international shows including RNZB, NZSO and international acts like Ten Tenors and Moscow Ballet.</p>	Part of Council
<p>The main Auditorium has a raked stalls with a single balcony. There is also the Plaza and the Events centre that are both flat floor spaces for meetings, conferences and events.</p> <p>Hosts a range of local and national programming including the NZ string Quartet, NZSO and youth musical theatre groups.</p>	<p>Trust.</p> <p>The turner centre is a community owned and operated by the Kerikeri Civic trust. It has 5 Directors/trustees plus a council observer and a General Manager.</p>
<p>Traditional Edwardian opera house with stalls and one balcony arrangement. Also a small studio space with raked seating for 110 people.</p> <p>Programme of local and smaller national touring companies. Programme is a range of smaller national touring groups such as the NZ string Quartet and local groups. Generally, seems to be one nighters.</p>	Part of Council
<p>Two level proscenium arch auditorium with stalls and a balcony that is at the back of the stalls but does not wrap around the sides.</p> <p>Hosts some of the larger national touring companies such as the RNZB and NZSO, as well as the more professional NZ touring product</p>	Part of Council, Arm's length
<p>Two level proscenium arch auditorium with stalls and a balcony that is at the back of the stalls but does not wrap around the sides.</p> <p>Hosts some of the larger national touring companies such as the RNZB and NZSO, as well as the more professional NZ touring product</p>	<p>Trust run. Building owned by Council who provide annual operational grants to the Regent on Broadway.</p>

Name	Population	Venue Capacity	Key Dimesnions	
ASB Waterfront Theatre, Auckland	1.657m	675 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	- - - - - YES -
Bruce Mason Theatre, Auckland	1.657m 3,144 in Takapuna	1000 seats 500-1700	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	10m 12-19m 36m 13.2m 20.5m YES 61 lines YES
The Court Theatre, Christchurch	381,500	390 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	N/A N/A 16m 11m 5.2m NO NO
TSB Theatre, New Plymouth	74,184	955 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.2m 8.93m 17.55m 10.9m 17.8m YES 45 lines Partial
The Great Lakes Centre, Taupō	38,300	358 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	6m 11.7m 19.8m 7.94m 12.5m Mixed counterweights and handlines -
Gisborne War Memorial Theatre	37,200	500 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	- - - - - Manual 58 lines NO
Isaac Theatre Royal, Christchurch	381,500	1292 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	8.10m 10.45m 18.8m 16.60m 18.37m YES 79 YES

Programme and Venue Information

Annual Reports

Single raked auditorium with proscenium arch. Primarily run as the main theatre for Auckland Theatre company, but also available to hire for professional local and international shows. Get used extensively during Auckland festival as one of the primary venues

ATC is a registered charity.

Single raked auditorium with proscenium arch, but can be transformed into flat floor. Hosts some of the larger national touring companies such as the RNZB and NZSO, as well as the more professional NZ touring product

Part of Auckland Live, which is looked after by Regional Facilities Auckland.

Single raked auditorium with one room set up. Audience on 3 sides of front of stage. There is no proscenium arch. Theatre is a presenting house, so it makes and presents its own works, which range from drama to musicals and have around a 3 week season.

The Court Theatre Foundation is a registered charity. New Theatre underway which looks to be council owned with a lease agreement to the Court Theatre

Three-tiered proscenium arch auditorium. TSB Theatre is also supported by the theatre royal which retractable seating for 520 and flat floor format of 400sqm. Programme of national and some smaller international shows, such as the NZ string Quartet and imperial Russian ballet company as well as local Am dram groups such as the New Plymouth operatic society

Owned and operated by the New Plymouth District council

Single raked auditorium with proscenium arch. Great lakes centre also had some supporting spaces such as an exhibition hall of 619 sqm. Programming is a mix of local and smaller national shows.

Owned and operated by the Taupō district council

Two level auditorium with proscenium arch. Stalls and a balcony that is at the back of the stalls but does not wrap around the sides. Programme of national and some smaller international shows, such as the NZ string Quartet and imperial Russian ballet company as well as local community groups

Council Owned.

Three-tiered auditorium with Proscenium arch. Hosts some of the larger national touring companies such as the RNZB and NZSO, as well as the more professional NZ touring product

Registered as a Charitable trust

Name	Population	Venue Capacity	Key Dimesnions	
The Regent Theatre, Dunedin	128,800	1,617	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	8m 12.3m 26.3m 13.5m 22m YES 62 lines YES
The Civic Theatre Invercargill	56,200	969	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.57m 9.73m 29.7 m 16m 19.5m YES YES
St James Theatre, Gore NZ	12,500	450 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	- - 12m 9.8m - YES N/A
Nelson Centre of Musical Arts, Nelson	52,400	291 in the Nelson school of music auditorium	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	N/A N/A 12.5m 4.5m N/A Hoist x 8 N/A
ASB Marlborough Theatre, Blenheim	31,600	700	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	8.6m 13.6m 23m 13.5m 16.70m approx. YES 61 lines UNCLEAR
Griffith Regional theatre, Aus	20,250	520 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	5m 12m 24.8m 12.8m 13m Handlines x 31 YES
Sir Robert Helpmann, Mt Gambier Aus	21,256	524 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.3m 10.4m 20m 12.3m 18m YES 37 lines YES

Programme and Venue Information	Annual Reports
<p>Two-tiered auditorium with Proscenium arch Hosts some of the larger national touring companies such as the RNZB as part of their standard regional tour and NZSO, as well as the more professional NZ touring product</p>	Council owned trust run
<p>Three-tiered auditorium with Proscenium arch. This theatre is a replica of the St James theatre in Wellington. Hosts some of the larger national touring companies such as the RNZB standard regional tour and NZSO, as well as the more professional NZ touring product</p>	Owned and operated by Council
<p>Single raked auditorium with Proscenium arch stage. Programme of local and small touring shows. Also has quite a strong cinema offering. Does take the RNZB biannually on their regional tutu's on tour show</p>	-
<p>One room arrangement, very concert hall in feel. Very strong music programming from local and National players.</p>	Non-profit charitable organisation, receiving annual grants from the Nelson city council
<p>Two level auditorium with proscenium arch. Stalls and a balcony that wraps around the sides back towards the stage. Reasonably steep rake at the back ½ of the seating, meaning great sightlines for Dance. Programme of national and some smaller international shows, such as the NZ string Quartet, Tenors and imperial Russian ballet company as well as local community groups. RNZB visit biannually on their Tutu's on tour season</p>	Trust Operated
<p>Single raked auditorium with one room set up. Audience on 3 sides of front of stage. There is a proscenium arch. Programme is larger national touring companies such as the SSO, as well as the more professional Australian touring product as well as international product like the Imperial Russian Ballet company.</p>	-
<p>Two level auditorium with proscenium arch. Stalls and a balcony that wraps seating around the sides back towards the stage. Programme smaller touring shows. Range of shows from drama to comedy including cinema live of theatre shows and opera's from the UK and Europe</p>	Funded through country arts SA, who are a dynamic arts organisation committed to bringing the arts to life in regional south Australia

Name	Population	Venue Capacity	Key Dimesnions	
Playhouse Theatre, Geelong	253,269	800 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.9m 12.1m 26.6m 12.8m - YES YES
King theatre, Caloundra Events centre	88,000	821 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	4.4m 10.5m 16.7m 7.7m 5.73m YES 26 line UNCLEAR
Orange Civic centre, Aus	38,820	518 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	5.7m 11.1m 17.4m 9.3m 13.5m YES 40 lines YES
The Joan Sutherland Theatre, Sydney Opera House, Aus.	5.23 m	1507 seats	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	7.3m 11.3m 19.5m 21.8m - AUTOMATED YES
Elizabeth Murdoch Hall, Melbourne Recital centre, Aus	4.936 m	1000	Prosc Height Prosc Width Stage width Stage Depth Height to underside of the grid Counterweight flying system Orchestra Pit	N/A N/A 14m 9m 5.6-13m 3 battens and hanging points N/A

Programme and Venue Information	Annual Reports
<p>Two level auditorium with proscenium arch. Stalls and a balcony that wraps seating around the sides back towards the stage.</p> <p>Programme larger national touring companies including Opera Australia. Also present some of their own work as well as being a venue for hire.</p>	-
<p>Front ½ of the room on the flat floor and the back ½ raked seating at the back. Events centre also has a smaller playhouse theatre, which is one bank of raked seating. Mixture of Local and a bit of smaller international touring shows like the Imperial Russian Ballet company.</p>	-
<p>Single raked auditorium with Proscenium Arch.</p> <p>Programme of International and national touring work such as circus Oz, as well as local work from the Orange Theatre Company.</p>	-
<p>Two level auditorium. Stalls and a balcony. Balcony set quite far towards the back of the stalls to minimise overhang. A small side slip that wraps single seating around the side walls back towards the stage.</p> <p>Programmes high end national and international shows and artists</p>	-
<p>Two level auditorium with proscenium arch. Stalls and a balcony that wraps seating around the sides back towards the stage.</p> <p>Programmes high end national and international shows and artists</p>	<p>Revenue around \$14m AUD for 2018-2019 with around 580 public events at the Recital centre.</p> <p>Around 26% of income comes from state government grants and 51% from the centre's commercial operations</p>

Current New Zealand Touring Shows

Below is a snapshot of the current productions that are touring around New Zealand. Traditionally it would seem that the Royal New Zealand Ballet tend to play larger 900+ seat theatre, except for Palmerston North's Regent on Broadway which has 720 seats. For a venue to be part of that main RNZB touring circuit that goes on the road 3 times a year a seat count upwards of 700+ looks to be needed. Their bi-annually tutu's on tour production is designed to play any and every town hall and theatre in New Zealand and for that production seat count is less of a factor. The NZSO seem to have yearly productions of differing scales that suit differing size of venues. They tend to more regularly make it up to Northland.

	RNZB Sleeping Beauty	NZSO Podium series. Timeless and Idyllic	NZSO Baroque series	NZ String Quartet	Friends the Musical parody
Invercargill The Civic theatre	X		X		X
Palmerston North, The Regent	X				X
Napier, Napier Municipal Theatre	X	X			X
Takapuna, Bruce Mason	X				
Kerikeri, Turner Centre		X		X	X
Tauranga, Baycourt Theatre		X		X	X
Blenheim ASB Theatre Marlborough					

Royal New Zealand Ballet 2020 Tours

RNZB sleeping beauty tour October – Nov 2020

- Wellington
- Invercargill
- Dunedin
- Christchurch
- Palmerston North
- Napier
- Auckland
- Takapuna

RNZB tour of Venus Rising

- Wellington
- Napier
- Christchurch
- Dunedin
- Palmerston North
- Tauranga
- Auckland

The ABBA show Tribute band	The Ten Tenors	Imperial Russian Ballet company: Nutcracker	Kids theatre: Matariki glow show.	Leaving Jackson	Comedy: the chopper show
X	X				X
X	X	X		X	X
	X		X	X	
	X	X	X	X	
X			X		
X	X	X	X	X	X
	X	X	X		

Appendix 6

Capitaine Bougainville Theatre Seating Capacity Study

Charcoalblue have undertaken a short pre-feasibility study to examine any options available for increasing the seating capacity of the existing 340 seat auditorium to 500 seats.

The following set of diagrams demonstrate the work undertaken.

In the study we have looked at how the existing “box” and form of the auditorium could be adapted and where there may be more efficiencies in planning and layout. We have also looked at whether there are options for extending the existing box.

In all such studies there comes a point where the cost benefit of increasing the capacity by major structural alterations is tipped in the wrong direction and the revenue increase cannot ever be justified with a major capital expenditure, if at all.

The report begins with an overlay of a similar drama theatre in Chicago, Steppenwolf which has a capacity of 500. It is clear their “box” is wider and slightly deeper. This demonstrates that we are always going to be challenged by the size of the box.

We have also considered seat widths. The original seating installed when it was built appear to be 520mm wide. These were changed to 550mm when re-seated and with a loss in seat capacity. By returning to 520mm there is an immediate increase.

Other aspects which affect the options for alterations are the existing geometry of the room, particularly in the section where the rake and scale of the existing balcony dictates how much further it can be extended in depth and height before sightlines are seriously affected. Reconfiguring the rows in both the stalls and circle into more efficient continuous curves and removing the circle “segmented” layout has a positive benefit.

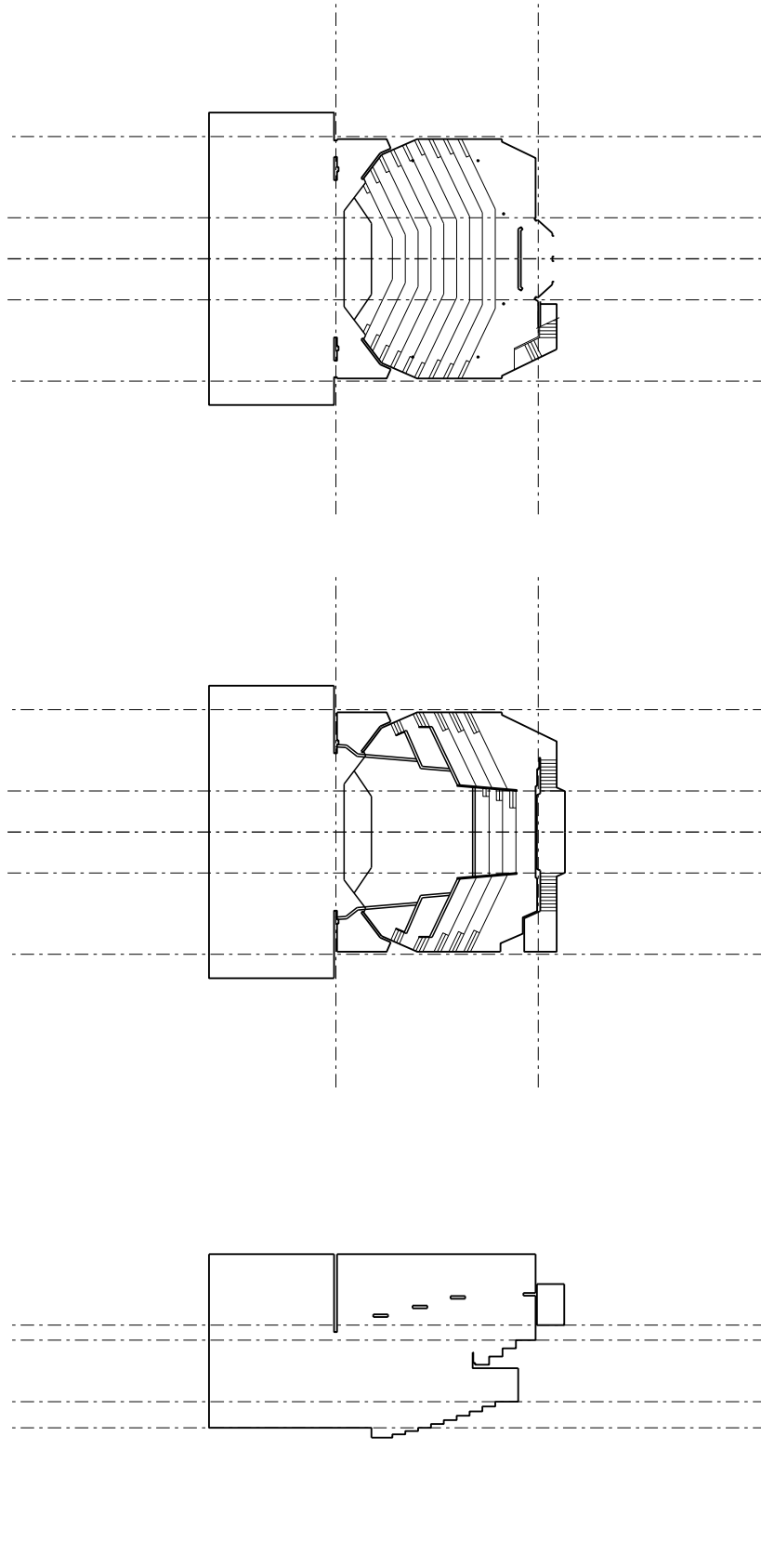
We have demonstrated 3 options each with an increase but none which will achieve a 500 seat capacity with the restrictions of the existing box.

- Option 1A – reconfigures the seat rows as described above and uses a 550mm wide seat (as current) to increase the capacity to 378 seats
- Option 1B – utilises the same geometrical changes but uses a 520mm wide seat to increase capacity to 396 seats
- Option 2 looks at how to add a row to the rear of the circle and requires alterations to the rear of the box to raise the control room and alter the access stair. This option increases capacity to 420 seats.

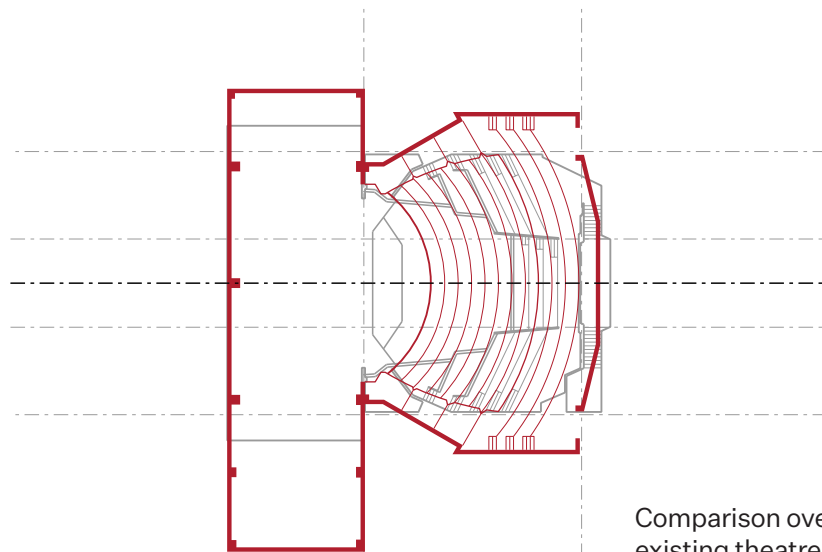
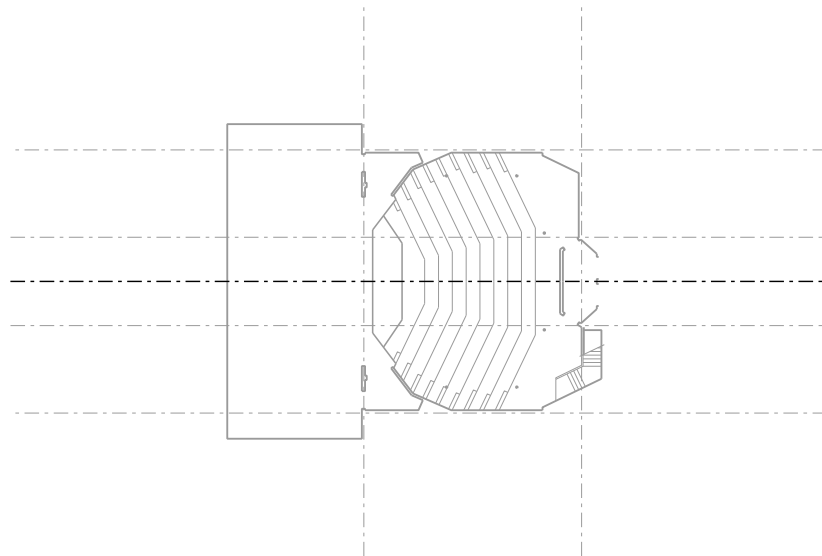
To achieve 500 seats, we would need to look at approximately 4 extra rows of 20 seats each. This would require major structural work to break and extend the box to deepen the auditorium. However, the geometry would not provide seats with adequate sightlines. Extra depth in the stalls would result in rear rows with poor upward sightline, restricted by the overhanging balcony above. Extra rows to the rear circle would require rising each row in height and there is no extra height available before hitting existing roof and lighting bridges. The sightline would also be too high and limited by the proscenium arch height. In effect these new seats would be unsellable.

In summary the existing “box” is telling us that it is at capacity, somewhere around 400 – 420 seats. The geometry determined by it’s original setting out will not allow an increase beyond this that could achieve 500 seats.

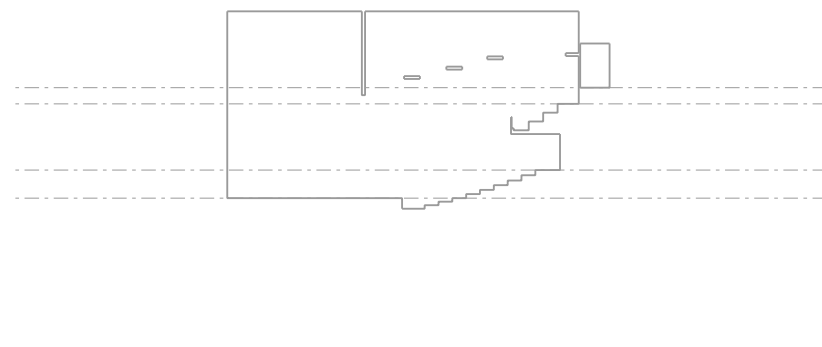
Base Plan



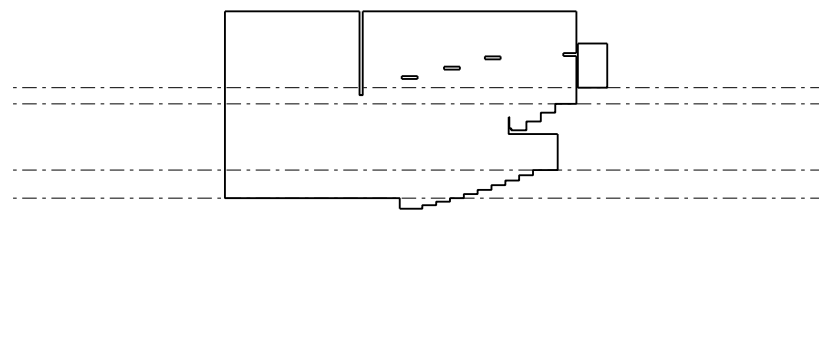
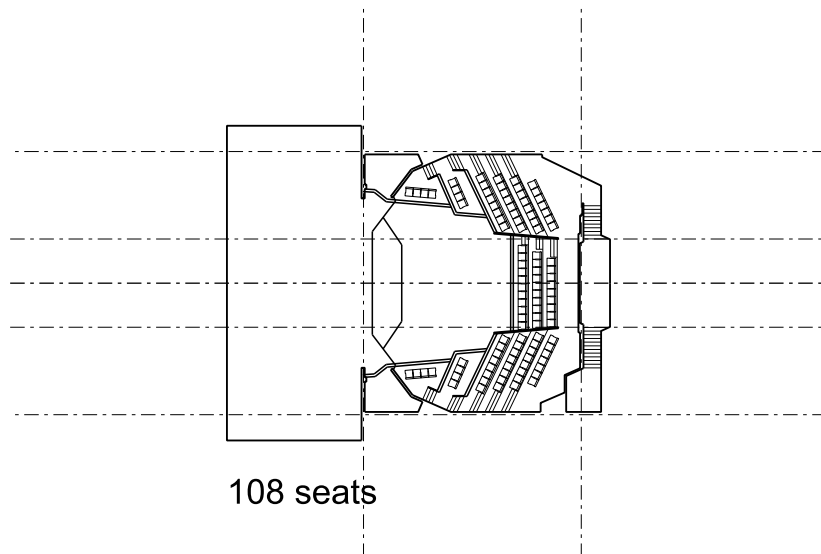
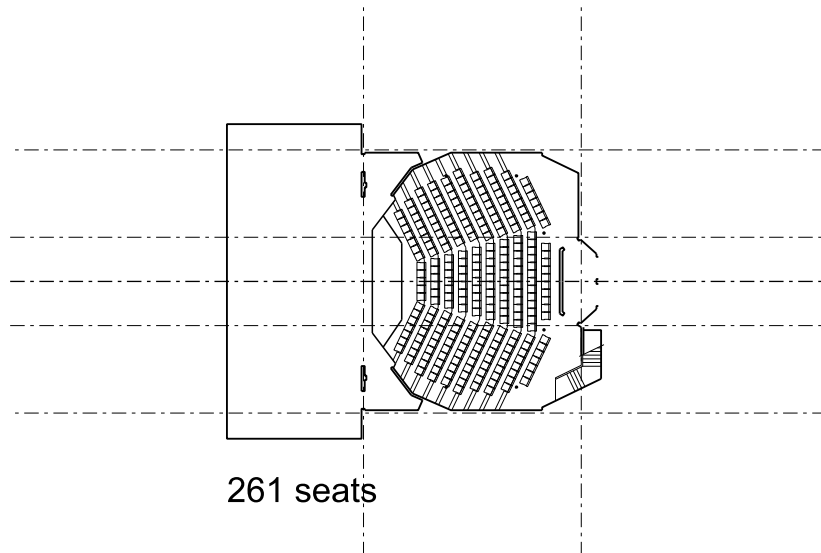
Steppenwolf Theatre Overlay - 500 Seats



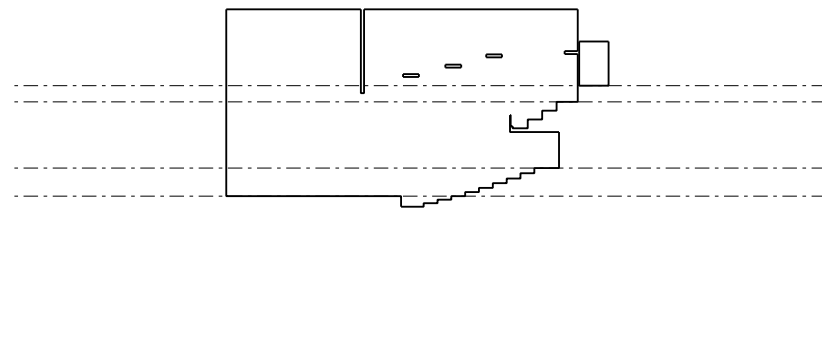
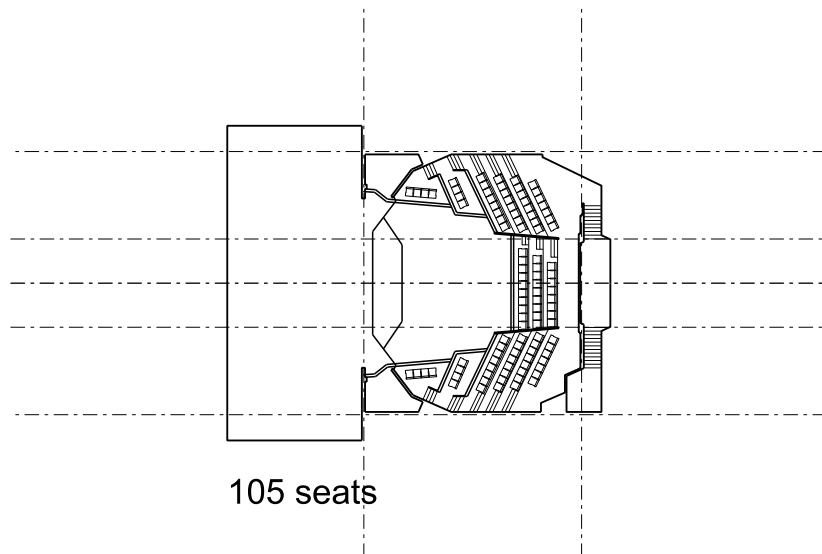
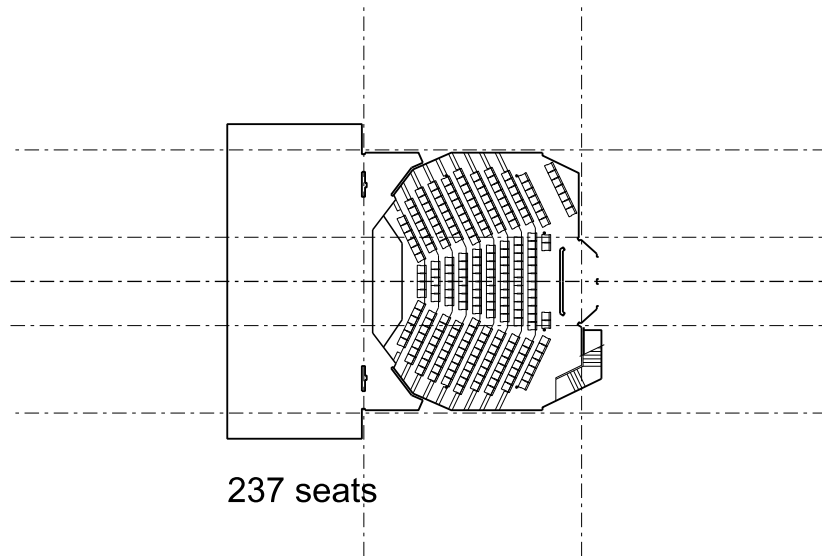
Comparison overlay of similar existing theatre in Chicago to demonstrate volume required for a 500 seat auditorium



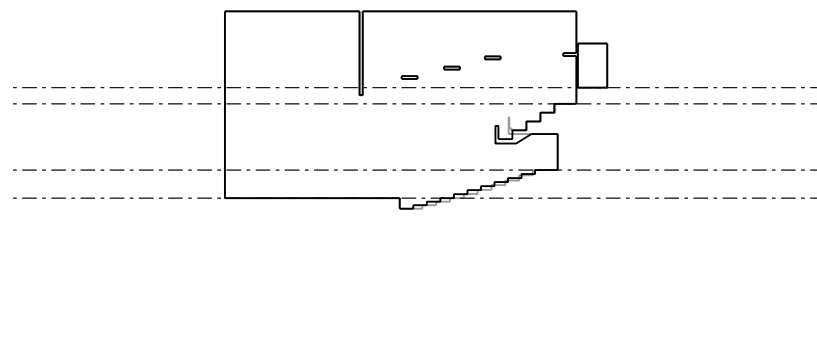
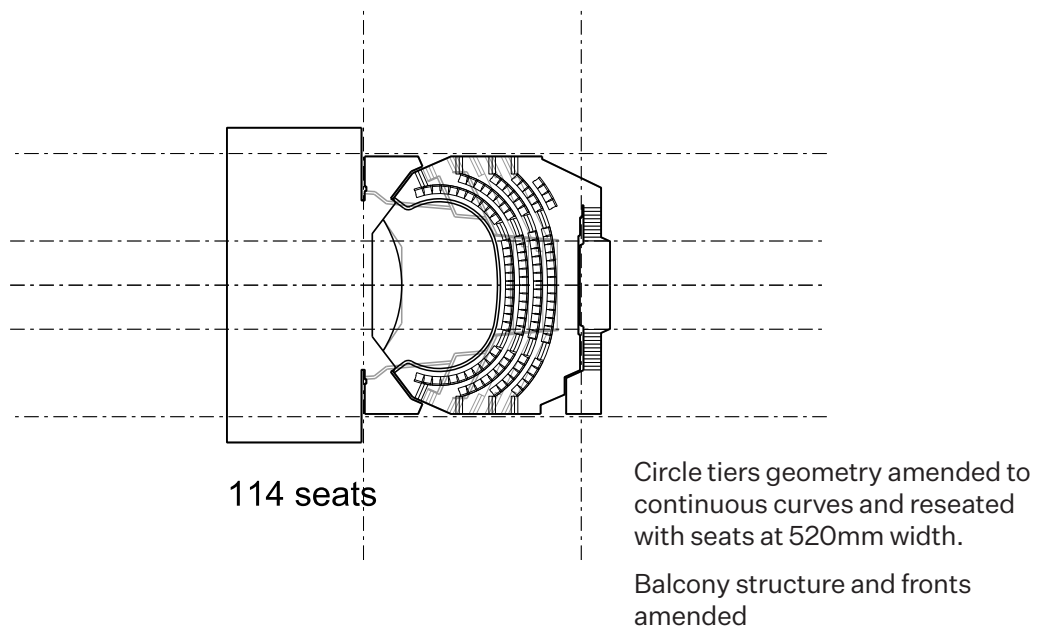
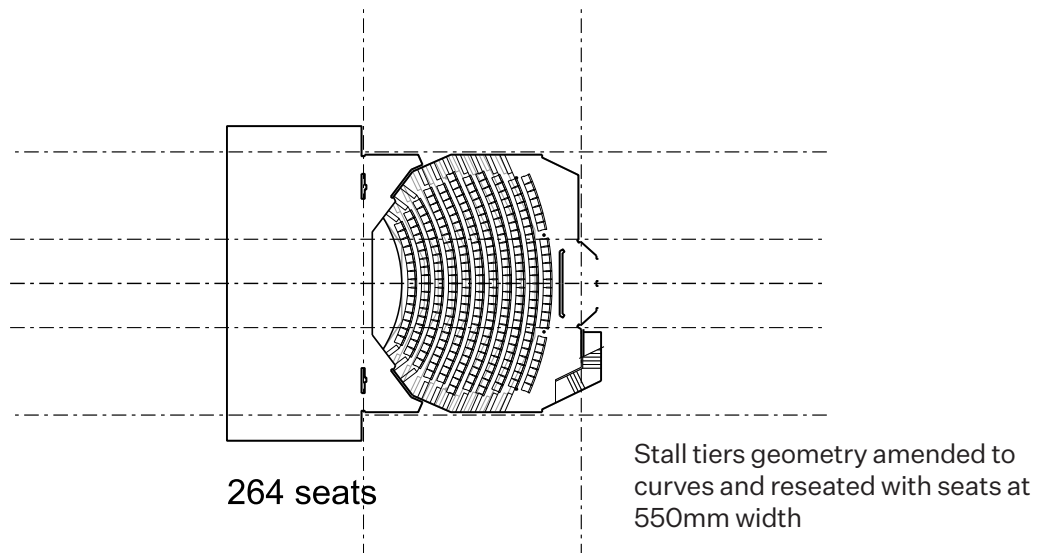
1981 Seating Plan - 369 Seats



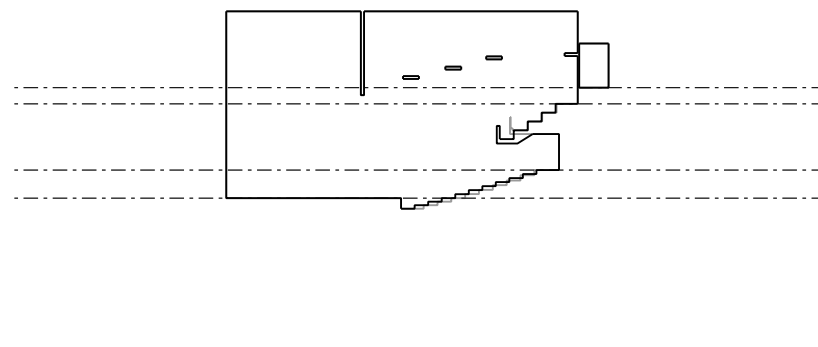
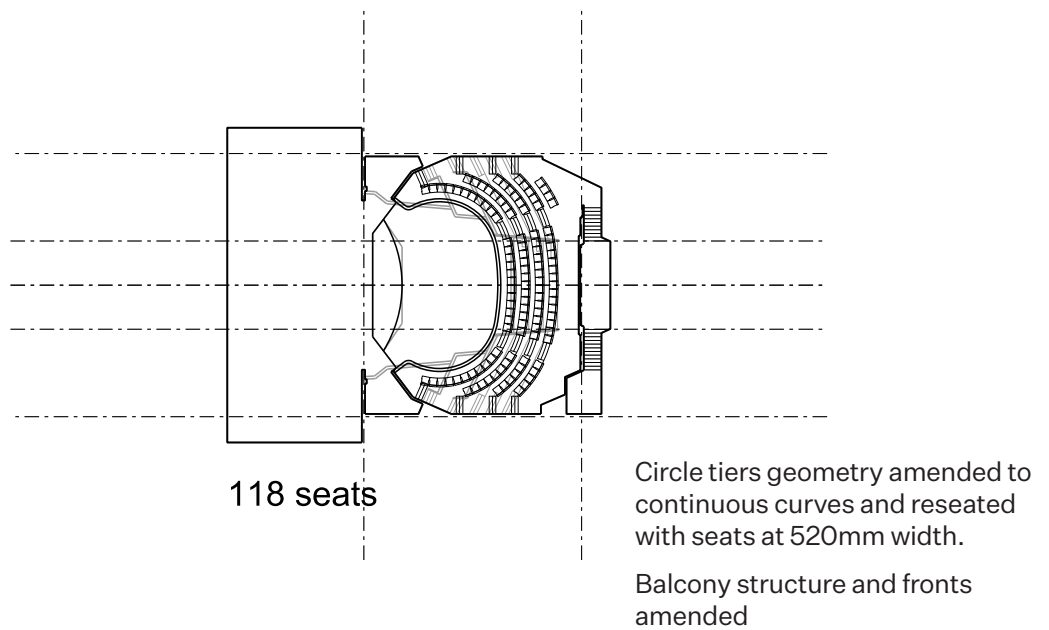
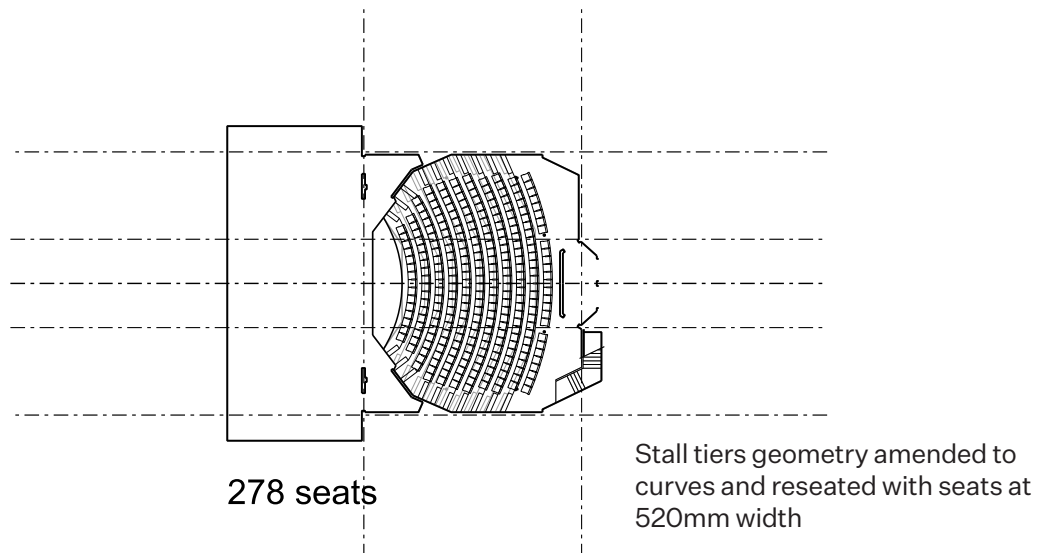
Current Seating Plan - 342 Seats



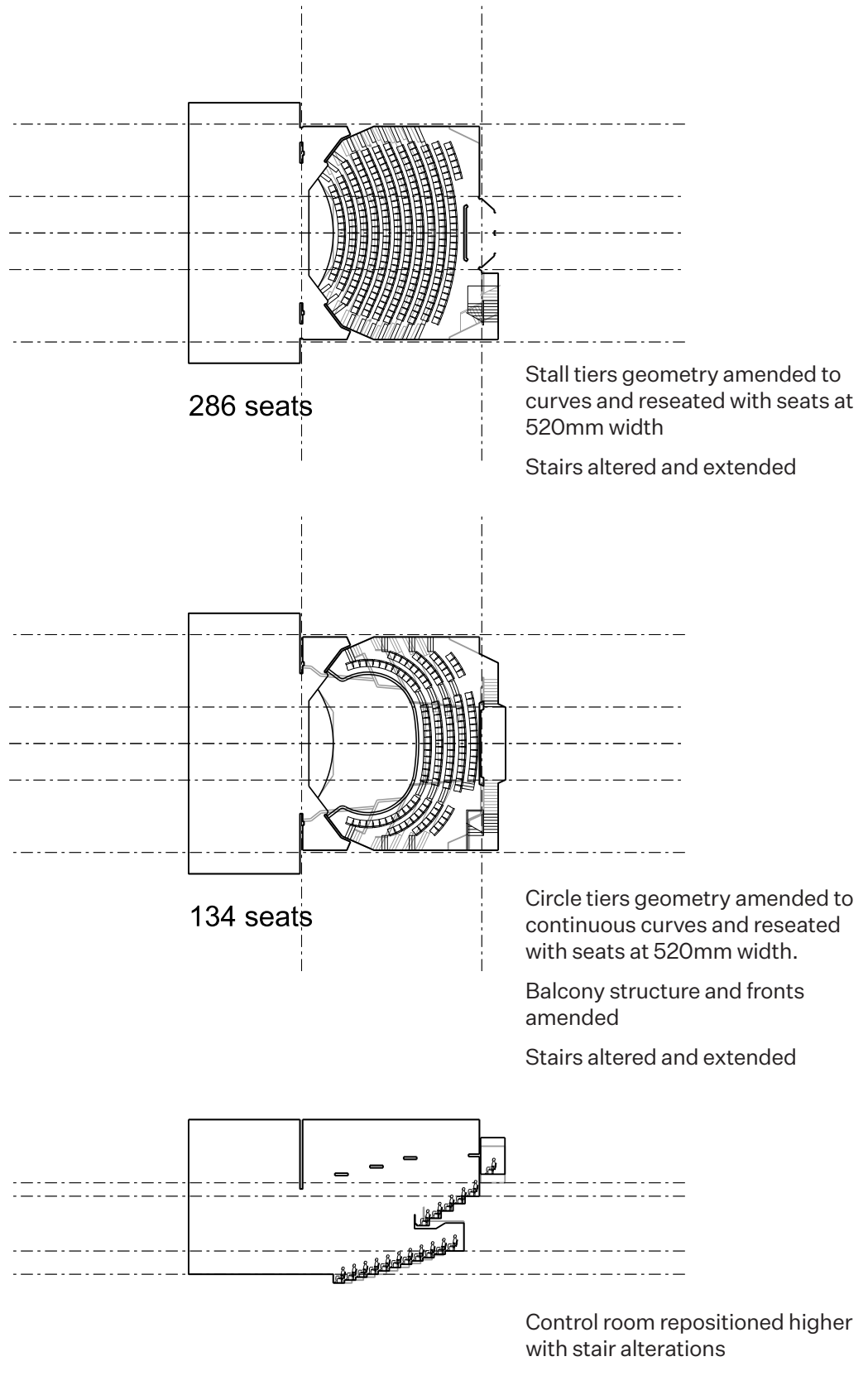
Charcoalblue Proposal - Option 1A - 378 Seats @550mm



Charcoalblue Proposal - Option 1B - 396 Seats @520mm



Charcoalblue Proposal - Option 2 - 420 Seats @550mm



Appendix7

Financial Model

Summary	3		Assumes Design and Construct over 3 Years			
Revenues	First Full Year of Ops					
	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8	
Grants and Contributed Revenues	\$ 75,000	\$ 25,000	\$ 25,000	\$ 30,000	\$ 40,000	
Venue Rentals	\$ 229,900	\$ 308,332	\$ 356,331	\$ 382,401	\$ 397,578	
Self Presentations - Box Office	\$ 357,000	\$ 463,500	\$ 558,000	\$ 598,500	\$ 600,900	
Labour Recoveries	\$ 111,099	\$ 168,146	\$ 200,913	\$ 254,727	\$ 229,613	
Earned Revenues e.g. F and B, Tenants	\$ 165,681	\$ 183,982	\$ 197,868	\$ 212,841	\$ 218,890	
Ticketing Business	\$ 173,640	\$ 221,544	\$ 269,172	\$ 321,571	\$ 337,823	
Other Cost Recoveries/Misc Revenues	\$ 42,000	\$ 42,200	\$ 42,404	\$ 42,612	\$ 42,824	
TOTAL INCOME	\$ 1,154,320	\$ 1,412,704	\$ 1,649,688	\$ 1,842,653	\$ 1,867,628	
Expenditure						
Salaries & Wages	\$ 1,134,519	\$ 1,213,529	\$ 1,268,006	\$ 1,344,521	\$ 1,340,378	
Total Other Employee Related Costs	\$ 70,500	\$ 71,910	\$ 73,348	\$ 74,815	\$ 76,311	
Total Corporate (Non Events)						
Marketing & Publicity	\$ 80,000	\$ 81,600	\$ 83,232	\$ 84,897	\$ 86,595	
Ticketing Expenses	\$ 21,000	\$ 21,420	\$ 21,848	\$ 22,285	\$ 22,731	
Total Administration/Facility OpEx	\$ 520,000	\$ 530,400	\$ 541,008	\$ 551,828	\$ 562,865	
Total Net Programming	\$ 490,000	\$ 596,000	\$ 686,000	\$ 686,000	\$ 686,000	
TOTAL EXPENDITURE	\$ 2,316,019	\$ 2,514,859	\$ 2,673,442	\$ 2,764,346	\$ 2,774,880	
EBITDA*	-\$1,161,699	-\$1,102,155	-\$1,023,755	-\$921,693	-\$907,252	

*Earnings Before Income Tax and Depreciation Allowance

Option 3							1.02		
INDICATIVE Multi-Year OPERATING BUDGET									
Key Indicators	Yr 1 Construction FY22	Yr 2 Construction FY23	Yr 3 Steady State FY24	Yr 4 Steady State FY25	Yr 5 Steady State FY26	Yr 6 Steady State FY27	Yr 7 Steady State FY28	Yr 8 Steady State FY29	
Detailed Operating Budget									
	Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State	
INCOME & EXPENDITURE \$	FY22	FY23	FY24	FY25	FY26	FY27	FY28	FY29	
INCOME									
Sponsorship/Donations/Fundraising - Towards Operating, not Capital	\$ -	\$ -	\$ -	\$ 75,000	\$ 25,000	\$ 25,000	\$ 30,000	\$ 40,000	
Grants -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Grants -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Grants and Contributed Revenues	\$ -	\$ -	\$ -	\$ 75,000	\$ 25,000	\$ 25,000	\$ 30,000	\$ 40,000	
Venue Rentals (Excluding Internal Hire Charges if applicable)									
Main Theatre - Flexible set at 750 pax average capacity	\$ -	\$ -	\$ -	\$ 156,000	\$ 189,984	\$ 227,297	\$ 248,398	\$ 258,459	
Black Box Studio	\$ -	\$ -	\$ -	\$ 10,500	\$ 36,630	\$ 42,794	\$ 46,038	\$ 49,394	
Large Rehearsal Studio				\$ 12,000	\$ 15,491	\$ 16,776	\$ 17,112	\$ 17,454	
Foyer	\$ -	\$ -	\$ -	\$ 16,800	\$ 25,200	\$ 25,704	\$ 26,218	\$ 26,742	
Large Meeting/Breakout/Reception space	\$ -	\$ -	\$ -	\$ 24,000	\$ 30,375	\$ 32,895	\$ 33,553	\$ 34,224	
Medium Studios/Function/Meeting x 1 50 m2	\$ -	\$ -	\$ -	\$ 8,000	\$ 8,000	\$ 8,160	\$ 8,323	\$ 8,490	
Small practice rooms x 2 - 20 m2 each	\$ -	\$ -	\$ -	\$ 2,600	\$ 2,652	\$ 2,705	\$ 2,759	\$ 2,814	
Venue Rentals	\$ -	\$ -	\$ -	\$ 229,900	\$ 308,332	\$ 356,331	\$ 382,401	\$ 397,578	
Programming (Includes payment of venue rentals)				\$ 357,000	\$ 463,500	\$ 558,000	\$ 598,500	\$ 600,900	
Self Presentations - Box Office	\$ -	\$ -	\$ -	\$ 357,000	\$ 463,500	\$ 558,000	\$ 598,500	\$ 600,900	
Wage Recoveries				\$ 111,099	\$ 168,146	\$ 200,913	\$ 254,727	\$ 229,613	
Labour Recoveries	\$ -	\$ -	\$ -	\$ 111,099	\$ 168,146	\$ 200,913	\$ 254,727	\$ 229,613	
Earned Revenues e.g. F and B,Tenants									
Estimated net Revenues from Theatre Bars				\$ 31,244	\$ 43,791	\$ 53,278	\$ 63,744	\$ 66,753	
Estimated Net Revenues from Functions and Events				\$ 6,975	\$ 8,670	\$ 8,889	\$ 9,114	\$ 9,297	
Estimated Net Revenues from Restaurant	\$ -	\$ -	\$ -	\$ 90,900	\$ 92,718	\$ 94,572	\$ 96,464	\$ 98,393	
Estimated Revenue from Incubator/Hub Tenants				\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000	
Estimated Net Revenues from Retail Tenants				20,000	20,400	20,808	21,224	21,649	
Merchandise Royalties				\$ 6,563	\$ 8,404	\$ 10,319	\$ 12,295	\$ 12,798	
Earned Revenues e.g. F and B,Tenants	\$ -	\$ -	\$ -	\$ 165,681	\$ 183,982	\$ 197,868	\$ 212,841	\$ 218,890	
Ticketing Business									
Net Ticketing Fees - projected				\$ 173,640	\$ 221,544	\$ 269,172	\$ 321,571	\$ 337,823	
Ticketing Business	\$ -	\$ -	\$ -	\$ 173,640	\$ 221,544	\$ 269,172	\$ 321,571	\$ 337,823	
Equipment Hire				\$ 10,000	\$ 10,200	\$ 10,404	\$ 10,612	\$ 10,824	
Publicity Fees/Cost Recoveries				\$ 2,000	\$ 2,000	\$ 2,000	\$ 2,000	\$ 2,000	
Other Cost Recoveries				\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000	
Internal Charges Cost Recoveries				\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000	\$ 10,000	
Asset sales									
Security Recoveries									
Car Parking									
Other Cost Recoveries/Misc Revenues	\$ -	\$ -	\$ -	\$ 42,000	\$ 42,200	\$ 42,404	\$ 42,612	\$ 42,824	
TOTAL INCOME	\$ -	\$ -	\$ -	\$ 1,154,320	\$ 1,412,704	\$ 1,649,688	\$ 1,842,653	\$ 1,867,628	
EXPENDITURE \$									
Salaries & Wages									
Permanent				\$ 903,000	\$ 921,060	\$ 939,481	\$ 958,271	\$ 977,436	
Casuals				\$ 100,999	\$ 152,860	\$ 182,648	\$ 231,570	\$ 208,739	
Contract Staff									
On Costs on Perms and Casuals @ 13 % - current									
Salaries & Wages	\$ -	\$ -	\$ -	\$ 130,520	\$ 139,610	\$ 145,877	\$ 154,679	\$ 154,203	
Other Employee Related Costs				\$ 1,134,519	\$ 1,213,529	\$ 1,268,006	\$ 1,344,521	\$ 1,340,378	
Membership Fees				\$ 2,000	\$ 2,040	\$ 2,081	\$ 2,122	\$ 2,165	
Seminars/Conference Fees				\$ 2,000	\$ 2,040	\$ 2,081	\$ 2,122	\$ 2,165	
Staff Training				\$ 5,000	\$ 5,100	\$ 5,202	\$ 5,306	\$ 5,412	
Staff Recruitment Costs				\$ 3,000	\$ 3,060	\$ 3,121	\$ 3,184	\$ 3,247	
Medical Costs				\$ 500	\$ 510	\$ 520	\$ 531	\$ 541	
Uniforms				\$ 5,000	\$ 5,100	\$ 5,202	\$ 5,306	\$ 5,412	
OH & S Costs				\$ 5,000	\$ 5,100	\$ 5,202	\$ 5,306	\$ 5,412	
Travel Fares				\$ 10,000	\$ 10,200	\$ 10,404	\$ 10,612	\$ 10,824	
Travel Accomodation				\$ 10,000	\$ 10,200	\$ 10,404	\$ 10,612	\$ 10,824	

Travel TA/Meals	\$	3,000	\$	3,060	\$	3,121	\$	3,184	\$	3,247
Travel Other			\$	-	\$	-	\$	-	\$	-
Travel Taxi Costs	\$	2,000	\$	2,040	\$	2,081	\$	2,122	\$	2,165
MV Lease Expenses	\$	20,000	\$	20,400	\$	20,808	\$	21,224	\$	21,649
Vehicle Fuel	\$	2,000	\$	2,040	\$	2,081	\$	2,122	\$	2,165
MV Interest Expense			\$	-	\$	-	\$	-	\$	-
Other Vehicle Expenses	\$	1,000	\$	1,020	\$	1,040	\$	1,061	\$	1,082
Total Other Employee Related Costs	\$	-	\$	-	\$	-	\$	-	\$	-
Marketing & Publicity (Institutional - not show related)										
Publicity/Marketing/PR	\$	50,000	\$	51,000	\$	52,020	\$	53,060	\$	54,122
Publicity Advertising			\$	-		-		-		-
Publicity Printing		10,000	\$	10,200	\$	10,404	\$	10,612	\$	10,824
Publicity Research			\$	-	\$	-	\$	-	\$	-
Publicity Distribution			\$	-	\$	-	\$	-	\$	-
Publicity Publications/Design			\$	-	\$	-	\$	-	\$	-
Digital Marketing	\$	20,000	\$	20,400	\$	20,808	\$	21,224	\$	21,649
General Marketing/Admin			\$	-		-		-		-
Total Corporate (Non Events) Marketing & Publicity	\$	-	\$	-	\$	-	\$	-	\$	-
Ticketing Costs										
General	\$	15,000	\$	15,300	\$	15,606	\$	15,918	\$	16,236
IT Software	\$	6,000	\$	6,120	\$	6,242	\$	6,367	\$	6,495
Credit Card Clearing A/C										
Ticketing Expenses	\$	-	\$	-	\$	-	\$	-	\$	-
General Admin Costs	\$	15,000	\$	15,300	\$	15,606	\$	15,918	\$	16,236
General Council Services										
Cleaning										
Stationary Costs										
Security Building										
Security Cash Handling										
Licence Fees										
Taxes FBT Non Salary										
Taxes Rates										
Phone										
Website Costs										
IT Consumables										
Equip Replace/Breakage										
Equipment Hire										
Access Services										
LPA Fees										
Hospitality Non FBT										
Hospitality FBT										
Internal Charges catering and other expnses										
Printing										
Postage										
Freight										
Sponsor Costs										
Bank Charges										
Books/Journals/Subscriptions										
Repairs and Maintenance										
Minor Equipment Purchases										
R&M Equip General										
R&M Build Annual Contracts										
R&M Build Ann Contr T'Care										
R&M Building General										
R & M Other										
Total R and M	\$	-	\$	-	\$	-	\$	-	\$	-
Miscellaneous Expenses										
Grounds										
Estimate of Facility Management and Operating Costs based on an estimate per m2 -										
Total Footprint est 6500m2										
Cost per M2 = \$80										
Estimated annual cost	\$	520,000	\$	530,400	\$	541,008	\$	551,828	\$	562,865
Total Administration/Facility OpEx	\$	-	\$	-	\$	-	\$	-	\$	-
Professional Fees										
Consultant/Contractor Fees										
Other										
Professional Fees/Consultancies	\$	-	\$	-	\$	-	\$	-	\$	-
Programming Expenditures										
Venue Presented Programming Costs	\$	440,000	\$	546,000	\$	636,000	\$	636,000	\$	636,000
Transfer to Programming Reserve										
NET Subsidy for Opening Year, Special										
Events/Commissions, Industry Development and free/lowcost events	\$	50,000	\$	50,000	\$	50,000	\$	50,000	\$	50,000
Total Net Programming	\$	-	\$	-	\$	-	\$	-	\$	-
F and B Costs										
Net revenues only -refer Fand B spreadsheet										
Total Food and Beverage Costs	\$	-	\$	-	\$	-	\$	-	\$	-
TOTAL EXPENDITURE	\$	-	\$	-	\$	-	\$	-	\$	-
EBITDA	\$	-	\$	-	\$	-	\$	-	\$	-

Permanent Sales		Indicative Year - Mature Operations		
Positions		FTE	\$	On Costs - 25% Total
Director	<i>Also leads Programming and Creative Development</i>	1	\$ 110,000	\$ 110,000
Finance and Admin Mgr		1	\$ 90,000	\$ 90,000
	Bookkeeper/Admin Asst	0.7	\$ 65,000	\$ 45,500
Head of Marketing and Communications		1	\$ 90,000	\$ 90,000
	Publicist	0.5	\$ 75,000	\$ 37,500
	Mgr CRM/Box Office	1	\$ 75,000	\$ 75,000
				\$ -
Venue Operations Manager		1	\$ 90,000	\$ 90,000
	Venue Sales/Presenter Services	1	\$ 75,000	\$ 75,000
	Producer for Self Presents	0.5	\$ 80,000	\$ 40,000
	FOH Manager	1	\$ 70,000	\$ 70,000
	Technical Mgr	1	\$ 90,000	\$ 90,000
				\$ -
Business Events/Functions/Food and Bev Operations		1	\$ 90,000	\$ 90,000
				\$ -
		10.7		\$ 903,000

Assumes Project Budgets will incorporate Casual Labour requirements and/or recoverable from hirers.

Food and Beverage					Assumption is that all catering including bars are contracted out and DOPAC receives a minimum net 10% of Gross Turnover																
1,020																					
Space	Description	m2	capacity	Avg pax per day	Avg Est \$ per head	Total PAX PA - 6 days per week trading and less 10 days PA public hols, maint etc 303 trading days.	Gross Revenues PA	Labour 33%	COGS 34%	Overheads/P rofit 35%	10% of profit to Riverlinks	Construct Year 1	Construct Year 2	Construct Year 3	Construct Year 4	Full Ops Year 1	Full Ops Year 2	Full Ops Year 3	Full Ops Year 4	Full Ops Year 5	Full Ops Year 6
Theatre bars	REFER DETAILED P AND L						0	\$ -	\$ -	\$ -	\$ -	\$ -				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Cafe/Restaurant	Simple beverages/snacks plus Full service and seated meals. Full kitchen available - can also be possibly used to support functions business depending on leasing arrangements	150	75	150	20.00	45,450	\$ 909,000	\$ 303,000	\$ 490,860	\$ 299,970	\$ 90,900					90,900	92,718	94,572	96,464	98,393	100,361
Events Catering	REFER DETAILED P AND L						\$ -	\$ -	\$ -	\$ -	\$ -					0	0	0	0	0	0
Retail	Commercial Lease -				\$ per m2																
Retail 1	E.G Dancewear	50			\$ 200.00						\$ 10,000					10,000	10,200	10,404	10,612	10,824	
Retail 2	E.G Musical Instruments	50			\$ 200.00						\$ 10,000					10,000	10,200	10,404	10,612	10,824	

Main Theatre - Flexible set at 750 pax average capacity									
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance	Grow to at least an average of 2 per month				16	20	24	24	26
Local/Community Presenters	In 2019 there were 121 Community Events in the CB Plus an estimated 5-10 performance or similar events				60	70	80	90	90
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)	Target an avg of 3 per month as per programming streams								
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)					24	30	36	36	36
Self/Co-presented Festivals (e.g Comedy)					5	5	5	8	8
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)									
Civic Duty e.g. Citizenship, Council Presentations etc					3	4	5	5	5
Meetings, Functions and Events - MICE	Assume up to 6 significant MICE type events PA requiring Main Aud				3	4	6	6	6
Professional and Skills Development					3	3	3	3	3
Total Projected Events PA		0	0	0	114	136	159	172	174
Days	assume average of 1.1 days utilisation per event				125	150	175	189	191
By Venue Hire Rates									
Standard Hire -		0	0	0	16	20	24	24	26
Local/Community Presenters					89	105	121	134	134
Private/MICE/Non-ticketed					9	11	14	14	14
		0	0	0	114	136	159	172	174
By Tech Scale									
Large		0	0	0	13	15	17	19	19
Standard - usually opens same day		0	0	0	88	105	122	132	134
Simple - Low tech needs		0	0	0	25	30	35	38	38
		0	0	0	125	150	175	189	191


Black Box Studio									
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance					5	6	8	8	8
Local/Community Presenters					40	50	60	70	80
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)					20	24	24	24	24
Self/Co-presented Festivals (e.g Comedy)					8	10	12	12	12
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)									
Civic Duty e.g. Citizenship, Council Presentations etc					10	10	10	10	10
Meetings, Functions and Events - MICE					12	20	24	30	36
Professional and Skills Development					10	20	24	24	24
Total Projected events PA		0	0	0	105	140	162	178	194
Days					116	154	178	196	213
By Venue Hire Rates									
Standard Hire -		0	0	0	5	6	8	8	8
Local/Regular					68	84	96	106	116
Private/MICE/Non-ticketed					32	50	58	64	70
		0	0	0	105	140	162	178	194
By Tech Scale									
Large					12	15	18	20	21
Standard					81	108	125	137	149
Same Day Performance					23	31	36	39	43
		0	0	0	116	154	178	196	213

Large Rehearsal Studio		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance									
Local/Community Presenters					50	60	70	70	70
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented Festivals (e.g Comedy)									
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)									
Civic Duty e.g. Citizenship, Council Presentations etc					6	6	6	6	6
Meetings, Functions and Events - MICE					48	60	60	60	60
Professional and Skills Development					24	36	36	36	36
Total Projected events PA		0	0	0	128	162	172	172	172
Days		141	178	189	189	189	189	189	189
By Venue Hire Rates	Comments								
Standard Hire -		0	0	0					
Regular					128	162	172	172	172
Private/MICE/Non-ticketed									
		0	0	0	128	162	172	172	172
By Tech Scale	Comments								
Large									
Standard									
Same Day Performance		0	0	0	141	178	189	189	189
		0	0	0	141	178	189	189	189

Foyer		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance									
Local/Community Presenters									
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented Festivals (e.g Comedy)									
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)					24	36	36	36	36
Civic Duty e.g. Citizenship, Council Presentations etc									
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)									
Professional and Skills Development									
Total Projected Performances PA		0	0	0	24	36	36	36	36
Days		28	40	40	40	40	40	40	40
By Venue Hire Rates	Comments								
Standard Hire -		0	0	0					
Regular					24	36	36	36	36
Private/MICE/Non-ticketed									
		0	0	0	24	36	36	36	36
By Tech Scale	Comments								
Large									
Standard		0	0	0	26	40	40	40	40
Same Day Performance									
		0	0	0	26	40	40	40	40

Large Meeting/Breakout/Reception space		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance									
Local/Community Presenters									
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono", Kids and Families, Music)									
Self/Co-presented Festivals (e.g Comedy)									
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions,Northern Notes)									
Meetings, Functions and Events - MICE									
Civic Duty e.g. Citizenship, Council Presentations etc									
Meetings, Functions and Events - MICE					24	36	40	40	40
Professional and Skills Development									
Total Projected Performances PA		0	24	36	40	40	40	40	40
Days		24	40	44	44	44	44	44	44
By Venue Hire Rates	Comments								
Standard Hire -		0	0	0					
Regular					24	36	40	40	40
		24	36	40	40	40	40	40	40
By Tech Scale	Comments								
Large									
Standard		0	0	0	24	36	40	40	40
Same Day Performance									
		0	0	0	24	36	40	40	40

Small practice rooms x 2 - 20 m2 each									
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Programming Streams	Comments								
Commercial Partners - Performance	Assume at least 4 uses PW								
Local/Community Presenters									
Self/Co-Presented - Main Auditorium, (WT Presents, New Adventures, "Pakiwaitara/Korero pono" , Kids and Families, Music)									
Self/Co-presented season - Black Box Studio (WT Presents, New Adventures, "Pakiwaitara/Korero pono" , Kids and Families, Music)									
Self/Co-presented Festivals (e.g Comedy)									
Self/Co-presented season - Non-venue specific e.g Kids and Families, Music, Sunday Sessions, Northern Notes)									
Civic Duty e.g. Citizenship, Council Presentations etc									
Meetings, Functions and Events - MICE					200	200	200	200	200
Professional and Skills Development									
Total Projected Sessions PA		0	0	0	200	200	200	200	200
Days		0	0	0	200	200	200	200	200
By Venue Hire Rates	Comments								
Local		0	0	0	200	200	200	200	200
		0	0	0	200	200	200	200	200
By Tech Scale	Comments								
Large		0	0	0	20	20	20	20	20
Standard		0	0	0	140	140	140	140	140
Same Day Performance		0	0	0	200	200	200	200	200
		0	0	0	360	360	360	360	360

BOH/TECH Recoverable Staffing Model										ON Costs		Industrial	13%	Plus Margin	Total On Cost %		Note	Bump Ins/Outs	Assumes Running shift will also cover the bump out in most cases		Total Hours PA - 52W * 38H	1,976	1.02		
Year 1																									
Space	Event Type	Notes	No of Events PA	Bump In/Out (hrs per event)	Notional Events (incl. Bump-In)	Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Avg Number of Lvl 1 Staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost					
Main Theatre - Flexible set at 750 pax average capacity									\$41.00						\$35.00				\$29.00						
	Large		16	2	17	5	0	0	\$41.00	\$0.00	1	4	4	0	\$35.00	\$2,426.67	1	4	4	0	\$29.00	\$2,010.67			
	Standard		89		89	5	0	0	\$41.00	\$0.00	1	4	4	0	\$35.00	\$12,460.00					\$10,324.00				
	Same Day Performance		9		9	5	0	0	\$41.00	\$0.00	1	4	4	0	\$35.00	\$1,260.00	1	4	4	0	\$29.00	\$1,044.00			
	Sub Totals		114					0		\$0			12		\$16,146.67			12		\$13,378					
Black Box Studio									\$41.00						\$35.00				\$29.00						
	Large		12	2	13	4	0	0	\$41.00	\$0.00	0	4	0	0	\$35.00	\$0.00	1	4	4	0	\$29.00	\$1,451.43			
	Standard		81		81	4	0	0	\$41.00	\$0.00	0	4	0	0	\$35.00	\$0.00	1	8	8	0	\$29.00	\$18,787.20			
	Same Day Performance		23		23	4	0	0	\$41.00	\$0.00	0	4	0	0	\$35.00	\$0.00	1	8	8	0	\$29.00	\$5,359.20			
	Sub Totals		115					0		\$0			0		\$0.00			20		\$25,568					
#REF!									\$41.00						\$35.00				\$29.00						
	Large		0	2	0	5	0	0	\$41.00	\$0.00		4	0.00	\$35.00	\$0.00		4	0	\$29.00	\$0.00					
	Standard		0		0	5	0	0	\$41.00	\$0.00		4	0.00	\$35.00	\$0.00		4	0	\$29.00	\$0.00					
	Same Day Performance		141		141	5	0	0	\$41.00	\$0.00		4	0.00	\$35.00	\$0.00		4	0	\$29.00	\$0.00					
	Sub Totals		141					0		\$0			0		\$0.00			0		\$0					
Large Rehearsal Studio									\$41.00						\$35.00				\$29.00						
	Large		0	2	0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	4	0	\$29.00	\$0.00				
	Standard		26		26	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Same Day Performance		0		0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Sub Totals		26					0		\$0			0		\$0.00			0		\$0					
Foyer									\$41.00						\$35.00				\$29.00						
	Large		0	2	0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	4	0	\$29.00	\$0.00				
	Standard		0		0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Same Day Performance		24		24	4	0	0	\$41.00	\$0.00	1	4	4	0	\$35.00	\$3,360.00	2	8	16	\$29.00	\$11,136.00				
	Sub Totals		24					0		\$0			4		\$3,360.00			16		\$11,136					
Large Meeting/Breakout/Office option space									\$41.00						\$35.00				\$29.00						
	Large		0	2	0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	4	0	\$29.00	\$0.00				
	Standard		0		0	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Same Day Performance		100		100	4	0	0	\$41.00	\$0.00	0	4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Sub Totals		100					0		\$0			0		\$0.00			0		\$0					
Medium Studios x 1 (50 sq m)									\$41.00						\$35.00				\$29.00						
	Large		20	2	22	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	4	0	\$29.00	\$0.00				
	Standard		140		140	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Same Day Performance		200		200	4	0	0	\$41.00	\$0.00		4	0	0	\$35.00	\$0.00	0	0	0	\$29.00	\$0.00				
	Sub Totals		360					0		\$0			0		\$0.00			0		\$0					
TOTAL			881					0		0			16		19,507			48		50,083	\$69,589				
										Totals per classification		Lvl 3		Lvl 2		Lvl1									
										Annual FT		\$0	\$81,016	\$19,507	\$69,160	\$50,083	\$7,304								
										Notional FTE		0.00	0.00	0.28	0.00	0.87	0.00								

Year 2																							
Space	Event Type	Notes	No of Events PA	Bump In/Out (hrs per event)	Notional Events (incl. Bump-In)	Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Avg Number of Lvl 1 Staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost			
Studio Theatre - Flexible set at 350 pax average capacity									\$41.82						\$35.70				\$29.58				
	Large		20	2	22	5	0	0	\$41.82	\$0.00	1	4	4	0	\$35.70	\$3,094.00	1	4	4	0	\$29.58	\$2,563.60	
	Standard		105		105	5	0	0	\$41.82	\$0.00	1	4	4	0	\$35.70	\$14,994.00	1	4	4	0	\$29.58	\$12,423.60	
	Same Day Performance		11		11	5	0	0	\$41.82	\$0.00	1	4	4	0	\$35.70	\$1,570.80	1	4	4	0	\$29.58	\$1,301.52	
	Sub Totals		136					0		\$0			13		\$19,658			12		\$16,288			
Dance Studio									\$41.82						\$35.70				\$29.58				
	Large		15	2	17	4	0	0	\$41.82	\$0.00	0	4	0	0	\$35.70	\$0.00	1	4	4	0	\$29.58	\$1,973.97	
	Standard		108		108	4	0	0	\$41.82	\$0.00	0	4	0	0	\$35.70	\$0.00	1	8	8	0	\$29.58	\$25,539.78	
	Same Day Performance		31		31	4	0	0	\$41.82	\$0.00	0	4	0	0	\$35.70	\$0.00	1	8	8	0	\$29.58	\$7,286.51	
	Sub Totals		154					0		\$0			0		\$0			20		\$34,772			
Temporary Venue USC									\$41.82						\$35.70				\$29.58				
	Large		0	2	0	5	0	0	\$41.82	\$0.00		4	0.00	\$35.70	\$0.00		4	0	\$29.58	\$0.00			
	Standard		0		0	5	0	0	\$41.82	\$0.00		4	0.00	\$35.70	\$0.00		4	0	\$29.58	\$0.00			
	Same Day Performance		178		178	5	0	0	\$41.82	\$0.00		4	0.00	\$35.70	\$0.00		4	0	\$29.58	\$0.00			
	Sub Totals		178					0		\$0			10		\$0.00			10		\$0.00			
Whare Tapere									\$41.82						\$35.70				\$29.58				
	Large		0	2	0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	4	0	\$29.58	\$0.00		
	Standard		40		40	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Same Day Performance		0		0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Sub Totals		40					0		\$0			0		\$0			0		\$0			
Foyer									\$41.82						\$35.70				\$29.58				
	Large		0	2	0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	4	0	\$29.58	\$0.00		
	Standard		0		0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Same Day Performance		36		36	4	0	0	\$41.82	\$0.00	1	4	4	0	\$35.70	\$5,140.80	2	8	16	\$29.58	\$17,038.08		
	Sub Totals		36					0		\$0			4		5,141			16		17,038			
Large Ensemble Room 1 - 100sq m									\$41.82						\$35.70				\$29.58				
	Large		0	2	0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	4	0	\$29.58	\$0.00		
	Standard		0		0	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Same Day Performance		100		100	4	0	0	\$41.82	\$0.00	0	4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Sub Totals		100					0		\$0			0		\$0			0		\$0.00			
Medium Studios x 1 (50 sq m)									\$41.82						\$35.70				\$29.58				
	Large		20	2	22	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	4	0	\$29.58	\$0.00		
	Standard		140		140	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Same Day Performance		200		200	4	0	0	\$41.82	\$0.00		4	0	0	\$35.70	\$0.00	0	0	0	\$29.58	\$0.00		
	Sub Totals		360					0		\$0			10		\$0.00								

Year 3																					
Space	Event Type	Notes	No of Events PA	Bump In/Out (hrs per event)	Notional Events (incl. Bump-In)	Level 3 Staff Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate	Labour Cost - incl on cost	Level 2 Staff Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Level 1 Staff Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	
Studio Theatre - Flexible set at 350 pax average capacity																					
	Large		17	2	19		0	0	\$42.66	\$0.00	1	4	4	\$36.41	\$2,799.82	1	4	4	\$30.17	\$2,286.71	
	Standard		122		122		0	0	\$42.66	\$0.00	1	4	4	\$36.41	\$17,832.66	1	4	4	\$30.17	\$14,775.64	
	Same Day Performance		35		35		0	0	\$42.66	\$0.00	1	4	4	\$36.41	\$5,095.05	1	4	4	\$30.17	\$4,221.61	
	Sub Totals		175		0		10	0	\$42.66	\$0.00		10	0	\$36.41	\$0.00		10	0	\$30.17	\$0.00	
Dance Studio								0	\$0				12	\$25,688				12	\$21,284		
	Large		16	2	19		4	0	\$42.66	\$0.00	0	4	0	\$36.41	\$0.00	1	4	4	\$30.17	\$2,329.85	
	Standard		125		125		4	0	\$42.66	\$0.00	0	4	0	\$36.41	\$0.00	1	8	8	\$30.17	\$30,109.84	
	Same Day Performance		36		36		4	0	\$42.66	\$0.00	0	4	0	\$36.41	\$0.00	1	8	8	\$30.17	\$6,602.53	
	Sub Totals		178		0		10	0	\$42.66	\$0.00		10	0	\$36.41	\$0.00		10	0	\$30.17	\$0.00	
Temporary Venue TBC								0	\$0				9	\$0				20	\$41,041		
	Large		0	2	0		6	0	\$42.66	\$0.00		4	0.00	\$36.41	\$0.00		4	0	\$30.17	\$0.00	
	Standard		0		0		6	0	\$42.66	\$0.00		4	0.00	\$36.41	\$0.00		4	0	\$30.17	\$0.00	
	Same Day Performance		189		189		6	0	\$42.66	\$0.00		4	0.00	\$36.41	\$0.00		4	0	\$30.17	\$0.00	
	Sub Totals		189		0		10	0	\$42.66	\$0.00		10	0.00	\$36.41	\$0.00		10	0	\$30.17	\$0.00	
Whare Tapere								0	\$0				0	\$0				0	\$30.17	\$0	
	Large		0	2	0		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	4	0	\$30.17	\$0.00	
	Standard		40		40		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	0	0	\$30.17	\$0.00	
	Same Day Performance		0		0		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	0	0	\$30.17	\$0.00	
	Sub Totals		40		0		10	0	\$42.66	\$0.00		10	0	\$36.41	\$0.00		10	0	\$30.17	\$0.00	
Foyer								0	\$0				0	\$0				0	\$0		
	Large		0	2	0		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	4	0	\$30.17	\$0.00	
	Standard		0		0		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	0	0	\$30.17	\$0.00	
	Same Day Performance		40		40		4	0	\$42.66	\$0.00	1	4	4	\$36.41	\$5,826.24	2	8	16	\$30.17	\$19,309.82	
	Sub Totals								\$0						\$5,826.24				\$19,309.82		
Large Ensemble Room 1 - 100sqm															\$5,826.24				\$19,309.82		
	Large		0	2	0		4	0	\$42.66	\$0.00		4	0	\$36.41	\$0.00	0	4	0	\$30.17	\$0.00	
Sub Totals			299		0			0	\$43.51	0					\$0.00			16	\$45,996.57		
Temporary Venue TBC																					
	Large		0	2	0		5	0	\$43.51	\$0.00		4	0.00	\$37.14	\$0.00		4	0	\$30.78	\$0.00	
	Standard		0		0		5	0	\$43.51	\$0.00		4	0.00	\$37.14	\$0.00		4	0	\$30.78	\$0.00	
	Same Day Performance		189		189		5	0	\$43.51	\$0.00		10	0.00	\$37.14	\$0.00		10	0	\$30.78	\$0.00	
	Sub Totals		189		0			0	\$0				0	\$0				0	\$0.00		
Whare Tapere								0	\$0				0	\$0				0	\$0.00		
	Large		0	2	0		4	0	\$43.51	\$0.00		4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Standard		40		40		4	0	\$43.51	\$0.00		4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Same Day Performance		0		0		4	0	\$43.51	\$0.00		10	0	\$37.14	\$0.00		10	0	\$30.78	\$0.00	
	Sub Totals							0	\$0.00					\$0.00				0	\$0.00		
Foyer								0	\$0.00					\$0.00				0	\$0.00		
	Large		0	2	0		4	0	\$43.51	\$0.00		4	4	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Standard		0		0		4	0	\$43.51	\$0.00	1	4	4	\$37.14	\$0.00	0	8	0	\$30.78	\$0.00	
	Same Day Performance		40		40		4	0	\$43.51	\$0.00	1	10	4	\$37.14	\$5,942.76	2	8	16	\$30.78	\$19,696.02	
	Sub Totals								\$0.00						\$5,943				\$19,696.02		
Large Ensemble Room 1 - 100sqm																					
	Large		0	2	0		4	0	\$43.51	\$0.00		4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Standard		0		0		4	0	\$43.51	\$0.00	0	4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Same Day Performance		100		100		4	0	\$43.51	\$0.00		10	0	\$37.14	\$0.00		10	0	\$30.78	\$0.00	
	Sub Totals						10	0	\$43.51	\$0.00			0	\$37.14	0			0	\$30.78	0	
Medium Studios x 1 90 sqm																					
	Large		20	2	22		4	0	\$43.51	\$0.00		4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Standard		140		140		4	0	\$43.51	\$0.00		4	0	\$37.14	\$0.00	0	0	0	\$30.78	\$0.00	
	Same Day Performance		200		200		4	0	\$43.51	\$0.00		10	0	\$37.14	\$0.00		10	0	\$30.78	\$0.00	
	Sub Totals												0	\$0				0	\$0.00		
TOTAL			249					0		0			36		34,286			32		89,177	\$155,746
											Totals per classification		Lvl 3		Lvl 2		Lvl 1				
											Annual FT		\$0		\$34,286		\$89,177				112,264
											Salary		\$85,975		\$73,393		\$60,811				
											Notional FTE		0.00		0.47		1.47				

Year 5																				
Space	Event Type	Notes	No of Events PA	Bump In/Out (hrs per event)	Notional Events (incl. Bump-In)	Level 3 Staff Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate	Labour Cost - incl on cost	Level 2 Staff Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost	Level 1 Staff Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate net of on costs	Labour Cost - incl on cost
Studio Theatre - Flexible set at 350 pax average capacity																				
	Large		19	2	21	5	0	\$44.38	\$0.00	1	4	4	4	\$37.89	\$3,142.19	1	4	4	\$31.39	\$2,603.53
	Standard		134		134	5	0	\$44.38	\$0.00	1	4	4	4	\$37.89	\$20,303.40	1	4	4	\$31.39	\$16,822.81
	Same Day Performance		38		38	0	0	\$44.38	\$0.00	1	4	4	4	\$37.89	\$5,809.97	1	4	4	\$31.39	\$4,886.52
Sub Totals			191			10	0	\$44.38	\$0.00		10	0	12	\$37.89	\$29,247		10	12	\$31.39	\$24,233
Dance Studio																				
	Large		21	2	23	4	0	\$44.38	\$0.00	0	4	4	4	\$37.89	\$0.00	1	4	4	\$31.39	\$2,952.73
	Standard		149		149	4	0	\$44.38	\$0.00	0	4	4	4	\$37.89	\$0.00	1	8	8	\$31.39	\$37,512.94
	Same Day Performance		43		43	4	0	\$44.38	\$0.00	0	4	4	4	\$37.89	\$0.00	1	8	8	\$31.39	\$10,717.98
Sub Totals			213			10	0	\$44.38	\$0.00		10	0	0	\$37.89	\$0.00		10	20	\$31.39	\$51,134
Temporary Venue TBC																				
	Large		0	2	0	4	0	\$44.38	\$0.00		4	0.00	0	\$37.89	\$0.00		4	0	\$31.39	\$0.00
	Standard		0		0	4	0	\$44.38	\$0.00		4	0.00	0	\$37.89	\$0.00		4	0	\$31.39	\$0.00
	Same Day Performance		189		189	5	0	\$44.38	\$0.00		4	0.00	0	\$37.89	\$0.00		4	0	\$31.39	\$0.00
Sub Totals			189			10	0	\$44.38	\$0.00		10	0	0	\$37.89	\$0.00		10	6	\$31.39	\$0.00
Whare Tapere																				
	Large		0	2	0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	4	0	\$31.39	\$0.00
	Standard		40		40	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
	Same Day Performance		0		0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
Sub Totals			40			10	0	\$44.38	\$0.00		10	0	0	\$37.89	\$0.00		10	0	\$31.39	\$0.00
Foyer																				
	Large		0	2	0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	4	0	\$31.39	\$0.00
	Standard		0		0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
	Same Day Performance		40		40	4	0	\$44.38	\$0.00	1	4	4	4	\$37.89	\$6,061.62	2	8	16	\$31.39	\$20,089.94
Sub Totals			40			10	0	\$44.38	\$0.00		10	0	4	\$37.89	\$6,062		16		\$20,090	
Large Ensemble Room 1 - 100sqm																				
	Large		0	2	0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	4	0	\$31.39	\$0.00
	Standard		0		0	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
	Same Day Performance		100		100	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
Sub Totals			100			10	0	\$44.38	\$0.00		10	0	0	\$37.89	\$0.00		10	0	\$31.39	\$0.00
Medium Studios x 1 90 sqm																				
	Large		20	2	22	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	4	0	\$31.39	\$0.00
	Standard		140		140	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
	Same Day Performance		200		200	4	0	\$44.38	\$0.00		4	0	0	\$37.89	\$0.00	0	0	0	\$31.39	\$0.00
Sub Totals			360			10	0	\$44.38	\$0.00		10	0	0	\$37.89	\$0.00		10	0	\$31.39	\$0.00
TOTAL			1,134			0					16		16		35,308		48		95,457	\$130,785
											Totals per classification		Lvl 3		Lvl 2		Lvl1			
											Annual FT		\$0		\$35,308		\$95,457			
											Salary		\$87,664		\$74,861		\$62,028			
											Notional FTE		0.00		0.47		1.54			

Casual Staffing Models

Full Year Operations



					ON Costs		Industrial		Plus Margin		Total On Cost %		0						
Functions and Events - Recoverable Staff					Year 1														
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style, perfs 1.25 Max staffing ratio	50 to 100	50	0	0			0	\$35.42	\$0.00		4	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	100 to 200	150	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	200 to 300	200	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	300 to 500	300	0	0		5	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	500 to 700	500	0	0		5	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	Totals		0	0			0		\$0.00			0		\$0.00			0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1.50 staff ratio	10 to 50	30	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	50 to 75	60	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	75 to 100	80	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	100 to 150	125	0	0			0	\$35.42	\$0.00		8	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	150 to 300	225	3	675			0	\$35.42	\$0.00		10	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	300 to 500	300	0	0		10	0	\$35.42	\$0.00		8	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
	500 to 1,000	600	0	0		10	0	\$35.42	\$0.00		10	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
	Totals	0	3	675			0		\$0.00				\$0.00						\$0.00
0																			
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1.30 Staff Ratio min 3 hour call plus bar	10 to 20	15	0	0			0	\$35.42	\$0.00			0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	20 to 50	35	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	50 to 100	60	15	900			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	100 to 300	85	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	300 to 600	150	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	Totals	0	15	900					\$0.00				\$0.00						\$0.00
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120			0	\$35.42	\$0.00			0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	25 to 75	60	2	120			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	75 to 150	120	1	120			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	150 to 300	200	0	0			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
	Totals	0	9	360				\$35.42	\$0.00				\$27.83	\$0.00				\$22.77	\$0.00
0																			
Special Event - An event organized usually in house - Opening Gala, Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0	0		5	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	Totals		0	0					\$0.00				\$0.00						\$0.00
TOTAL					1,935				\$0.00				\$0.00						\$0.00

FOH Staff - Perfs Recoverable

Type of Event		Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Number of Lvl 3 casual staff per Event	Average Length of individual call Hours	Total hours per event	Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call Hours	Total hours per event	Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call Hours	Total hours per event	Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																											

Functions and Events - Recoverable Staff										Year 2									
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event (including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfrs 1.25 Max staffing ratio	50 to 100	50	0	0			0	\$35.42	\$0.00		4	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	100 to 200	150	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	200to 300	200	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	300 to 500	300	0	0		5	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		4	0	\$22.77	\$0.00
	500 to 700	500	0	0		5	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	Totals	0	0	0			0		\$0.00			0		\$0.00			0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assumes 2 coffee/tea services, buffet style lunch, 9 hour day, 1.60 staff ratio	10 to 50	30	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	50 to 75	60	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	75 to 100	80	0	0			0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	100 to 150	125	0	0			0	\$35.42	\$0.00		8	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
	150 to 300	225	3	675			0	\$35.42	\$0.00		10	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	300 to 500	0	0	0		10	0	\$35.42	\$0.00		8	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1.30 Staff Ratio min 3 hour call plus bar	500 to 1,000	0	0	0		10	0	\$35.42	\$0.00		10	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
	Totals	0	3	675			0		\$0.00					\$0.00					\$0.00
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 20	15	0	0			0	\$35.42	\$0.00			0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	20 to 50	35	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	50 to 100	60	15	900			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	100 to 300	85	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	300 to 600	150	0	0			0	\$35.42	\$0.00		3	0	\$27.83	\$0.00		3	0	\$22.77	\$0.00
	Totals	0	15	900					\$0.00					\$0.00					\$0.00
Special Event - An event organized usually in house - Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc.	10 to 25	20	6	120			0	\$35.42	\$0.00			0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	25 to 50	35	2	70			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	50 to 75	60	1	60			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		8	0	\$22.77	\$0.00
	75 to 100	80	0	0			0	\$35.42	\$0.00		6	0	\$27.83	\$0.00		6	0	\$22.77	\$0.00
	Totals	0	9	250				\$35.42	\$0.00				\$27.83	\$0.00				\$22.77	\$0.00
	0		0																
TOTAL					1,825				\$0.00					\$0.00					\$0.00
FOH Staff Recoverable																			
Type of Event		Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Studio Theatre - Flexible set at 350 pax average capacity			125	0	1	5	5	\$35.42	\$22,137.50	1	4	4	\$27.83	\$13,915.00	1	4	4	\$22.77	\$11,385.00
"Dance" Studio			90	0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$12,523.50	0	5	0	\$22.77	\$0.00
Temporary Venue TBC				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00	0	4	0	\$22.77	\$0.00
Where Tapere				0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$0.00	0	5	0	\$22.77	\$0.00
Foyer				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00		4	0	\$22.77	\$0.00
Large Ensemble Room 1 - 100m2				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Medium Studios x 1 50 m2				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Small practice rooms x 2 - 20 m2 each				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
0				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
TOTAL									\$22,137.50					\$26,438.50				\$11,385.00	\$59,961.00
Year 2																			
					Lvl 3			Lvl 2			Lvl1								
					Totals per classification			\$22,138			\$26,439			\$11,385			\$59,961		
					Annual FT			\$70,000			\$55,000			\$45,000					
					Notional FTE			0.32			0.48			0.25					

Functions and Events - Recoverable Staff																	
Year 3																	
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Level 2 Staff				Level 1 Staff				Avg Hourly Rate (based on \$72,100 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$56,550PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event (including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style, party 1.25 Max staffing ratio	50 to 100	50	0	0			0										
	100 to 200	150	0	0			0										
	200 to 300	200	0	0			0										
	300 to 500	300	0	0		5	0										
	500 to 700	500	0	0		5	0										
	Totals	0	0	0			0										
	0																
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1.50 staff ratio	10 to 50	30	0	0			0										
	50 to 75	60	0	0			0										
	75 to 100	80	0	0			0										
	100 to 150	125	0	0			0										
	150 to 300	225	3	675			0										
	300 to 500	0	0	0		10	0										
	500 to 1,000	0	0	0		10	0										
	Totals	0	3	675			0										
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1.50 Staff Ratio min 3 hour call plus bar	10 to 20	15	0	0			0										
	20 to 50	35	0	0			0										
	50 to 100	60	15	900			0										
	100 to 300	85	0	0			0										
	300 to 600	150	0	0			0										
	Totals	0	15	900													
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120			0										
	25 to 50	35	2	70			0										
	50 to 75	60	1	60			0										
	75 to 100	80	0	0			0										
	Totals	0	9	250													
Special Event - An event organized usually in house - Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500		0		5	0										
	Totals		0	0													
TOTAL					1,825						\$0.00					\$0.00	\$0
FOH Staff Recoverable																	
Type of Event		Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Level 2 Staff				Level 1 Staff				Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Studio Theatre - Flexible set at 350 pax average capacity			145	0	1	5	5										
"Dance" Studio			104	0	0	0	0										
Temporary Venue TBC				0	1	5	5										
Whare Tapere				0	0	0	0										
Foyer				0	1	5	5										
Large Ensemble Room 1 - (theatre)				0	0	0	0										
Medium Studios x 150 m2				0	0	0	0										
Small practice rooms x 2 x 20 m2 each				0	0	0	0										
0				0	0	0	0										
				0	0	0	0										
				0	0	0	0										
TOTAL											\$25,679.50					\$30,613.00	\$13,206.60 \$69,499.10
Year 3 Year																	
								Lvl 3		Lvl 2		Lvl1					
								Totals per classification	\$25,680		\$30,613		\$13,207	\$69,499			
								Annual FT Salary	\$72,100		\$56,550		\$46,350				
								Notional FTE	0.36		0.54		0.28				

Functions and Events - Recoverable Staff					Year 4														
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Hourly Rate (based on \$74,263 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Hourly Rate (based on \$58,474 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Hourly Rate (based on \$47,741 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event (including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style, perfs 1.25 Max staffing ratio	50 to 100	50	0	0			0	\$37.58	\$0.00		4	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	100 to 200	150	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	200 to 300	200	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	300 to 500	300	0	0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	500 to 700	500	0	0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	Totals	0	0	0			0		\$0.00			0		\$0.00		0		\$0.00	
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1.60 staff ratio	10 to 50	30	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	50 to 75	60	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	75 to 100	80	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	100 to 150	125	0	0			0	\$37.58	\$0.00		8	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	150 to 300	225	3	675			0	\$37.58	\$0.00		10	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	300 to 500	0	0	0		10	0	\$37.58	\$0.00		8	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1.30 Staff Ratio min 3 hour call plus bar	500 to 1,000	0	0	0		10	0	\$37.58	\$0.00		10	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
	Totals	0	3	675			0		\$0.00				\$0.00				\$0.00		
	10 to 20	15	0	0			0	\$37.58	\$0.00			0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	20 to 50	35	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	50 to 100	60	15	900			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	100 to 300	85	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	300 to 600	150	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	Totals	0	15	900					\$0.00				\$0.00				\$0.00		
	10 to 25	20	6	120			0	\$37.58	\$0.00			0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	25 to 50	35	2	70			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	50 to 75	60	1	60			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	75 to 100	80	0	0			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
Special Event - An event organized usually in house - Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0	0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	Totals	0		0				\$0.00					\$0.00				\$0.00		
TOTAL					1,825				\$0.00				\$0.00				\$0.00	\$0	
FOH Staff Recoverable																			
Type of Event		Average Attendance	No of Events PA	Total Attendance	Level 3 Staff			Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 2 Staff			Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Level 1 Staff			Avg Hourly Rate (based on \$45,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event			Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Studio Theatre - Flexible set at 350 pax average capacity			158	0	1	5	5	\$35.42	\$27,981.80	1	4	4	\$27.83	\$17,588.56	1	4	4	\$22.77	\$14,390.64
"Dance" Studio			114	0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$15,863.10	0	5	0	\$22.77	\$0.00
Temporary Venue TBC				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00	0	4	0	\$22.77	\$0.00
Where Tapere				0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$0.00	0	5	0	\$22.77	\$0.00
Foyer				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00		4	0	\$22.77	\$0.00
Large ensemble room 11 x 11m				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Medium Studios x 1.50 m2				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Small practice rooms 2 x 20 m2 each				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
TOTAL									\$27,981.80					\$33,451.66				\$14,390.64	\$75,824.10
Year 4 Year Totals per classification																			
Lvl 3 Lvl 2 Lvl1																			
\$27,982 \$33,452 \$14,391 \$75,824																			
\$72,100 \$56,550 \$46,350																			
Notional FTE 0.39 0.59 0.31																			

Functions and Events - Recoverable Staff					Year 5														
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff				Level 2 Staff				Level 1 Staff				Total hours per event	Avg Hourly Rate (based on \$47,741 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$74,263 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$58,477PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours			
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event (including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style, perfs 1.25 Max staffing ratio	50 to 100	50	0	0			0	\$37.58	\$0.00		4	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	100 to 200	150	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	200to 300	200	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	300 to 500	300	0	0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	4	0	\$24.16	\$0.00	
	500 to 700	500	0	0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	Totals	0	0	0			0		\$0.00			0		\$0.00		0		\$0.00	
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1.60 staff ratio	10 to 50	30	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	50 to 75	60	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	75 to 100	80	0	0			0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	100 to 150	125	0	0			0	\$37.58	\$0.00		8	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	150 to 300	225	3	675			0	\$37.58	\$0.00		10	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	300 to 500	0	0	0		10	0	\$37.58	\$0.00		8	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
	500 to 1,000	0	0	0		10	0	\$37.58	\$0.00		10	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
	Totals	0	3	675			0		\$0.00					\$0.00				\$0.00	
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1.30 Staff Ratio min 3 hour call plus bar	10 to 20	15	0	0			0	\$37.58	\$0.00			0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	20 to 50	35	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	50 to 100	60	15	900			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	100 to 300	85	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	300 to 600	150	0	0			0	\$37.58	\$0.00		3	0	\$29.47	\$0.00	3	0	\$24.16	\$0.00	
	Totals	0	15	900					\$0.00					\$0.00				\$0.00	
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120			0	\$37.58	\$0.00			0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	25 to 50	35	2	70			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	50 to 75	60	1	60			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	8	0	\$24.16	\$0.00	
	75 to 100	80	0	0			0	\$37.58	\$0.00		6	0	\$29.47	\$0.00	6	0	\$24.16	\$0.00	
	Totals	0	9	250					\$0.00					\$0.00			\$24.16	\$0.00	
Special Event - An event organized usually in house - Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500		0		5	0	\$37.58	\$0.00		5	0	\$29.47	\$0.00	5	0	\$24.16	\$0.00	
	Totals		0	0					\$0.00				\$0.00				\$0.00		
TOTAL				1,825				\$0.00					\$0.00				\$0.00	\$0	

Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Level 3 Staff				Level 2 Staff				Level 1 Staff				Avg Hourly Rate (based on \$70,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	
					Avg Number of Lvl 3 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$70,000 PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 2 casual staff per Event	Average Length of individual call - Hours	Total hours per event	Avg Hourly Rate (based on \$55,000PA excl on-costs)	Labour Costs (Est 95% Recovered inc on-costs)	Avg Number of Lvl 1 casual staff per Event	Average Length of individual call - Hours	Total hours per event		
Studio Theatre - Flexible set at 350 pax average capacity			160	0	1	5	5	\$35.42	\$28,336.00	1	4	4	\$27.83	\$17,811.20	1	4	4	\$22.77	\$14,572.80
"Dance" Studio			124	0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$17,254.60	0	5	0	\$22.77	\$0.00
Temporary Venue TBC				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00	0	4	0	\$22.77	\$0.00
Where Tapere				0	0	0	0	\$35.42	\$0.00	1	5	5	\$27.83	\$0.00	0	5	0	\$22.77	\$0.00
Foyer				0	1	5	5	\$35.42	\$0.00	1	4	4	\$27.83	\$0.00		4	0	\$22.77	\$0.00
Large Ensemble room 1 - ttdm?				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Medium Studios x 150 m2				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
Small practice rooms x 2 x 20 m2 each				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
				0	0	0	0	\$35.42	\$0.00		5	0	\$27.83	\$0.00		5	0	\$22.77	\$0.00
TOTAL									\$28,336.00					\$35,065.80				\$14,572.80	\$77,974.80

Year 5	Year	Lvl 3		Lvl 2		Lvl1		
		Totals per classification	\$28,336		\$35,066		\$14,573	\$77,975
		Annual FT	\$72,100		\$56,550		\$46,350	
		Notional FTE	0.39		0.62		0.31	



MICE and Functions Revenue Model

MICE Functions Revenue Model Year 1 Transition						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Table Meal Service eg. Wedding/Cabaret/Banquet - A single formal or informal dining event (including buffet and drinks) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$120.00	\$0.00
	100 to 200	150	0	0	\$120.00	\$0.00
	200to 300	200	0	0	\$120.00	\$0.00
	300 to 500	300	0	0	\$120.00	\$0.00
	500 to 700	500	0	0	\$120.00	\$0.00
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage (non-alcohol) service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$50.00	\$0.00
	50 to 75	60		0	\$50.00	\$0.00
	75 to 100	80		0	\$50.00	\$0.00
	100 to 150	125		0	\$50.00	\$0.00
	150 to 300	225	3	675	\$50.00	\$33,750.00
	300 to 500	300		0	\$50.00	\$0.00
	500 to 1,000	600		0	\$50.00	\$0.00
	Totals		3	675		\$33,750.00
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$30.00	\$0.00
	20 to 50	35		0	\$30.00	\$0.00
	50 to 100	60	15	900	\$30.00	\$27,000.00
	100 to 300	85		0	\$30.00	\$0.00
	300 to 600	150		0	\$30.00	\$0.00
	Totals		15	900		\$27,000.00
Seminar/Meeting- Single group discussion/meeting event including light catering, normally of one day duration as per conference ratios	10 to 25	20	6	120	\$25.00	\$3,000.00
	25 to 75	60	2	120	\$25.00	\$3,000.00
	75 to 150	120	1	120	\$25.00	\$3,000.00
	150 to 300	200	0	0	\$25.00	\$0.00
	Totals		9	360		\$9,000.00
Special Major Event - e.g Deb Ball	300 to 1000	500	0	0	\$45.00	\$0.00
	Totals			0		\$0.00
TOTAL			27	1,935		\$69,750

Royalties to Council		10%				
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	
6,975	8,670	8,889	9,114	9,297	117,031	

MICE Functions Revenue Model Year 2						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Cabaret/Banquet - A single formal or informal dining event (including buffet) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$122.40	\$0.00
	100 to 200	150	0	0	\$122.40	\$0.00
	200to 300	200	0	0	\$122.40	\$0.00
	300 to 500	300	0	0	\$122.40	\$0.00
	500 to 700	500	0	0	\$122.40	\$0.00
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$51.00	\$0.00
	50 to 75	60		0	\$51.00	\$0.00
	75 to 100	80		0	\$51.00	\$0.00
	100 to 150	125		0	\$51.00	\$0.00
	150 to 300	225	3	675	\$51.00	\$34,425.00
	300 to 500			0	\$51.00	\$0.00
	500 to 1,000			0	\$51.00	\$0.00
	Totals		3	675		\$34,425.00
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$51.00	\$0.00
	20 to 50	35		0	\$51.00	\$0.00
	50 to 100	60	15	900	\$51.00	\$45,900.00
	100 to 300	85		0	\$51.00	\$0.00
	300 to 600	150		0	\$51.00	\$0.00
	Totals		15	900		\$45,900.00
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120	\$25.50	\$3,060.00
	25 to 50	35	2	70	\$25.50	\$1,785.00
	50 to 75	60	1	60	\$25.50	\$1,530.00
	75 to 100	80	0	0	\$25.50	\$0.00
	Totals		9	250		\$6,375.00
Special Event - An event organized usually in house – Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0			
	Totals			0	\$102.00	\$0.00
				0		\$0.00
TOTAL			27	1,825		\$86,700

1.02

MICE Functions Revenue Model Year 3						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Cabaret/Banquet - A single formal or informal dining event (including buffet) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$124.85	\$0.00
	100 to 200	150	0	0	\$124.85	\$0.00
	200to 300	200	0	0	\$124.85	\$0.00
	300 to 500	300	0	0	\$124.85	\$0.00
	500 to 700	500	0	0	\$124.85	\$0.00
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$52.02	\$0.00
	50 to 75	60		0	\$52.02	\$0.00
	75 to 100	80		0	\$52.02	\$0.00
	100 to 150	125		0	\$52.02	\$0.00
	150 to 300	225	3	675	\$52.02	\$35,113.50
	300 to 500			0	\$52.02	\$0.00
	500 to 1,000			0	\$52.02	\$0.00
	Totals		3	675		\$35,113.50
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$52.53	\$0.00
	20 to 50	35		0	\$52.53	\$0.00
	50 to 100	60	15	900	\$52.53	\$47,277.00
	100 to 300	85		0	\$52.53	\$0.00
	300 to 600	150		0	\$52.53	\$0.00
	Totals		15	900		\$47,277.00
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120	\$26.01	\$3,121.20
	25 to 50	35	2	70	\$26.01	\$1,820.70
	50 to 75	60	1	60	\$26.01	\$1,560.60
	75 to 100	80	0	0	\$26.01	\$0.00
	Totals		9	250		\$6,502.50
Special Event - An event organized usually in house – Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0			
	Totals			0	\$105.06	\$0.00
				0		\$0.00
TOTAL			27	1,825		\$88,893

MICE Functions Revenue Model Year 4						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Banquet - A single formal or informal dining event (including buffet) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$127.34	\$0.00
	100 to 200	150	0	0	\$127.34	\$0.00
	200to 300	200	0	0	\$127.34	\$0.00
	300 to 500	300	0	0	\$127.34	\$0.00
	500 to 700	500	0	0	\$127.34	\$0.00
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$53.06	\$0.00
	50 to 75	60		0	\$53.06	\$0.00
	75 to 100	80		0	\$53.06	\$0.00
	100 to 150	125		0	\$53.06	\$0.00
	150 to 300	225	3	675	\$53.06	\$35,815.77
	300 to 500			0	\$53.06	\$0.00
	500 to 1,000			0	\$53.06	\$0.00
	Totals		3	675		\$35,815.77
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$54.11	\$0.00
	20 to 50	35		0	\$54.11	\$0.00
	50 to 100	60	15	900	\$54.11	\$48,695.31
	100 to 300	85		0	\$54.11	\$0.00
	300 to 600	150		0	\$54.11	\$0.00
	Totals		15	900		\$48,695.31
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120	\$26.53	\$3,183.62
	25 to 50	35	2	70	\$26.53	\$1,857.11
	50 to 75	60	1	60	\$26.53	\$1,591.81
	75 to 100	80	0	0	\$26.53	\$0.00
	Totals		9	250		\$6,632.55
Special Event - An event organized usually in house – Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0	0	\$108.21	\$0.00
	Totals			0		\$0.00
TOTAL			27	1,825		\$91,143.63

MICE Functions Revenue Model Year 5						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Cabaret/Banquet - A single formal or informal dining event (including buffet) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$129.89	\$0.00
	100 to 200	150	0	0	\$129.89	\$0.00
	200to 300	200	0	0	\$129.89	\$0.00
	300 to 500	300	0	0	\$129.89	\$0.00
	500 to 700	500	0			
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$54.12	\$0.00
	50 to 75	60		0	\$54.12	\$0.00
	75 to 100	80		0	\$54.12	\$0.00
	100 to 150	125		0	\$54.12	\$0.00
	150 to 300	225	3	675	\$54.12	\$36,532.09
	300 to 500			0	\$54.12	\$0.00
	500 to 1,000			0	\$54.12	\$0.00
	Totals		3	675		\$36,532.09
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$55.19	\$0.00
	20 to 50	35		0	\$55.19	\$0.00
	50 to 100	60	15	900	\$55.19	\$49,669.22
	100 to 300	85		0	\$55.19	\$0.00
	300 to 600	150		0	\$55.19	\$0.00
	Totals		15	900		\$49,669.22
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20	6	120	\$27.06	\$3,247.30
	25 to 50	35	2	70	\$27.06	\$1,894.26
	50 to 75	60	1	60	\$27.06	\$1,623.65
	75 to 100	80	0	0	\$27.06	\$0.00
	Totals		9	250		\$6,765.20
Special Event - An event organized usually in house – Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	0	0	\$112.55	\$0.00
	Totals			0		\$0.00
TOTAL			27	1,825		\$92,966.50

MICE Functions Revenue Model Year 6						
Type of Event	Attendance Range	Average Attendance	No of Events PA	Total Attendance	Avg Per Head Spend	Gross Revenue
Cabaret/Banquet - A single formal or informal dining event (including buffet) of any size, catering for breakfast, lunch or dinner with no meeting element including weddings and Cabaret Style perfs 1:25 Max staffing ratio	50 to 100	50		0	\$132.49	\$0.00
	100 to 200	150		0	\$132.49	\$0.00
	200to 300	200		0	\$132.49	\$0.00
	300 to 500	300		0	\$132.49	\$0.00
	500 to 700	500				
	Totals		0	0		\$0.00
Conference - A meeting event including food and beverage service requirements (possibly with exhibition element) of more than more than one days duration - assume 2 coffee/tea services, buffet style lunch, 9 hour day, 1:60 staff ratio	10 to 50	30		0	\$55.20	\$0.00
	50 to 75	60		0	\$55.20	\$0.00
	75 to 100	80		0	\$55.20	\$0.00
	100 to 150	125		0	\$55.20	\$0.00
	150 to 300	225		0	\$55.20	\$0.00
	300 to 500			0	\$55.20	\$0.00
	500 to 1,000			0	\$55.20	\$0.00
	Totals		0	0		\$0.00
Cocktail Reception - A stand up function providing light hot and/or cold finger food with beverage service 1:30 Staff Ratio min 3 hour call plus bar	10 to 20	15		0	\$56.29	\$0.00
	20 to 50	35		0	\$56.29	\$0.00
	50 to 100	60		0	\$56.29	\$0.00
	100 to 300	85		0	\$56.29	\$0.00
	300 to 600	150		0	\$56.29	\$0.00
	Totals		0	0		\$0.00
Seminar - Single group discussion/meeting event including catering, normally of one day duration as per conference ratios	10 to 25	20		0	\$27.60	\$0.00
	25 to 50	35		0	\$27.60	\$0.00
	50 to 75	60		0	\$27.60	\$0.00
	75 to 100	80		0	\$27.60	\$0.00
	Totals		0	0		\$0.00
Special Event - An event organized usually in house – Christmas Day Function, Mother's Day Function, New Years Eve Function, Food Festival etc	300 to 1000	500	21	10500	\$111.46	\$1,170,310.62
	Totals			10500		\$1,170,310.62
TOTAL			21	10,500		\$1,170,310.62

Venue Presented Program ming

cpi 1.020 (Events presented by Venue where they receive the Box Office/Workshop Fees)

Venue Presented- Total Annuals adjusted for CPI	Revenue	Expenditure	Net Subsidy Required	Total Events	Total Attendances
Construction Year 1					
Steady State Year 2					
Steady State Year 3					
Steady State Year 4	\$ 357,000	\$ 440,000	(\$83,000)	44	12,900
Steady State Year 5	\$ 463,500	\$ 546,000	(\$82,500)	54	16,650
Steady State Year 6	\$ 558,000	\$ 636,000	(\$78,000)	60	19,800
Steady State Year 7	\$ 598,500	\$ 636,000	(\$37,500)	60	21,150
Steady State Year 8	\$ 600,900	\$ 636,000	(\$35,100)	60	21,270

Main Theatre - Flexible set at 750 pax average capacity	Revenue	Expenditure (including internal venue rental)	Net Result	No of Events	Attendance	Estimated Spend per perf	\$ 15,000.00	Per perf Total Expend
						Base Average Tix Price for this Category =	\$ 30.00	Net of Tix Fees
Construction Year 1				0				
Steady State Year 2				0				
Steady State Year 3				0				
Steady State Year 4	\$ 297,000	\$ 360,000	(\$63,000)	24	9,900			
Steady State Year 5	\$ 391,500	\$ 450,000	(\$58,500)	30	13,050			
Steady State Year 6	\$ 486,000	\$ 540,000	(\$54,000)	36	16,200			
Steady State Year 7	\$ 526,500	\$ 540,000	(\$13,500)	36	17,550			
Steady State Year 8	\$ 526,500	\$ 540,000	(\$13,500)	36	17,550			

Black Box Studio	Revenue	Expenditure (including internal venue rental)	Net Result	No of Events	Attendance	Estimated Spend per perf	\$ 4,000.00	Per perf Total Expend
						Base Average Tix Price for this Category =	\$ 20.00	Net of Tix Fees
Construction Year 1								
Steady State Year 2								
Steady State Year 3								
Steady State Year 4	\$ 60,000	\$ 80,000	(\$20,000)	20	3,000			
Steady State Year 5	\$ 72,000	\$ 96,000	(\$24,000)	24	3,600			
Steady State Year 6	\$ 72,000	\$ 96,000	(\$24,000)	24	3,600			
Steady State Year 7	\$ 72,000	\$ 96,000	(\$24,000)	24	3,600			
Steady State Year 8	\$ 74,400	\$ 96,000	(\$21,600)	24	3,720			

Per event programming costs not detailed for smaller venues - an overall funding allocation has been included within the P and L

ASSUMPTIONS -MainAud 750		750						
750 Seats								
CPI growth per annum - unless otherwise indicated		1.02						
	Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Venue Rental Rates - Assume 1 show per day - Extra								
per on same day plus 50% of daily rate	Benchmark Seat Rate							
Standard Casual Hire - see Note 1	\$ 3.20			\$ 2,400	\$ 2,400	\$ 2,448	\$ 2,497	\$ 2,547
Local/Regular- see Note 2	\$ 1.60			\$ 1,200	\$ 1,224	\$ 1,248	\$ 1,273	\$ 1,299
Private/MICE/Non-ticketed - See Note 3	\$ 1.60			\$ 1,200	\$ 1,224	\$ 1,248	\$ 1,273	\$ 1,299
Venue Utilisation								
Standard Casual Hire - see Note 1	0	0	0	16	20	24	24	26
Local/Regular- see Note 2	0	0	0	89	105	121	134	134
Private/MICE/Non-ticketed - See Note 3	0	0	0	9	11	14	14	14
Total	0	0	0	114	136	159	172	174
Average - Occupancy per venue (attendances)								
% of House Filled				55%	58%	60%	65%	65%
Pax per perf Main Auditorium (avge)	750			413	435	450	488	488
Attendances								
Attendances Main Auditorium Perfs				43,313	54,375	65,250	77,025	78,000
Attendances - non performance				3,713	4,785	6,300	6,825	6,825
Attendances				47,025	59,160	71,550	83,850	84,825
Theatre Bars Gross Income per pax								
Annual Revenue	No indentified as [art of overall catering contract			\$ 4.00	\$ 4.50	\$ 4.59	\$ 4.68	\$ 4.78
Net to Theatre	Performances only	Refer Functions Revenue Worksheet		\$173,250	\$244,688	\$299,498	\$360,616	\$372,484
	15% of gross			\$ 25,988	\$ 36,703	\$ 44,925	\$ 54,092	\$ 55,873
Ticketing Charges								
Average Ticketing Charges per attendance - NET (10% non-ticketed)				\$ 3.20	\$ 3.26	\$ 3.33	\$ 3.40	\$ 3.46
Revenue				\$ 138,600	\$ 177,480	\$ 217,236	\$ 261,567	\$ 270,175
Merchandise Revenues								
Merchandise/Program Royalty (Avge)				12.5%	12.5%	12.5%	12.5%	12.5%
Merchandise Spend (Avge) -				\$ 1.00	\$ 1.02	\$ 1.04	\$ 1.06	\$ 1.08
Revenues				\$ 5,878	\$ 7,543	\$ 9,305	\$ 11,123	\$ 11,477

Note 2 - Reduced rate offered for volume based and Local user discounts

Note 3 - Higher flate rate reflect no ability to earn from box office sales, no yield from Ticket Commissions possibly no F&B yield - Rent could be waived or reduced in favour of F and B revenues.

Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Internal Rentals	Construct Year 2	Construct Year 3	Construct Year 4	Full Ops Year 1	Full Ops Year 2	Full Ops Year 3	Full Ops Year 4
No			60	70	80	90	90
Rate			\$ 1,200	\$ 1,224	\$ 1,248	\$ 1,273	\$ 1,299
Exclude from Venue Rentals in P and L			\$ 72,000	\$ 85,680	\$ 99,878	\$ 114,610	\$ 116,903

ASSUMPTIONS -BBStudio 250		250							
250	Seats								
CPI growth per annum - unless otherwise indicated		1.02							
		Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Venue Rental Rates - Net per day									
	Benchmark Seat Rate								
Standard Casual Hire - see Note 1	\$ 3.00				\$ 750	\$ 750	\$ 765	\$ 780	\$ 796
Local/Regular Performance- see Note 2	\$ 1.50				\$ 375	\$ 383	\$ 390	\$ 398	\$ 406
Local/Regular Events/Functions- see Note 3	\$ 1.50				\$ 375	\$ 383	\$ 390	\$ 398	\$ 406
Non-localPrivate/MICE/Non-ticketed - See Note 3					\$ -	\$ -	\$ -	\$ -	\$ -
Venue Utilisation									
Standard Hire - Performances					5	6	8	8	8
Local/Regular Performance- see Note 2					68	84	96	106	116
Local/Regular Events/Functions- see Note 3					0	50	58	64	70
Private/MICE/Non-ticketed					32	50	58	64	70
Total					105	190	220	242	264
Average - Occupancy per venue (attendances)									
% of House Filled					60%	60%	60%	62%	63%
Pax per perf Main Auditorium (avge)	250				150	150	150	155	158
Attendances									
Attendances					10,950	13,500	15,600	17,670	19,530
Attendances - functions. Meetings and events					4,800	15,000	17,400	19,840	22,050
Attendances					15,750	28,500	33,000	37,510	41,580
Theatre Bars									
Gross Income per pax					\$ 3.20	\$ 3.50	\$ 3.57	\$ 3.64	\$ 3.71
Annual Revenue					\$35,040	\$47,250	\$55,692	\$64,344	\$72,539
Net to Theatre	15% of gross				\$ 5,256	\$ 7,088	\$ 8,354	\$ 9,652	\$ 10,881
Ticketing Charges									
Average Ticketing Charges per attendance - NET (10% non-ticketed)					\$ 3.20	\$ 3.26	\$ 3.33	\$ 3.40	\$ 3.46
Revenue					\$ 35,040	\$ 44,064	\$ 51,937	\$ 60,005	\$ 67,648
Merchandise Revenues									
PERFORMANCES ONLY - NOT INCLUDING FUNCTIONS AND EVENTS									
Merchandise/Program Royalty (Avge)					12.5%	12.5%	12.5%	12.5%	12.5%
Merchandise Spend (Avge) -					\$ 0.50	\$ 0.51	\$ 0.52	\$ 0.53	\$ 0.54
Revenues					\$ 684	\$ 861	\$ 1,014	\$ 1,172	\$ 1,321

Note 2 - Reduced rate offered for volume based

Note 3 - Higher flate rate reflect no ability to earn from box office sales, no yield from Ticket Commissions possibly no F&B yield - Rent could be waived or reduced in favour of F and B revenues.

Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Internal Rentals	Construct Year 2	Construct Year 3	Construct Year 4	Full Ops Year 1	Full Ops Year 2	Full Ops Year 3	Full Ops Year 4
No			50	50	60	70	80
Rate			\$ 375	\$ 383	\$ 390	\$ 398	\$ 406
Exclude from Venue Rentals in P and L			\$ 18,750	\$ 19,125	\$ 23,409	\$ 27,857	\$ 32,473

ASSUMPTIONS -Main Foyer 700									
700 PAX									
CPI growth per annum - unless otherwise indicated		1.02							
		Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Venue Rental Rates - Net per day									
	Benchmark Seat Rate								
Standard Casual Hire - see Note 1	\$ 1.00				\$ 700	\$ 700	\$ 714	\$ 728	\$ 743
Local/Regular- see Note 2	\$ 0.50				\$ 350	\$ 357	\$ 364	\$ 371	\$ 379
NA	\$ 0.50				\$ 350	\$ 357	\$ 364	\$ 371	\$ 379
Venue Utilisation									
Standard Hire - Regular					0	0	0	0	0
					24	36	36	36	36
Total					24	36	36	36	36
Average - Occupancy per venue (attendances)									
% of Room Filled					58%	58%	60%	62%	63%
Pax per event (avge)	700				406	406	420	434	441
Attendances									
Attendances					9,744	14,616	15,120	15,624	15,876
Attendances					9,744	14,616	15,120	15,624	15,876
Catering Charges - spend per head									
Annual Revenue					\$ 9.00	\$ 9.00	\$ 9.00	\$ 9.00	\$ 9.00
					\$87,696	\$131,544	\$136,080	\$140,616	\$142,884
Ticketing Charges									
Average Ticketing Charges per attendance - NET (10% non-ticketed)					\$ -	\$ -	\$ -	\$ -	\$ -
Revenue					\$ -	\$ -	\$ -	\$ -	\$ -
Merchandise Revenues									
Merchandise/Program Royalty (Avge)					12.5%	12.5%	12.5%	12.5%	12.5%
Merchandise Spend (Avge) -					\$ -	\$ -	\$ -	\$ -	\$ -
Revenues					\$ -	\$ -	\$ -	\$ -	\$ -

Note 2 - Reduced rate offered for volume based

Note 3 - Higher flat rate reflect no ability to earn from box office sales, no yield from Ticket Commissions possibly no F&B yield - Rent could be waived or reduced in favour of F and B revenues.

Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Large Meeting/Breakout/Reception space									
75 Seats									
CPI growth per annum - unless otherwise indicated		1.02							
		Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8
Venue Rental Rates - Net per day									
	Benchmark Seat Rate								
Standard Casual Hire - see Note 1	\$ 2.50			\$ 188	\$ 188	\$ 191	\$ 195	\$ 199	
Local/Regular- see Note 2	\$ 1.25			\$ 94	\$ 96	\$ 98	\$ 99	\$ 101	
Private/MICE/Non-ticketed - See Note 3	\$ -			\$ -	\$ -	\$ -	\$ -	\$ -	
Venue Utilisation									
Standard Hire - Regular					128	162	172	172	172
Total					128	162	172	172	172
Average - Occupancy per venue (attendances)									
% of Room Filled					58%	58%	60%	62%	63%
Pax per event (avge)	75				44	44	45	47	47
Attendances									
Attendances					5,568	7,047	7,740	7,998	8,127
Attendances					5,568	7,047	7,740	7,998	8,127
Catering Charges - spend per head									
Annual Revenue	Via Functions and Events business				\$0	\$0	\$0	\$0	\$0
Ticketing Charges									
Average Ticketing Charges per attendance - NET (10% non-ticketed)	NA - Negligible				\$ -	\$ -	\$ -	\$ -	\$ -
Revenue					\$ -	\$ -	\$ -	\$ -	\$ -
Merchandise Revenues									
Merchandise/Program Royalty (Avge)	NA - Negligible				12.5%	12.5%	12.5%	12.5%	12.5%
Merchandise Spend (Avge) -					\$ -	\$ -	\$ -	\$ -	\$ -
Revenues					\$ -	\$ -	\$ -	\$ -	\$ -

Note 2 - Reduced rate offered for volume based

Note 3 - Higher flat rate reflect no ability to earn from box office sales, no yield from Ticket Commissions possibly no F&B yield - Rent could be waived or reduced in favour of F and B revenues.

Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Medium Studios/Function/Meeting x 1 50 m2										
20 Seats										
CPI growth per annum - unless otherwise indicated		1.02								
		Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8	Yr 9
Venue Rental Rates - Net per day										
Standard Casual Hire - see Note 1	\$ 4.00			\$ 80	\$ 80	\$ 82	\$ 83	\$ 85	\$ 87	\$ 88
Local/Regular- see Note 2				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
NA				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Venue Utilisation										
Standard Hire - Regular					100	100	100	100	100	0
Total					100	100	100	100	100	0
Average - Occupancy per venue (attendances)										
% of Room Filled				58%	58%	60%	62%	63%	65%	
Pax per event (avg)	20			12	12	12	12	13	13	
Attendances										
Attendances				1,160	1,160	1,200	1,240	1,260	0	
Attendances				1,160	1,160	1,200	1,240	1,260	0	
Catering Charges - spend per head										
Via Functions and Events business										
Annual Revenue				\$0	\$0	\$0	\$0	\$0	\$0	
Ticketing Charges										
NA - Negligible										
Average Ticketing Charges per attendance - NET (10% non-ticketed)				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Revenue				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
Merchandise Revenues										
NA - Negligible										
Merchandise/Program Royalty (Avg)				12.5%	12.5%	12.5%	12.5%	12.5%	12.5%	
Merchandise Spend (Avg)										
Revenues				\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	

Note 2 - Reduced rate offered for volume based

Note 3 - Higher flat rate reflect no ability to earn from box office sales, no yield from Ticket Commissions possibly no F&B yield - Rent could be waived or reduced in favour of F and B revenues.

Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Small practice rooms x 2 - 20 m2 each										
4										
CPI growth per annum - unless otherwise indicated		1.02								
		Construction	Construction	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State	Steady State
		Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6	Yr 7	Yr 8	
Venue Rental Rates - Net per session - Special Events Rate ONLY										
Standard Casual Hire - see Note 1	Benchmark Pax Rate \$ 7.50				\$ 30	\$ 30	\$ 31	\$ 31	\$ 32	
Local/Regular- see Note 2	\$ 3.25				\$ 13	\$ 13	\$ 14	\$ 14	\$ 14	
	\$ -				\$ -	\$ -	\$ -	\$ -	\$ -	
Venue Utilisation										
Standard Hire - Regular					200	200	200	200	200	
Private/MICE/Non-ticketed										
Total										
Average - Occupancy per venue (attendances)										
% of Room Filled					58%	58%	60%	62%	63%	
Pax per event (avg)	4				2	2	2	2	3	
Attendances										
Attendances					0	0	0	0	0	
Attendances					0	0	0	0	0	
Catering Charges - spend per head										
					\$ 5.50	\$ 5.75	\$ 5.87	\$ 5.98	\$ 6.10	
Annual Revenue					\$0	\$0	\$0	\$0	\$0	
Ticketing Charges										
NA - Negligible										
Average Ticketing Charges per attendance - NET (10% non-ticketed)					\$ -	\$ -	\$ -	\$ -	\$ -	
Revenue					\$ -	\$ -	\$ -	\$ -	\$ -	
Merchandise Revenues										
NA - Negligible										
Merchandise/Program Royalty (Avg)					12.5%	12.5%	12.5%	12.5%	12.5%	
Merchandise Spend (Avg)					\$ -	\$ -	\$ -	\$ -	\$ -	
Revenues					\$ -	\$ -	\$ -	\$ -	\$ -	

Note 2 - Reduced rate offered for volume based

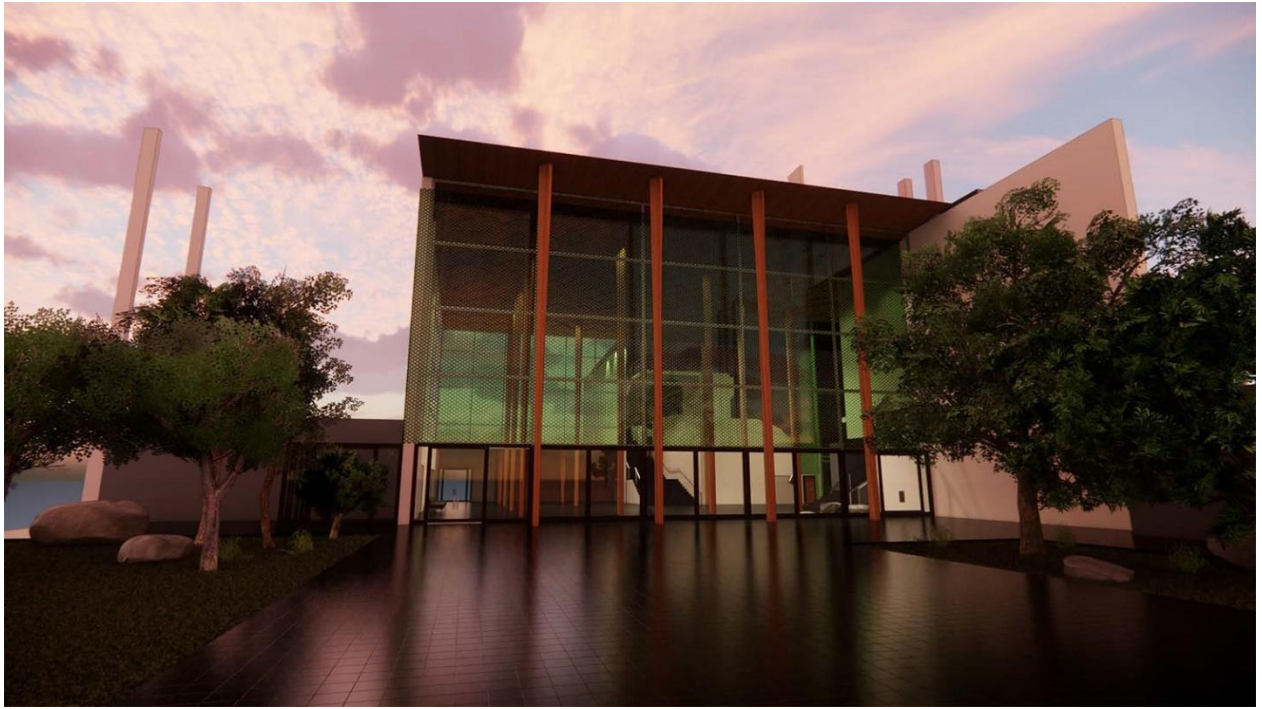
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Note 4 - Weekly Rate - The flat weekly rate would probably be based on 5 times the daily rate - industry practice.

Thank you.

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FORUM NORTH TRUST 2013

Whakatauki:

He rangi ta matawhaiti

He rangi te matawhanui

A person with narrow vision has a restricted horizon

A person with wide vision has plentiful opportunities

INTRODUCTION

Northland does not have the kind of large theatre that most communities in New Zealand take for granted. It has been without this kind of facility for many years. Successive generations have missed out on the larger scale performances and shows that audiences elsewhere in the country can access readily.

The Whangarei District Council's intention to relocate their Civic functions has enabled the Forum North Trust 2013 to begin the planning required to be ready and able to construct an 850 seat flexible proscenium Performance Theatre as part of the existing Forum North buildings. Such a development would create a Performing Arts Centre for Whangarei complementing the intimate theatre (Capitaine Bougainville) and the larger multi-purpose space (Te Kotahitanga). It is an opportunity to reuse an existing facility; to regenerate a community space and to recycle spaces to encourage community access.

It will be unique in New Zealand and provide an opportunity for young and old to participate in the performing arts. It will create an Arts Generator, be a jobs creator, a tourist attractor, a training centre, a business stimulator for our CBD, a centre of excellence for the Arts in Northland and so much more.

FNT13 applauds Whangarei District Council for its allocation of \$10.5M in its Long Term Plan for a new theatre.

In Council's own words from He Rautaki Toi a Rohe o Whangarei: Arts Heritage and Culture Strategy 2019 – 2029: the vision is for a "constantly innovative, creative community, based on our unique cultural heritage and landscape that makes Whangārei a vibrant, attractive and thriving district."

Council's goals are our goals

- *More opportunities to access and participate in arts, culture and heritage*
- *Create clear developmental pathways within arts, culture and heritage*
- *Support more robust and appropriate infrastructure - both organisations and built spaces - for creation and presentation*
- *Promote greater understanding and awareness of the value and difference the arts, culture and heritage sector makes*
- *Encourage and promote more investment into developing our creative people and places.*
- *Strengthen and build stronger links within the wider creative community and with other sectors*

We strongly recommend that the Whangarei District Council gives back to the community the facility that it raised funds for so many years ago to make it the thriving centre of creativity it once was.

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2. Who is the Forum North Trust 2013?
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7. Proposed theatre site
8. Meet the architects

9. Creative Northland Survey results overview
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11. Next steps for the Trust
12. Financial considerations
13. FNT13 Requests

APPENDICES:

Appendix 1: Trustees & Creative and Technical Advisors, Business Support Services

Appendix 2: 2019 Presentation to WDC (McLean, Pritchard, McClean and Franklin)

Appendix 3: Shand Shelton list of live performance venues and costs

Appendix 4: More about Shand Shelton

Appendix 5a: Creative Northland Survey results – Raw Data – Individual responses
(Invited representatives after 6th June presentation)

Appendix 5b: Creative Northland Survey results– Summary (Invited representatives
after 6th June presentation)

2. WHO IS THE FORUM NORTH TRUST 2013?

The Forum North Trust 2013 (FNT13) is a group of passionate, community-minded volunteers who are committed to the vision of providing our community a performing arts Centre. A centre that includes a flexible proscenium theatre that caters for Whangarei's current and future population with a programmed performing arts schedule that reflects inclusive artistic and educational opportunities for all that are of the highest possible standard.

The Trust consists of the following members: Calvin Green (Trustee and Co-Chair), Ros Martin (Trustee and Co-Chair), Ian Reeves Trustee, Cherry Hermon Trustee, Ian Pritchard Trustee, Andrea Ross Trustee, Kawiti Waetford Trustee, Grant Stevens Trustee

Creative and Technical Advisors to the Trust are: Lachie McLean, Hayden Tee and Jess Sayer

(Detailed information about the Trustees and Advisors can be found in Appendix 1)

3. WHAT ARE THE OBJECTIVES OF FORUM NORTH TRUST 2013?

- Proactively and entrepreneurially manage and develop Forum North as the centre for performing arts for the benefit Whangarei and Northland.
- Sponsor and enable connections between the performing arts locally and regionally.
- Work with the key national and New Zealand performing arts production and touring companies to facilitate productions playing Whangarei.
- Develop training programmes and create opportunities in the multiple technical disciplines that support the performing arts.
- Establish Forum North as a centre of opportunity to nourish and grow participation and patronage in live performance and the creative arts.
- Create opportunities for multi disciplinary developments that engage education, health and other agencies for positive community development
- To give the people of Whangarei and Northland audiences performances of international calibre rather than having to travel elsewhere for such events

4. WHY DEVELOP FORUM NORTH?

- It is in-situ and operational and has a legacy of serving the community under the guidance of a motivated Trust.
- Already there are three existing purpose-built event spaces.
- Re-purposing existing offices and Council Chamber will provide additional opportunities for performance and creative spaces.
- Existing technical and management staff - can serve additional spaces on site without duplicating scarce resources.
- Allows for a single management and operational structure.
- Provides critical mass relative for marketing, systems and purchasing power.
- Access to multiple venues provides flexibility in programming and improves sustainability.
- Symbiotic with other on-site and nearby facilities - community arts and library, Whangarei Youth Music in The Old Library.
- Capacity on site for further development - *proven concept available*.
- Adjacent parking.
- Critical mass supports supplementary amenities activities e.g. education/training, with multiple types of performances promoting cross pollination in the live performance and creative arts.
- Developing Forum North should result in lower capital costs when compared to stand-alone entities.

Council's Vision is our Vision

Our vision for Whangārei is to be a city and region where arts, culture and heritage are integrated, thriving and culturally diverse.

This will involve an acknowledgement of the shared history between tangata whenua and tauīwi which gives us a unique cultural heritage and takes into account our dramatic and beautiful landscape.

The place of Ngā Toi Māori (Māori arts) is integral to the ongoing development of arts, culture and heritage in the Whangārei District and is implicit in every Goal and Action in the Strategy.

FNT13 believes its proposal provides a unique opportunity for WDC to honour its commitment to these goals and aspirations.

FNT13 Vision for Arts Education in the Centre:

The Centre we propose is not merely about “putting on shows”. Our vision, like the Council’s runs deep through education and into community development.

“Arts education explores, challenges, affirms, and celebrates unique artistic expressions of self, community, and culture. It embraces toi Māori, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts.

Learning in, through, and about the arts stimulates creative action and response by engaging and connecting thinking, imagination, senses, and feelings. By participating in the arts, students’ personal well-being is enhanced. As students express and interpret ideas within creative, aesthetic, and technological frameworks, their confidence to take risks is increased. Specialist studies enable students to contribute their vision, abilities, and energies to arts initiatives and creative industries.

In the arts, students learn to work both independently and collaboratively to construct meanings, produce works, and respond to and value others’ contributions. They learn to use imagination to engage with unexpected outcomes and to explore multiple solutions.

Arts education values young children’s experiences and builds on these with increasing sophistication and complexity as their knowledge and skills develop. Through the use of creative and intuitive thought and action, learners in the arts are able to view their world from new perspectives. Through the development of arts literacies, students, as creators, presenters, viewers, and listeners, are able to participate in, interpret, value, and enjoy the arts throughout their lives.

As a previous presentation to WDC illustrates; when comparing the community of Whangārei with other regional towns and cities the arts have not been well served - either in their facilities, or via their programming.

As such it is not surprising that our community's sense of belonging, health and wellbeing are below that of other centres and that our community outcomes reflect so negatively.

There is tremendous potential for the Forum North Performing Arts Centre to provide a nucleus to programme school and community focussed education and to help address many of our local issues by joining together with government and local agencies, organisations and creative groups and to connect this community as one. (Kotahi)"

Ian Pritchard Trustee

5. HISTORY OF FORUM NORTH TRUST 2013

Prior to Forum North and the Capitaine Bougainville theatre, performances were held in the Old Town Hall behind the building that is now commonly referred to by the same name. Despite Whangārei's population of only 35,000 at that time, audiences for both local and touring performances alike were regularly approximately 800 – a number which was proportionately high per capita at that time and certainly far beyond what has been seen in the decades to follow.

In the late 1970's concerns for its structural stability meant that the Old Town Hall had to be demolished, so the Whangārei City Council approved the building of Forum North, a cultural centre that amongst many other facilities, included plans for 2 theatres – one approx. 350 seats (Capitaine Bougainville) and another larger theatre of approximately 1000 seats – which was never built.

Close to the beginning of Capitaine Bougainville's construction, some technical aspects of the theatre were reduced and since then have considerably impacted on the technical ability of the stage house – mainly the fly tower above the stage and the width and depth of the side and back stage areas. As a result of these reductions to the stage house, the majority of larger scale local and touring productions have been unable to physically or financially perform in Whangārei.

Despite this, when Forum North was built in 1982, (with a significant sum via community donation), it was a thriving hub of activity. It was well managed by a charitable trust that employed a creative director and technical staff to manage programming, provide educational opportunities and to cater for many artistic and cultural groups inclusion. It also regularly hosted large community events and was

well catered for with a top-class restaurant and bar within the foyer. It was a place for our community to connect and thrive.

Approximately 10 years later this changed, when the council of the day took over all aspects of the governance, management, and operation of Forum North. The subsequent 25 years have seen little proactive creative programming and reduced community or educational focus for a large proportion of our district. Forum North has become an under-used, tired and lifeless building that appears to be solely a venue for hire with a pricing schedule that excludes a great deal of community involvement.

Over the years, successive councils have commissioned various reports, notably the Shand Shelton Report of 2012/2013 and various feasibility studies all recommend to proceed with the addition of a large purpose-built performance theatre and to return to a charitable trust model of management for the benefit of the public.

In October 2017 a group of interested community members approached Cr Phil Halse about a possible site for a new theatre. From there Councillors Halse, Cutforth and Hermon met with a wider interested group to gauge support. Two further meetings followed

More recently, an impassioned plea was received from well-known musical theatre director Lachie McLean on the event of the “Mamma Mia” opening, that if any theatre was to be built in the District, please could it have a fly tower. A group of local theatre experts was subsequently invited to present to WDC to expand on this viewpoint. This group consisted of Lachie McLean, Ian Pritchard, Roger McClean and James Franklin. The group presented the rationale for a new large theatre and included data that compared the Capitaine Bougainville theatre to facilities in other town and cities in New Zealand. The presentation highlighted the limited facilities in Whangarei and argued that by comparison to other areas Whangarei audiences have far less access to artistic and cultural events. The report also noted that audiences in Whangarei are disproportionately low compared with areas that are serviced by larger theatres. The report made special note of the technical requirement of a fly tower to ensure that the larger performances which are deemed to be standard in other places would be integral to any new theatre.

(See Appendix 2 – 2019 Theatre Options Presentation to WDC)

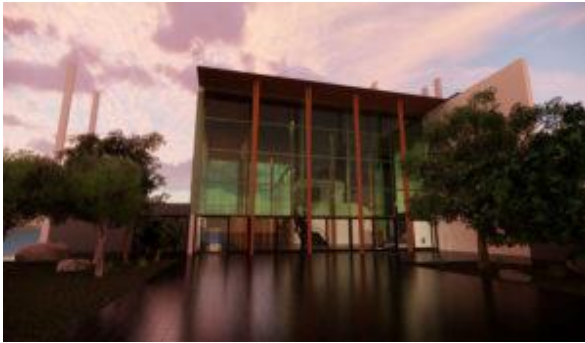
Forum North Trust 2013 has maintained a vision for returning the vibrant creative life to the facility that existed many years ago. We see huge potential and opportunity to work with the creative communities of the region to develop a Performing Arts Centre in Forum North should WDC move to a new Civic Centre.

6. PROJECT CONCEPT PLANS AND ARTIST'S IMPRESSIONS

FNT13's vision is to engage with the community to create a place where a mix of different art forms and spaces exist as a Performing Arts Centre for Northland.

- The Entranceway

From the outside, the entranceway creates a sense of familiarity – the hint of a familiar Northland landscape of sorts – a place where warm harmonies mingle and are balanced with other nearby facilities. It's forward presentation credits the significance of Whangarei's rich cultural diversity via the inclusion of Pou Whenua. Like the Piwakawaka, for the visitor to native bush we are invited within, passing soft, native plantings – then welcomed through the light entranceway and under the canopy to a meeting place where the excitement of diverse creation abounds.



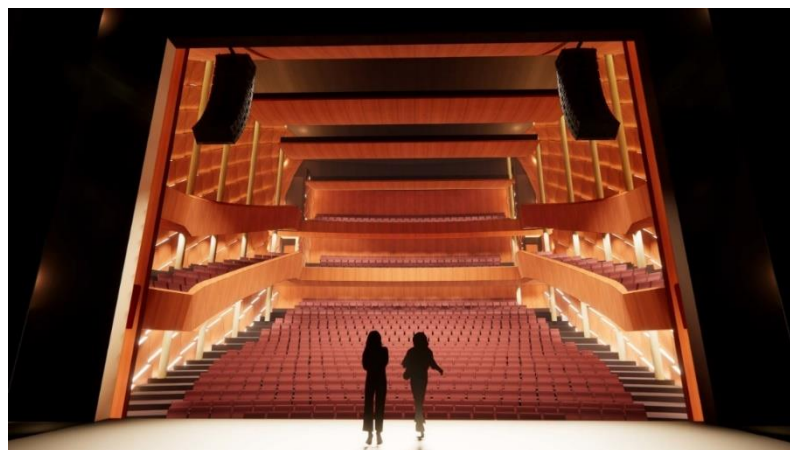
- Theatre – Balcony View

The engrained warm rich kauri and sunset hues of Northland greet the viewer – embracing the opportunity to lead you into another world, the future, days gone by, or perhaps a new cadence. The close kauri-coned seating design allows for a luxury of intimacy from every vantage, comfortably nestle in amongst friends and lose yourself in what follows. The architects comment that being in this theatre would have the feeling of being inside a beautifully made musical instrument.



- Theatre – Stage View

For performances of all sizes and technical requirements – whether in the orchestra pit, onstage, backstage or in the loading dock for a smooth and timely pack-out.



After decades of specialist venue design, Shand Shelton and Associates have crafted an intricate design with a love for live performance and performers. “Together we have helped create a place for all people of this region and for those we welcome. FNT13 is proud to present for your consideration, a special theatre and a performing arts Centre that is truly unique and “best in NZ,” says Shand.

7. PROPOSED THEATRE SITE

The proposed site for the new theatre was reached after careful consideration and in consultation with engineers, architect Roger Shand and associates, FNT13, key stakeholders and public.

This footprint provides optimal usage of the current facilities, pedestrian and vehicle traffic, consideration of existing nearby buildings and provides a natural place to meet friends for a meal and refreshments before, during or after a performance. A place to meet, share and enjoy.



8. MEET THE ARCHITECTS – SHAND SHELTON

“Helping return live performance to the centre of community life”

Shand Shelton are New Zealand’s only dedicated architectural and theatre consultancy. They have been making theatre spaces for 25 years, an architectural and theatre consultancy team that have hauled on ropes from the fly floor, stage managed shows, performed and managed productions, and successfully run both a commercial and community theatre.

Shand Shelton has two Directors – Phil Conroy and Roger Shand. Phil is the third generation to be working in theatres and is our theatre technical guru – specialising in theatre engineering, rigging, lighting, audio, public address, paging, DMX software, draping, seating and automation.

Roger is the theatre planner, designer, with a detailed appreciation of performance,

intimacy, ambiance, sightlines and acoustics meeting the requirements for both audiences and performers.

Phil, as a Production Manager for NZ International Festival of the Arts, has been a key part of delivering the Edinburgh Tattoo to Wellington, twice. Roger, as Project Director, drove the rebuild of Wellington City's creative heart. They couple their passion for live performance with a formidable knowledge of the building industry, contracting, construction, costing and programming.

Shand Shelton have completed 18 major theatre projects and stage house renovations, including Her Majesty's Theatre in central Melbourne and the St James in Wellington and recently completed ASB Theatre, a new build in Marlborough. They have worked throughout New Zealand and in Australia. They have travelled to theatres throughout Europe, Britain, Japan and USA to experience, learn and to ensure they are up to date with the latest technology and trends.

Shand Shelton understand performance venues and the specialised engineering required to achieve them. Today they lead a dedicated and talented staff, along with specialist experienced consultants, in the fields of structural, mechanical, electrical engineering and acoustics.

They are also the only architectural practice to have received the Entertainment Technology New Zealand Lifelong Achievement Award for services to the New Zealand theatre community.

(See Appendix 3: Shand Shelton list of live performance venues and costs)

Principals:

Roger Shand

Roger Shand leads the Shand Shelton architectural team dedicated to performance design. With Phil Conroy as his theatre counterpart Roger has been responsible for many of the country's successful rebirths of Heritage theatres and performance venues.

Roger has successfully held senior design and development roles and was instrumental in Wellington's cultural rebuild and Civic Centre, but now specialises in design solutions of complex performance architecture in the public/civic domain for Council community clients.

Phil Conroy

Phil Conroy is a Director of Shand Shelton and specialises in theatre/performance engineering. He has been instrumental in the design and planning of all Shand Shelton theatre projects, and as a discrete Theatre Consultant to other practices.

He is responsible for the preparation of technical briefs, specialist budgets, documentation, procurement, and installation of the various theatre services packages with these venues.

9. CREATIVE NORTHLAND: Survey results – overview

Creative Northland surveyed the 60+ performance related organisations represented at an invitation-only presentation on 6th June.

33 responses were returned and were overwhelmingly positive. 97% of respondents were supportive of the theatre project. The 3% negative response relates to a single individual.

Creative Northland has since surveyed its entire database and the results of that survey will be available for the 7th July meeting with Council.

(See Appendices 5a and 5b for the analysis and raw data from Survey 1)

10. FORUM NORTH PROJECT TIMELINE

- 2013 – Ian Reeves, Calvin Green and Ros Martin established Forum North Trust 2013 to consider how best to re-establish Forum North as a performance centre which best met the community's needs and desires based on the previous successes of earlier years.
- 2017 Councillors Phil Halse, Cherry Hermon and Tricia Cutforth engaged with a group of individuals, community groups and organisations to discuss their aspirations for a new theatre.
- 2019 - At the invitation of Council a group of key locals associated with performing arts made a presentation to Councillors to give them a better understanding of the technical requirements of a large theatre stage house – specifically a fly tower. This group consisted of Lachie McLean, James Franklin, Roger McClean and Ian Pritchard.

The group presented the rationale for a new large theatre including data comparing Capitaine Bougainville to other regional town's and city's theatres. The presentation highlighted Whangarei's limited facilities, disproportionate audience levels and argued that Whangarei's access to artistic and cultural events was far lower than every other regional town and city in NZ.

This group was then introduced to FNT13, with Ian Pritchard and Lachie McLean joining the Trust.

- 2019/2020 - Board members then identified and approached various members of our community who each have proven specialist skills and experience relevant to the trust's objectives: Cherry Hermon, Andrea Ross, Grant Stevens and Kawiti Waetford.

FNT13 board members consulted with key individuals within the performing arts industry: Hayden Tee, Lachie McLean and Jess Sayer – aligning with FNT13 and agreeing to support via roles as Creative Advisors.

- 2020 - Architect Engaged

Now with clearly defined aims and a generous community donation, FNT13 engaged the services of Roger Shand and Associates from Shand Shelton Architects – leaders in all aspects of NZ and Australian live performance venues.

- 06 June 2020 – Presentation to Invited Performance Sector Stakeholders. Supported by Creative Northland, FNT13, Roger Shand's concept plans, artist's impressions along with technical considerations from Phil Conroy were presented to key stakeholders and representatives of local, regional and national performance sector organisations at Capitaine Bougainville theatre. Feedback was sought by survey from this specific community.
- June 2020 - Wider consultation was established via Creative Northland's e-newsletters, surveys, the public presentation, media coverage, the FNT web site and via social media.
- 23 June 2020 – Agenda item prepared for WDC.
- 07 July 2020 FNT13 will make a presentation to WDC

11.NEXT STEPS FOR THE TRUST

The Trust has taken the first steps to meet the objectives outlined. It has tested whether the Forum North site offers the potential to be developed into a regional centre for the performing arts, following the departure of Council administration.

The concept for the 850 plus flexible proscenium theatre developed as part of the first stage of community consultation for the reinvigorated Forum North underpins what can be achieved on the site building on the existing performance spaces and recycling existing offices and Council Chamber in conjunction with a new facility. The next steps for the Trust are:

- Review and understand the current operational model.
- Receive and review the Jasmax Report – this will inform the concept and business plan in production.
- Continue the community consultation including involvement with the local education and training providers and their requirements.
- Continue the dialogue with regional and local arts organisations as well as the national touring companies to align objectives.
- Investigate and prepare a detailed report on the condition and upgrade requirements for the existing Forum North buildings for the buildings, building services and the theatre systems.
- Update the initial concept to take on board the information gained from the above.
- Prepare an overall project budget.
- Identify and dialogue on the options for staging any development.
- To develop a comprehensive development programme both pre-Council administration departure and post council departure.
- Consult on and identify the preferred operation and management model.
- Develop a capital funding strategy and plan - dovetailed into the programme.
- Identify the economic impact to the region of a redeveloped Forum North not only from a construction perspective but also from an operational perspective.

This work will culminate in the preparation of a business case for the redeveloped Forum North which the Trust proposes to bring back to Council.

The Trust has funded and resourced the work undertaken to date (through private donation) to prepare the conceptual planning for the Performing Arts Centre and begin the community consultation.

To continue to develop the concept and provide a business plan to Council the Trust is seeking the following from Council.

- The Jasmax Report.
- Information regarding the existing Forum North building held by Council including condition assessment, seismic assessment, planned capital upgrades and deferred maintenance.
- Allocated budgets for the planned capital upgrades and deferred maintenance.
- Access to Forum North Management and Operations for data collection.
- Funding to enable the next phase of works to be undertaken to report on the condition of the existing facilities, including costings to deliver the Business Plan and continue community consultation.

We would seek to work with Creative Northland, and report to Council in accord with an agreed programme.

12. FINANCIAL CONSIDERATIONS

One of the key considerations for such a proposal is the cost – and the question – who pays? FNT13 is requesting that WDC provides the \$10.5m set aside in the Council's LTP for a new theatre within Forum North. FNT13 understands that the total capital cost of such a development is far greater than this initial funding.

Therefore the trust intends in good faith to find the balance of the capital cost for the theatre through a range of fundraising options and opportunities. The ability to access philanthropic and charitable funds is appropriate for the Trust, but unlikely to be available to WDC in the same way.

Some of the detailed capital and operating costs are not finalised in time for this agenda item; but will form part of the presentation to Council on 7th July 2020.

- A. RENOVATION AND REMOVAL: Removal of current engineering Block and Upgrading / Renovation of Current Forum North Facilities. *Report Pending*
- B. CAPITAL COSTS: Currently waiting for Technical Information from Council eg Geotechnical Seismic reports for Civic Site have been received. *Report pending*
- C. OPERATING COSTS: Currently waiting for a copy of Jasmax. *Report pending.*

13. FNT13 REQUESTS THE FOLLOWING THROUGH AN APPROPRIATE CONSULTATIVE PROCESS WITH COUNCIL:

1. That the WDC appoints the Forum North Trust 2013 to progress the development of the Forum North Site as primary operators with a peppercorn Lease to Occupy and allocates an annual operating budget that will allow the Performing Arts Centre to be fully utilised.
2. That the WDC allocates to the Forum North Trust 2013 the necessary cost of upgrading the current facilities and removing of the Engineering Block as per the Architect's project process.
3. That the WDC allocates to the Forum North Trust 2013 the capital sum of \$10.5 million dollars currently identified in the long-term plan for the development of a flexible proscenium theatre

23rd June 2020

**“He tawhiti ke to koutou haerenga, ki te kore
haere tonu. He tino nui rawa o koutou mahi, kia
kore mahi tonu”**

**“You have come too far not to go further, you
have done too much, not to do more.”**

Ta Hemi Henare

Appendix 1: FNT13 Agenda item for WDC

Forum North Trust Current Members

CALVIN GREEN CO-CHAIR

Calvin Green is a local business owner and co-chair of the Forum North Trust.

Calvin has a passion for working with and for Community Development and is honoured to have an opportunity to work on and progress the concept of a New Zealand Unique Performance Centre in Whangarei.

He has a BSc, MSc (University of Auckland, Psychology) and senior management experience at both Government of Ontario Canada and Whangarei District Council and Northland Business Development Trust..

He has started more than 20 Green Field Companies (NZ and International) and is currently Director of PGNZ Ltd, Gifts and Games Online; Florian and Green Ltd : Avocado Orchard (Export and Domestic markets)

Calvin has been a lecturer at the NorthTec School of Business teaching Bachelor of Applied Management: Business Transformation and Change, Marketing and Applied Management.

Community Boards Calvin has served on include: Chair -Whangarei Youth Orchestra, Chair – Tikipunga High School Board, Co-Chair of Forum North Trust and other community groups.

ROS MARTIN CO-CHAIR

Ros Martin has been connected to performing arts in Whangarei for many years both on stage and behind the scenes.

During the late 1980's and early 1990's she served as chair of the Forum North Trust – a role she relished. She is now co – chair of Forum North Trust 2013 and is excited about the opportunities for reviving the vibrant community connections and involvement of the proposed Performing Arts Centre .

Ros is semi – retired and works part – time as a consultant to the Retirement Village industry. She has worked in Education, Marketing, Communications, Fundraising, Events Management and a variety of leadership roles in the Retirement Village sector.

IAN REEVES

Ian was brought up in a Gisborne farming family, with whom he retains close links.

He graduated from Canterbury University in Christchurch with a law degree in 1969, and subsequently travelled and lived overseas for 3½ years, including travelling overland from Cape Town to London. During his travels he used his legal education in Australia and in England.

He settled in Whangarei in 1974, where he continues to live with his wife, Kim Wilkinson. He has two adult sons in Auckland.

His law experience extends over 53 years, and he has recently resigned as a director of Henderson Reeves, solicitors, Whangarei after 39 years.

Ian's community interests have been concentrated on the Arts, with representation on numerous arts organisations since 1976, when he first became active in in the Northland Centre and Arts Foundation Incorporated (NORTAF). He was very involved in the joint venture with the Whangarei City Council to design and build Forum North as a community Cultural Centre, including consultation with prospective user groups at the time to develop a design brief for the architect. He served on the joint working party to design the complex with the architect, with special interest in the design of the Capitaine Bougainville Theatre. For a number of years he subsequently served as a Nortaf representative on the Forum North Trust Board, which administered Forum North with the Council as a Cultural Centre.

With John House in 1997, he revived the Whangarei Community Arts Council, and, after consultation with the Whangarei District Council in 2000, formed the Arts Promotion Trust (now known as Creative Northland). He served on it as trustee for over 6 years and assisted with the legal work for the Trust and the Old Library Limited.

Ian was a trustee on the Northland Events Centre Trust (Semenoff Stadium) as a WDC appointee for four years.

Ian is also a founding trustee of Prosper Northland Trust, which was instrumental in securing the construction of the Hundertwasser Art Centre with Wairau Maori Art Gallery in Whangarei.

He is a founding trustee of the Forum North Trust 2013, which seeks to build an 850-1000 seat theatre at forum North, and reinstate Forum North as a Cultural Centre, rather than the current use as a Civic Centre.

He has at times been involved in local environmental issues as a founding member and lawyer for the Northland Association for Responsible Development (NARD), with a particular interest in water quality in the Whangarei Harbour. NARD was instrumental in requiring the Whangarei District Council to upgrade its sewage treatment plant at Limeburners Creek from primary treatment only to tertiary treatment of sewage.

In his retirement, Ian looks forward to retaining close contact with the Arts community, picking up the guitar again, and continuing his interest in sculpture.

IAN PRITCHARD

Ian is a Senior Advisor for the Ministry of Education providing strategic and innovative support to improve outcomes across the educational sector. Among his roles, he manages traumatic incidents and reviews preventable deaths across Te Tai Tokerau.

His experience within the education sector includes various senior management positions including Head of Arts and teacher of photography and drama.

Ian is passionate about engaging people and connecting people of all ages with meaningful experiences to strengthen the lives of individuals and their communities.

Prior to teaching, Ian trained as a Chef in the RNZAF – catering for HRH's Queen Elizabeth and Prince Charles, various PM's and Heads of State, Billy Joel and even the French agents responsible for the bombing of the Rainbow Warrior.

After returning to Whangarei after his RNZAF service, Ian's interest in singing, photography and a rekindled love for surfing meant he cancelled his plans for overseas adventure and stayed in his hometown.

He began work as a freelance photojournalist and has photographic artworks in private collections throughout NZ, Australia, England and Japan.

After meeting Joan and Rick Kennaway and Waipu's Lachie McLean he became a founding member of Opera North and has enjoyed lead roles in local productions of West Side Story, Les Miserables, World Goes Round, Miss Saigon, Mamma Mia and the 150th Waipu.

His gratitude to all those who have inspired him is now firmly focussed on the success of this project and in helping to provide future generations a nucleus of creative expression that will serve our people and enrich the culture of Whangarei for many years to come.

ANDREA ROSS

Andrea Ross is the Managing Director of People Potential.

She has been involved with the business for over twenty five years. People Potential employs around 100 people and has branches in Whangarei, Kaikohe, Dargaville, Auckland and Hamilton. Andrea is on the Board of ITENZ (Independent Tertiary Education New Zealand) and Entelechy Ltd. Andrea is passionate about business in Northland and believes that a performing arts Centre is integral to our growth.

KAWITI WAETFORD

Raised on the beautiful Tutukaka Coast of Northland New Zealand, Kawiti is now a multi-talented opera singer, performer and public speaker. As an alumnus of Otago University, Kawiti was mentored by Dame Kiri Te Kanawa and has performed with her nationally and internationally.

Kawiti has sung in concert with the NZ Symphony Orchestra, the Auckland Philharmonic Orchestra and the Christchurch Symphony Orchestra and has been honoured to perform with artists such as Dame Kiri, Frederica von Stade, Simon O'Neill and Teddy Tahu Rhodes.

Kawiti graduated with a Masters Degree in Advanced Vocal Studies from the Wales International Academy of Voice, under acclaimed Welsh tenor, Dennis O'Neill, and studied with renowned American vocal pedagogue, Sherman Lowe, in Venice, Italy.

He has an extensive background in New Zealand Maori Performing Arts and as an actor appeared at The Globe Theatre, London, in Shakespeare's "As You Like It".

Kawiti performed for Their Royal Highnesses Charles, Prince of Wales and Camilla, Duchess of Cornwall and Prince Henry of Wales and attended Buckingham Palace to meet Her Majesty Queen Elizabeth and Prince Phillip.

In 2011 he attended the Solti Te Kanawa Accademia di bel canto where he worked with both Dame Kiri and Sir Thomas Allen. In 2015 he performed the role of the Archangel Michael in Murray Schaffer's *Apocalypse*, directed by Lemi Ponifasio as part of the Luminato Festival in Toronto.

Kawiti was a finalist in the New Zealand Lexus Song Quest in 2012 and was awarded the inaugural Dame Kiri Te Kanawa Scholarship, and was the beneficiary of the prestigious Ngarimu VC & Maori Battalion Scholarship.

CHERRY HERMON

A lifelong love of musicals has seen Cherry's musical theatre journey range from the Hollywood heyday movies of the 50's through every decade up to modern-day shows like Rent and the exceptionally brilliant musical Hamilton.

Having family involvement with Whangarei Youth Music for over a decade, Cherry appreciates how communities can nurture and inspire young musicians and the importance of appropriate and accessible venues if youth are to be encouraged into the performing arts within New Zealand. She also appreciates that a modern lyric theatre, capable of fast and affordable turnaround for visiting shows, is long overdue in Whangarei since the demolition of the old Town Hall in the early 1980's.

Cherry is a current business manager, having worked many years as a Radiographer, and has served 4 terms on the Whangarei District Council with an emphasis on Community Development.

GRANT STEVENS (Engineer: Richardson Stevens Engineering Ltd)

Grant moved to Whangarei in 1974 to work as a civil structural engineer and over a working career of more than 40 years helped develop a consulting engineering practice of over 20 professional and technical staff. Following retirement from Richardson Stevens consultants Ltd in 2017, he has continued a strong interest, in Whangarei's built environment and with current building regulations and methods. Since retirement he has started a boutique engineering consultancy, Hapai Structural Geotechnical to maintain his interest in specific engineering areas and further develop technical competency.

Grant's involvement with many major projects around Whangarei including the refinery expansion, Hundertwasser project, commercial building development, seismic investigation and upgrading of many of Whangarei's old buildings, means that he is well qualified to assist the Trust in the procurement of a new theatre and performing arts Centre at Forum North.

Creative & Technical Advisors

HAYDEN TEE

Hayden is an acclaimed performer, makeup artist and recording artist in Theatre, Concert and Cabaret throughout New Zealand, Australia, Asia, the U.K and U.S.A.

Broadway, New York: Javert in Les Miserables

West End, London: Marius in *Les Misérables*, Javert in *Les Miserables*, Miss Trunchbull in *Matilda*.

Australia: Javert in *Les Miserables*, Cable in *South Pacific*, Professor Bhaer in *Little Women*, Thomas Andrews in *Titanic*, and Father Grenville in *Dead Man Walking*.

U.S and International: Miss Trunchbull in *Matilda*, Jack in *Being Earnest*, Rutledge in *1776*, Prince/Wolf in *Into The Woods*, Freddy in *My Fair Lady*, Arthur in *Camelot*, Hook/Mr. Darling in *Peter Pan*, Mason in *Take Me Out*, Bustopher Jones/ Gus/ Growltiger in *Cats* and Stride/Jekyll/Hyde Alternate in *Jekyll and Hyde*.

LACHIE MCLEAN

A Northland director for over 40 years, his successes include *The Sound of Music* which was part of the celebrations to open the Capitaine Bougainville Theatre in 1982.

Lachie has directed more productions at the Capitaine Bougainville than anyone else in NZ. He is the only Northlander ever to win a NAPTA award for Best Director of a Musical. He has achieved this twice – for *Les Miserables* in 2001, and *Miss Saigon* in 2011, which also won Best Musical.

Les Miserables and *Mamma Mia* have been the most attended shows in the history of the Bougainville Theatre.

JESS SAYER

Jess Sayer is a multi-award-winning screenwriter, playwright and actor, whose work has been produced both locally and internationally.

She has won the Playmarket b425 award three times (*Fix*, *Hanged* and *Elevator*). In 2015 she won the prestigious Bruce Mason Playwriting Award and in 2017 was nominated for three SWANZ. She most recently won the 2019 Adam NZ Play Award and also Best Play by a Woman for her latest play *This Particular Room*. Her plays *Elevator*, *Wings*, *Crunchy Silk* and *Fix* all had celebrated sell-out seasons at the Basement Theatre in Auckland.

She has written and storylined for Filthy Productions (*Dirty Laundry* and *Filthy Rich*), South Pacific Pictures (*Shortland Street*, *Bad Seed 2*, *Go Girls*, *Step Dave*), and for Warner Brothers and Cinco Cine. She was the Head Writer of the hit Web Series *Auckland Love*. Jess has most recently been seen on stage in *Mr Redlight* at the NZ Festival and on television as Kara Hurring in *Runaway Millionaires* and Maeve Mullins in *Shortland Street*.

Business Support Services

CREATIVE WEB IDEAS

Jo Lees has developed the Forum North Trust website.

Whangārei District Council Briefing:

New Theatre options

Ian Pritchard, Lachie McLean, Roger McClean, James Franklin

Tihe mauri ora!

*E nga mana, e nga reo,
e rau rangatira ma,
tena koutou, tena koutou,
tena koutou katoa*

Greetings and acknowledgements

*Nga toi whakairo,
he mana tangata*

Where there is artistic excellence,
there is human dignity

Ka tangi te tītī

Ka tangi te kākā

ka tangi hoki ahau

Ko Te Whara te māunga

Ko Hoteo te awa

Ko Waipu te moana

Ko nga toi tōku iwi

Ko Ian Pritchard ahau

Lachie McLean

A Northland director for over 40 years, including *The Sound of Music* which was part of the celebrations to open the *Capitaine Bougainville Theatre* in 1982.

Lachie has directed more productions at the *Capitaine Bougainville* than anyone else in NZ. He is the only Northlander ever to win a NAPTA award for *Best Director of a Musical*. He has achieved this twice - for *Les Miserables* in 2001, and *Miss Saigon* in 2011, which also won *Best Musical*.

Les Miserables and *Mamma Mia* have been the most attended shows in the history of the Bougainville Theatre.

Roger McClean

Roger is an architect and director of *H+K Ltd.*

His primary interest outside of architecture is music and he has been the Musical Director for numerous theatre productions including *West Side Story*, *Miss Saigon* and most recently *Mamma Mia*.

Roger also performs as a pianist and accompanist throughout Northland and is currently Conductor of the Whangarei Youth Orchestra.

James Franklin

James is the leading technical theatre technician in Northland and is highly sought after across the region.

For the past 20 years, James has been heavily involved in local events and productions across multiple venues.

James has extensive knowledge of staging, sound and lighting and has received numerous nominations and NAPTA awards for his work.

New Zealand Arts Curriculum

Ministry of Education

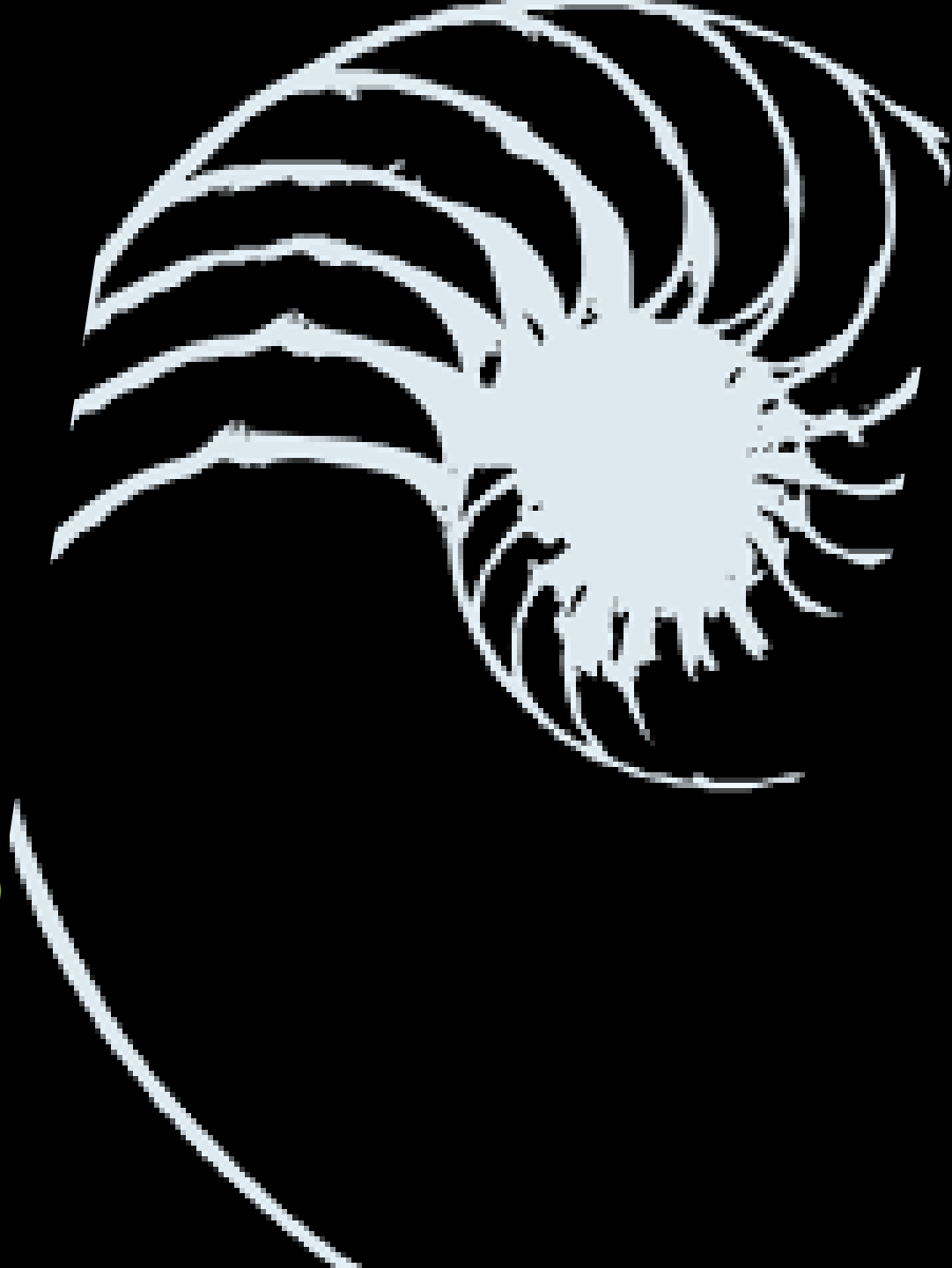
Feasibility Report - Cultural and Performance Centre

Shand Shelton, 2013

He Rautaki toi a rohe o Whangarei - A strategy for arts, culture and heritage in the Whangarei District, 2019 - 2028

Creative Northland / WDC

References



*Te toi whakairo,
ka ihiihi,
ka wehiwehi,
ka aweawe
te ao katoa*

Artistic excellence
makes the world
sit up in wonder

New Zealand Arts Curriculum



Community

Education

Identity

shand.
shelton

*...a performing arts venue
both of regional and
national significance*

Feasibility Report - Cultural and Performance Centre

...for Whangārei to be a city and region where arts, culture and heritage are integrated and thriving

... we want to be vibrant and attractive, a leader and role model for how best to integrate arts and culture into everyday lives for the benefit of all

...robust and appropriate infrastructure for creation and presentation



Regional
centres with
bigger
(and better
equipped)
facilities

Whanganui

New Plymouth

Napier

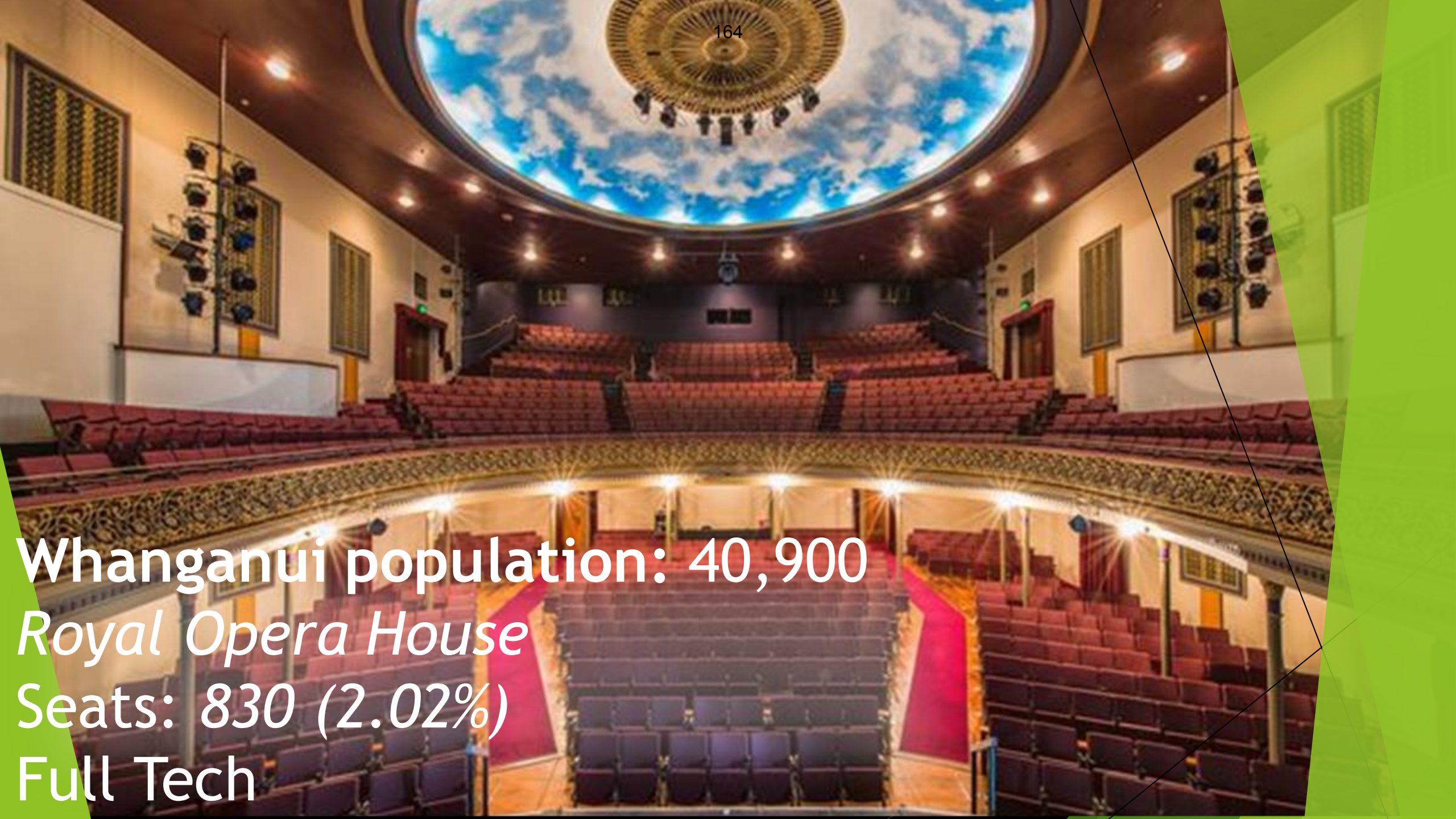
Taupo

Tauranga


Hamilton

Kerikeri


Blenheim



Whanganui population: 40,900
Royal Opera House
Seats: 830 (2.02%)
Full Tech



New Plymouth population: 74,184
TSB Showplace
Seats: 1000 (1.3%)
Full tech

A photograph of the interior of the Napier Municipal Theatre. The view is from the audience looking towards the stage. The stage is dark, framed by a red and white striped border. The walls are wood-paneled, and the ceiling features a large, illuminated circular light fixture with a purple and white glow, surrounded by smaller yellow lights. The audience seating is visible in the foreground, and the overall atmosphere is warm and classic.

Napier population: 63,900
Municipal Theatre
Seats: 989 (1.5%)
Full tech



Taupo: population: 24,700

Great Lake Centre

Seats: 600 (2.4%)

Full tech



Tauranga population: 110,338

Baycourt Theatre

Seats: 500+ (0.4%)

Full tech



Hamilton population: 152,641

Founders Theatre

Seats: 1249 (0.8%)

Full tech



Kerikeri population: 7,200
John Dalton Theatre
Seats: 408 (5.6%)
Full tech

Average % of seats at 7
regional theatres per
population: 2.0%

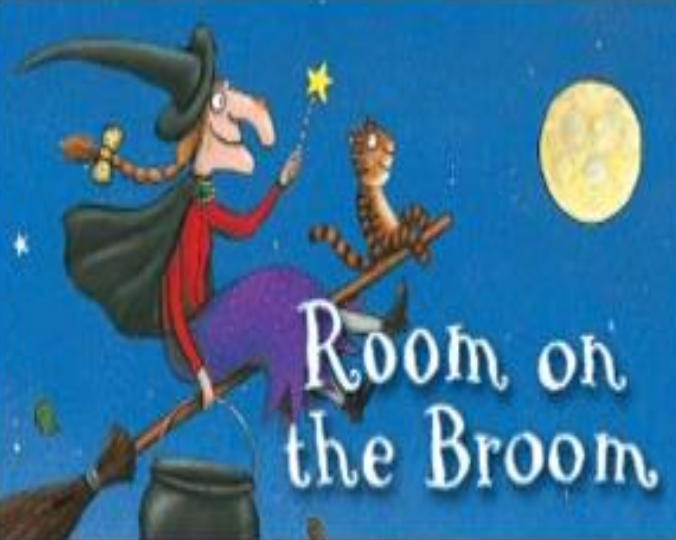
% of seats, Whangarei
population: 0.4%

Lachie

What other
regional towns and
cities can offer,
that Whangarei can't







Roger

ASB Theatre

Marlborough

A 701 seat purpose-built Lyric Theatre with excellent acoustics

Seating is split over two levels, with easy stage access available

Includes a purpose built function space capable of dining for up to 170 or a cocktail function for 300 people

...a fully functional fly tower system, with 65 line and counter weight sets, paving the way for a myriad of professional, theatrical production and presentation options



Convention facilities ¹⁷⁹

*...dining for
up to 170
or a
cocktail
function
for 300
people*



Tech Information

Max proscenium opening - 13.6m

Height of proscenium opening - 8.6m

Width of stage wall to wall - 23m

Depth from apron to back wall - 13.5m

Height from stage to fly floor - 8.1m

Counterweight lines - 61 @ 180mm

Batten drift - 16.7m

Line set capacity - 450kg UDL, point load 250kg

Power supply - 2x tap off boxes (1 at stage, 1 at dimmer room on fly floor) provided with power lock rated to 400amp.

PDL 56 series 50amp outlets distributed throughout stage house and LX bridges

Technical requirements of an IDEAL performance venue

181

Stage:

Flat Sprung floor, overall 18-22m width made up from:

Thrust 2-3m / Performance floor area 10-12m width / 12-15m depth

Wings space 4-6m either side both with access

Rear access/work space of performance area 4-6m

Height of performance area 8-10m

Pit multi level position auditorium giving standing area and sub level and min 25 pax

Stage rigging:

For speed of performance and turnaround time aerial loading capabilities (20tonne useable rig) is key in a modern performance space.

Full counter weight fly tower, 16-20m height to underside of grid

Approx 45 full width battens to cover performance area, with 500kg distributed load capacity each

Grid suspension points with access or flown battens to cover thrust and pit

Auditorium bridges with loading capacity of hang points included

Access:

Flow from one area to the next essential, e.g, from container, to workshop, to stage

Venue truck/container access min holding 2x 40ft containers with swing lift access

Time of pack-in and out is a vital role attracting promoters and venue efficiency

A Regional Comparison (*Phantom of the Opera*)

ASB Theatre

Population: 43,416

Capacity: 512

Full tech: yes

Total audience: 4,668

Number of shows: 10

% population attending: 10.7%

Capitaine Bouganville

Population: 91,400

Capacity: 366

Full tech: no

Total audience: 3,500

Number of shows: 12

% population attending: 3.8%



A Regional Comparison (*Mamma Mia*)

ASB Theatre

Population: 43,416

Capacity: 701

Full tech: yes

Total audience: 7,010

Number of shows: 16

% of population attending: 16.1

Capitaine Bouganville

Population: 91,400

Capacity: 366

Full tech: no

Total audience: 6,000

Number of shows: 24

% of population attending: 6.5

Benefits of a purpose built facility¹⁸⁴

A Venue of Regional / National significance

A theatre venue and destination that can host and attract local, national and international events of the highest standard

A theatre that can host conferences - rather than a conference centre that cannot host theatre

A social investment that provides increased opportunities for identity and belonging

Benefits of a purpose built facility¹⁸⁵

A Venue of Regional / National significance

Co-ordinated educational opportunities with increased links to careers in creative industries

Increased associated financial revenue - hospitality, accommodation, tourism

Links to Kerikeri's Turner Centre which creates increased viability for touring productions to visit Northland

CBD, Town Basin, or similar precinct/location

*Apiti hono tatai hono,
ratou te hungamate ki a ratou
Tatou te hunga ora ki a tatou
tena koutou,
tena koutou,
tena tatou katoa*

Tribute to those who have come before us
Thanks to the living
Greetings to everyone

*Nga toi whakairo,
he mana tangata*

Where there is artistic excellence,
there is human dignity

Shand Shelton list of Live Performance Venues

This is not a full list of all of our live performance projects

Venue	Seating Capacity*	Description	Scope of Services	Project Cost
New Zealand				
Civic Invercargill	1015	Stage house and dressing room block design and theatre technical systems and redevelopment of auditorium.	Theatre Architects and Theatre Consultancy	Completed 2004 \$15.8m
St James Gore	450	New stage house and redevelopment back of house, refurbish of auditorium. A technology upgrade and a new heating and ventilation system	Project Management and Architectural Design, Theatre Consultancy, Construction Management and Programming overview, Financial Management	Completed 2010 \$2.75m
Ashburton Trust Event Centre	500	New build, theatre, front of house, stage house and back of house.	Theatre Architects and Theatre Consultancy	Completed 2008 \$5m
ASB Theatre Marlborough	711	New build on a restricted site, including 700 seat flexible proscenium and concert venue with Studio Theatre and large riverside function space and flexible foyer.	Theatre Planner, Architects and Theatre Technical Consultant	Completed 2016 \$24m
St James Wellington	1553	A heritage restoration, strengthening of a multipurpose performance venue. Stage house and back of house rebuild, plus home for the Royal NZ Ballet.	Development Director, Theatre Planner and Theatre Technical Consultant, Contract Management and Financial Control	Completed 1998 \$21.5m
Opera House Wellington	1381	Staged redevelopment of exterior façade, café fit out, foyers upgrade, auditorium upgrade and reseating, stage house and flying system upgrade, smoke extract installation. Full redevelopment plan including seismic upgrade (awaiting funding).	Project and Construction Management	2013 \$4+m to date Total development in order of \$30m
Hastings Municipal Theatre Hawkes Bay Opera House	980	Project involved upgrade the Theatre, including new entry and back of house. Combined with Municipal building flat floor multipurpose space, including café and covered courtyard.	Project Management and Theatre Architects Five stages Architectural Design, Project Management, Financial Control and Theatre Consultants	Completed 2009 \$14m
Rotorua Civic Theatre Renamed Sir Howard Performing Arts Centre	895	Stage house redevelopment Stage 1 To redevelop the existing stage house and back of house of the Civic Theatre. SHMPAC Stage 2 Full seismic upgrade of front of house to provide performing arts centre (three performing venues)	Theatre Planner, Architects and Theatre Technical Consultant In design	Completed 2011 \$4.7m Current \$22.5m
Waipawa Town Hall (Theatre Redevelopment)	340	The project was carried out in two phases – phase 1 construction of the new stage house and back of house facilities and refurbish of auditorium. Phase 2 multipurpose studio and flat floor space and courtyard.	Project Management, Architectural Design, Theatre Consultancy and Programming, Financial Management and Reporting	Completed 2013 \$9.5m
War Memorial Theatre, Gisborne	550	Adaptive re-use of an existing building including strengthening to 100% of NBS. New stage house, back of house and new entry foyer with substantial refurbishment of auditorium.	Theatre Planner, Architects, Theatre Technical Consultant, Contract administrators; Financial Control and Project Management	Completed 2015 \$9.5m

Venue	Seating Capacity*	Description	Scope of Services	Project Cost
Australia				
Her Majesty Theatre, Melbourne	1700	A heritage restoration, stage house and back of house re build. Design only of a flexible 300 seat studio theatre, restaurant and bar addition.	Theatre Planner, Architects, Theatre Technical Consultant, Construction and Project Managers, Financial Control	Completed 2004 Aus\$9m (Studio Theatre design only) Aus\$6m
Enmore Theatre Sydney	2000	Proposed works to conserve and rehabilitate the Theatre.	Design Feasibility 2018 (awaiting funding)	Est. Aus\$10m

Roger Shand

*Main Performance Venue Only
4 September 2019

Appendix 4:

MORE ABOUT SHAND SHELTON

While performance venues are appreciated by everyone, their design, construction and / or restoration has become a job for specialists. Such projects are some of the most complex buildings to design; it's a multi-faceted process involving at the heart of the audience-actor relationship, translated into theatre geometry, number of seats, sight lines, acoustics, air quality, crowd circulation and operational imperative, all the while ensuring economic viability of the venue.

These and many other factors influence these complex three dimensional spaces and understanding them allows a specialist to integrate services and technology as duality between the audience and performers is developed. It requires a fundamental understanding of repertory and the other conflicting demands of the different performance genres. This ability to translate performance requirements into a design brief for others to follow and turn into building elements has become the speciality of Shand Shelton with our reputation being built on a series of successful restorations and new theatre designs.

We design specialist theatre systems that support the performances, reconfigures the stage and auditorium for different types of events, while helping keep the workplace safe for performers and technicians. Not surprisingly, the specialist theatre systems demands much from the building's structure and mechanical systems, from stage machinery, rigging, lighting, sound and communications, to video, projection and acoustics.

Live performance is evolving into new forms, with technology being the catalyst for these, demanding a commitment to innovation and theatricality. This is equally relevant to new or refurbished buildings, to small or large venues. Buildings must allow for future growth. Complementary with its specialist design skills, Shand Shelton is known for its meticulous financial management of its projects. Their return clients can confirm that they take 'on time and on budget', literally. All of their projects, predominately for Trusts or Councils, have been achieved within challenging time constraints and equally difficult funding environments with very tight budgets.

With robust cost control systems their most cost effective projects have also been where they have both managed the project as well as designed the venue. We are committed to live performance for live audiences and what is needed to make a successful venue and have the knowledge backed by the track record to implement the build.

#1

INCOMPLETE

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Last Modified: Thursday, May 28, 2020 3:25:30 PM
Time Spent: 22:07:23
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Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Respondent skipped this question

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Respondent skipped this question

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Respondent skipped this question

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#2

COMPLETE

Collector: TEST LINK (Web Link)
Started: Thursday, May 28, 2020 6:14:12 PM
Last Modified: Thursday, May 28, 2020 6:15:33 PM
Time Spent: 00:01:20
IP Address: 165.84.2.41

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Yes

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Definitely would

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Very likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#3

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 12:51:29 PM
Last Modified: Friday, May 29, 2020 1:02:45 PM
Time Spent: 00:11:15
IP Address: 165.84.10.109

Page 1

Q1

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Agree,

Comments:

Existing footprints of buildings can be refurbished and be
 more cost effective, rather than demolishing. Forum North
 has great spaces, they just need to be brought into the now
 and be more accessible for people and have different uses.
 We are a growing population so I agree with the adding.

Q2

Would this development stimulate opportunities for
 local/regional growth?

Probably would,

Comments:

It would stimulate opportunities for local community to have
 a space to perform from and support touring organisations.
 Touring shows need audience, better engagement better
 services such as hospitality, Food and beverage. It provides
 the opportunity for people to travel to a world class facility
 and experience local.

Q3

Are you part of a Northland performing arts group or
 organisation?

No

Page 2

Q4

Please provide details of your group/organisation,
 including membership numbers

Respondent skipped this question

Q5

Would your organisation/group consider supporting the
 FNT13 proposal?

Respondent skipped this question

Q6**Respondent skipped this question**

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Likely,

Comments:

I think you would have to be clear on the role of FNT13 in relation to Council. Council needs to look after the maintenance and ongoing upkeep of this space. FNT13 would need to ensure that there in the LTP there is funding allocated for Operational delivery to ensure Forum Norths viability as an ongoing concern.

Q8**Very helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

Thank you to FNT13 for taking up the tohu to ensure Forum North survives and thrives as arts and culture facility for the district and region.

#4

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 1:10:17 PM
Last Modified: Friday, May 29, 2020 1:15:01 PM
Time Spent: 00:04:43
IP Address: 111.69.91.88

Page 1

Q1

Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2

Definitely would,

Would this development stimulate opportunities for local/regional growth?

Comments:

The lack of a suitable venue, able to be used flexibly, is a major gap in Northland's major urban area.

Q3

No

Are you part of a Northland performing arts group or organisation?

Page 2

Q4

Respondent skipped this question

Please provide details of your group/organisation, including membership numbers

Q5

Respondent skipped this question

Would your organisation/group consider supporting the FNT13 proposal?

Q6

Respondent skipped this question

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

The significance of the arts as a major economic driver in Northland is constantly ignored. This is about a venue equalling opportunity and focus for the performing arts.

#5

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 1:37:08 PM
Last Modified: Friday, May 29, 2020 1:39:08 PM
Time Spent: 00:01:59
IP Address: 122.61.35.241

Page 1

Q1 **Strongly agree**

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Q2 **Definitely would**

Would this development stimulate opportunities for
 local/regional growth?

Q3 **Yes**

Are you part of a Northland performing arts group or
 organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Whangarei Film Soc - 500 members

Q5 **Comments:**

Would your organisation/group consider supporting the
 FNT13 proposal?

Would need to be done by the board

Q6 **Definitely would**

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Page 3

Q7

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Unlikely,

Comments:

Need more info

Q8

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Extremely helpful

Q9

Do you agree that the current facilities at Forum North need to be updated?

Yes

Q10

Any final thoughts/comments?

Respondent skipped this question

#6

INCOMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 1:53:37 PM
Last Modified: Friday, May 29, 2020 2:03:24 PM
Time Spent: 00:09:46
IP Address: 101.98.225.19

Page 1

Q1 **Strongly agree**

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Q2 **Definitely would**

Would this development stimulate opportunities for
 local/regional growth?

Q3 **Yes**

Are you part of a Northland performing arts group or
 organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Sistema Whangarei - Toi Akorangi. We are a social impact organisation using orchestral training as our vehicle. We operate out of the Old Library along with several other music organisations including Whangarei Youth Music, Raukatauri Music Therapy, Northland Sinfonia and others. We currently have over 150 young people and volunteers and tutors active in our organisation.

Q5 **Yes**

Would your organisation/group consider supporting the
 FNT13 proposal?

Q6 **Definitely would**

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Page 3

Q7

Respondent skipped this question

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Respondent skipped this question

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Respondent skipped this question

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#7

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 2:50:44 PM
Last Modified: Friday, May 29, 2020 3:03:41 PM
Time Spent: 00:12:57
IP Address: 118.82.245.9

Page 1

Q1

Do you agree or disagree with the following statement: WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Strongly agree,

Comments:

I believe we desperately need a theatre of that size I am not convinced that re hashing the existing building will be the best use of funds.

Q2

Would this development stimulate opportunities for local/regional growth?

Definitely would**Q3**

Are you part of a Northland performing arts group or organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Making a Scene Drama School teacher/manager. Rising Starz Director. Life member of Whangarei Theatre Company.

Q5

Would your organisation/group consider supporting the FNT13 proposal?

Yes**Q6**

Do you think your organisation/group would benefit from the FNT13 Proposal?

Definitely would

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#8

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 8:43:52 PM
Last Modified: Friday, May 29, 2020 8:52:40 PM
Time Spent: 00:08:48
IP Address: 122.56.232.47

Page 1

Q1

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Strongly agree,

Comments:

I would like to see a greater range of national and
 international performances and more community and
 educational based events

Q2

Would this development stimulate opportunities for
 local/regional growth?

Definitely would,

Comments:

The CBD would benefit from the audience further shows
 would attract in hospitality, retail etc

Q3

Are you part of a Northland performing arts group or
 organisation?

No

Page 2

Q4

Please provide details of your group/organisation,
 including membership numbers

Respondent skipped this question**Q5**

Would your organisation/group consider supporting the
 FNT13 proposal?

Respondent skipped this question**Q6**

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Respondent skipped this question

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful,

Other (please specify):

This is an absolute necessity

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

This is a great opportunity to put Whangarei's performing art scene on the map, with a venue that can cater for international / National shows , better venues for community groups to offer their programmes to youth etc

#9

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, May 29, 2020 12:09:31 PM
Last Modified: Friday, May 29, 2020 9:54:51 PM
Time Spent: 09:45:20
IP Address: 103.14.69.57

Page 1

Q1

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Strongly agree,

Comments:

This would be amazing for our city!

Q2

Would this development stimulate opportunities for
 local/regional growth?

Definitely would,

Comments:

Yes our theatre although lovely is very small and we are a
 large vibrant city

Q3

Are you part of a Northland performing arts group or
 organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

People Potential Ltd

Q5

Would your organisation/group consider supporting the
 FNT13 proposal?

Yes,

Comments:

We are a training company

Q6

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Definitely would

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

This would be fabulous

#10

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Saturday, May 30, 2020 5:41:54 PM
Last Modified: Saturday, May 30, 2020 6:03:33 PM
Time Spent: 00:21:38
IP Address: 218.101.76.44

Page 1

Q1

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Strongly agree,

Comments:

Yes, this was approved by the Whangarei City Council in
 partnership with the Northland Theatre and Arts Foundation
 Incorporated (NORTAF) supported by the public in
 1976/1978. The WDC has failed to honour the pledges and
 intentions of the Council and the public in the 1970s.

Q2

Would this development stimulate opportunities for
 local/regional growth?

Definitely would,

Comments:

Use of Forum North as a Cultural Centre from 1981 to 1993
 stimulated all sorts of local/regional growth. The addition of a
 larger theatre, and return of Forum North to function as a
 Cultural Centre administered by a charitable trust with an
 artistic director would greatly increase utilisation of forum
 North and opportunities for the whole region.

Q3

Are you part of a Northland performing arts group or
 organisation?

No

Page 2

Q4

Please provide details of your group/organisation,
 including membership numbers

Respondent skipped this question

Q5

Would your organisation/group consider supporting the
 FNT13 proposal?

Respondent skipped this question

Q6**Respondent skipped this question**

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Very likely,

Comments:

Yes, I financially supported the funding and building of Forum North from 1976 to 1981, but the WDC improperly changed the use to a Civic Centre and failed administration. I would support any improvement of the current situation.

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Do you agree that the current facilities at Forum North need to be updated?

Yes,

Comments:

The Shand Shelton report commissioned by the WDC in 2012 (released in 2013) confirmed that \$3 million was required to be expended on the Capitaine Bougainville Theatre alone

Q10

Any final thoughts/comments?

Forum North was designed, supported by the public financially, and operated for 10 years as a Cultural Centre managed by a specialist, qualified artistic director, and run by a charitable trust. The WDC wrongfully changed its use from a Cultural Centre to merely a venue for hire - no longer used as an active, lively cultural centre. This constituted a breach of trust to the public of Whangarei, and results in continuing underutilisation of a much loved public asset. It should be returned to being vibrant Cultural Centre under management by a charitable trust with an artistic director. In addition, a report commissioned by the WDC in 2012 confirmed that the WDC has failed to properly maintain Forum North. Finally, in 1976 the Whangarei City Council and the public approved building a large theatre in the region of 1000 seats. 44 years on, there is still no large theatre to complement the Capitaine Bougainville Theatre. All of these three failures by the WDC need to be rectified without further delay.

#11

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Sunday, May 31, 2020 3:08:41 PM
Last Modified: Sunday, May 31, 2020 3:21:46 PM
Time Spent: 00:13:05
IP Address: 122.56.203.105

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

A new theatre for the Whangarei and northland communities is an awesome idea, the opportunities for larger scale shows to be Performed in the region can only have a positive impact for the community - it can be inspiring for both current performers and up and coming performers to be apart of larger scale productions - Northland has so much potential and it's time we see it, in a state of the art theatre! We've earnt it!!!

#12

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Sunday, May 31, 2020 7:07:02 PM
Last Modified: Sunday, May 31, 2020 7:09:33 PM
Time Spent: 00:02:31
IP Address: 125.239.104.178

Page 1

Q1 **Agree**

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 **Probably would**

Would this development stimulate opportunities for
local/regional growth?

Q3 **Yes**

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4
Please provide details of your group/organisation, including membership numbers

Whangarei Repertory Society Inc.

Q5 **Yes**

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 **Probably would**

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Very helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#13

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Monday, June 01, 2020 11:16:52 AM
Last Modified: Monday, June 01, 2020 11:17:59 AM
Time Spent: 00:01:06
IP Address: 121.98.53.9

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Probably would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Very helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#14

INCOMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Monday, June 01, 2020 1:39:51 PM
Last Modified: Monday, June 01, 2020 1:41:09 PM
Time Spent: 00:01:17
IP Address: 101.98.197.132

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Respondent skipped this question

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Respondent skipped this question

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Respondent skipped this question

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#15

INCOMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Tuesday, June 02, 2020 9:23:04 AM
Last Modified: Tuesday, June 02, 2020 9:27:16 AM
Time Spent: 00:04:12
IP Address: 122.61.35.204

Page 1

Q1 Neither agree nor disagree

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2 Probably would

Would this development stimulate opportunities for local/regional growth?

Q3 No

Are you part of a Northland performing arts group or organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation, including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7

Respondent skipped this question

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Respondent skipped this question

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Respondent skipped this question

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#16

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Tuesday, June 02, 2020 12:28:08 PM
Last Modified: Tuesday, June 02, 2020 12:29:07 PM
Time Spent: 00:00:59
IP Address: 103.14.71.98

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Very likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#17

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Tuesday, June 02, 2020 12:57:28 PM
Last Modified: Tuesday, June 02, 2020 12:58:26 PM
Time Spent: 00:00:57
IP Address: 103.74.208.30

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#18

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Tuesday, June 02, 2020 1:20:00 PM
Last Modified: Tuesday, June 02, 2020 1:31:20 PM
Time Spent: 00:11:20
IP Address: 118.92.140.102

Page 1

Q1

Agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2

Definitely would

Would this development stimulate opportunities for local/regional growth?

Q3

Yes

Are you part of a Northland performing arts group or organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Circability trust - circus for all ages & all abilities
 > based in Auckland
 > but also operating in Northland
 > members / participant numbers = 200

Q5

Yes

Would your organisation/group consider supporting the FNT13 proposal?

Q6

Definitely would,

Do you think your organisation/group would benefit from the FNT13 Proposal?

Comments:
 circability trust work focus is on working in partnerships for that the FNT13 proposal would be very helpful

Page 3

Q7

Neither likely nor unlikely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Very helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

important for us is access for people with disabilities

#19

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Tuesday, June 02, 2020 4:52:06 PM
Last Modified: Tuesday, June 02, 2020 4:53:53 PM
Time Spent: 00:01:46
IP Address: 103.23.18.17

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Very likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#20

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Wednesday, June 03, 2020 12:12:55 PM
Last Modified: Wednesday, June 03, 2020 12:13:49 PM
Time Spent: 00:00:54
IP Address: 121.98.53.139

Page 1

Q1 **Agree**

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 **Definitely would**

Would this development stimulate opportunities for
local/regional growth?

Q3 **No**

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 **Respondent skipped this question**

Please provide details of your group/organisation,
including membership numbers

Q5 **Respondent skipped this question**

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 **Respondent skipped this question**

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Very likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#21

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Wednesday, June 03, 2020 3:07:59 PM
Last Modified: Wednesday, June 03, 2020 3:08:53 PM
Time Spent: 00:00:53
IP Address: 124.157.107.72

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for local/regional growth?

Q3 No

Are you part of a Northland performing arts group or organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation, including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7

Likely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

NZ Opera supports this proposal.

#22

COMPLETE

Collector: Facebook Link (Web Link)
Started: Wednesday, June 03, 2020 7:04:18 PM
Last Modified: Wednesday, June 03, 2020 7:09:26 PM
Time Spent: 00:05:07
IP Address: 163.47.222.172

Page 1

Q1

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Strongly disagree,

Comments:

how often would the 850 seats be filled and when this is not happening does the larger theatre sits empty

Q2

Would this development stimulate opportunities for local/regional growth?

Probably would not

Q3

Are you part of a Northland performing arts group or organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Respondent skipped this question

Q5

Would your organisation/group consider supporting the FNT13 proposal?

Respondent skipped this question

Q6

Do you think your organisation/group would benefit from the FNT13 Proposal?

Probably would not

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Somewhat helpful,**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Other (please specify):

more long term investment into developing content and artists to develop theatre to show within the theatre spaces

Q9**No**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#23

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Thursday, June 04, 2020 2:02:10 PM
Last Modified: Thursday, June 04, 2020 2:15:33 PM
Time Spent: 00:13:23
IP Address: 122.56.202.79

Page 1

Q1 **Neither agree nor disagree,**

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Comments:

High quality acoustic, designed for non-amplified voice and
 music, is of paramount importance

Q2 **Probably would**

Would this development stimulate opportunities for
 local/regional growth?

Q3 **Yes**

Are you part of a Northland performing arts group or
 organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Whangarei Music Society

Q5 **Respondent skipped this question**

Would your organisation/group consider supporting the
 FNT13 proposal?

Q6 **Probably would**

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Page 3

Q7**Very likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Not so helpful,

Other (please specify):

Forum North already has a good _ 'theatre'. What is lacking is a high quality acoustic concert hall.

Q9

Do you agree that the current facilities at Forum North need to be updated?

Yes,

Comments:

This venue has no 'street face.'

Q10**Respondent skipped this question**

Any final thoughts/comments?

#24

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Thursday, June 04, 2020 4:35:01 PM
Last Modified: Thursday, June 04, 2020 4:37:00 PM
Time Spent: 00:01:58
IP Address: 103.14.71.98

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

I think a larger theatre would mean we could attract more and larger scale acts to Whangarei which would have all of the benefits of those acts coming here

#25

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Thursday, June 04, 2020 10:12:26 PM
Last Modified: Thursday, June 04, 2020 10:24:50 PM
Time Spent: 00:12:23
IP Address: 115.189.91.34

Page 1

Q1

Do you agree or disagree with the following statement: WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Strongly agree,

Comments:

Local, regional, national and touring companies cannot use these facilities which, although intimate do not reflect the needs of this community - nor have they since 1982

Q2

Would this development stimulate opportunities for local/regional growth?

Definitely would,

Comments:

Absolutely, with the right programme management and creative director and technical staff, the precinct will be a massive draw card and nucleus for growth

Q3

Are you part of a Northland performing arts group or organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Opera North - approx 150 members

Q5

Would your organisation/group consider supporting the FNT13 proposal?

Yes,

Comments:

Absolutely - the theatre and precinct will allow for the sustainable development of our group and provide many opportunities for performers and audience alike

Q6

Do you think your organisation/group would benefit from the FNT13 Proposal?

Definitely would

Page 3

Q7

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Very likely,

Comments:

Like Sports, the Arts can become more co-ordinated - providing many opportunities for all members of our community

Q8

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Extremely helpful,

Other (please specify):

Greater exposure, greater value, more opportunities, career pathways, mentoring, collaboration

Q9

Do you agree that the current facilities at Forum North need to be updated?

Yes,

Comments:

Asbestos, tired and shabby

Q10

Any final thoughts/comments?

The larger theatre would be a well over due asset, but combined with the precinct could become a best in NZ project that connects and revitalises the CBD and compliments other planned civic proposals

#26

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, June 05, 2020 12:01:08 AM
Last Modified: Friday, June 05, 2020 12:13:13 AM
Time Spent: 00:12:04
IP Address: 202.74.216.112

Page 1

Q1

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Agree,

Comments:

As long as it is run by experienced people.

Q2

Would this development stimulate opportunities for local/regional growth?

Probably would,

Comments:

It would be the WDC's responsibility to make sure events were heavily publicised to engage the locals to encourage a scene or culture.

Q3

Are you part of a Northland performing arts group or organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Private theatre producer

Q5

Would your organisation/group consider supporting the FNT13 proposal?

Yes**Q6**

Do you think your organisation/group would benefit from the FNT13 Proposal?

Probably would

Page 3

Q7

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Neither likely nor unlikely,

Comments:

I don't know the background behind this trust, but being quite a predominant member of the performing arts and live entertainment scene, I feel like I have been left out.

Q8

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Somewhat helpful,

Other (please specify):

This will rely very heavily on the costs of hiring these spaces and the professionals involved in the operations of the venue.

Q9

Do you agree that the current facilities at Forum North need to be updated?

Yes,

Comments:

The foyer and hall are disgusting. The entire feeling of entering the building, waiting for an event to start and the facilities are so embarrassing.

Q10

Any final thoughts/comments?

The group running the venue need to think very carefully about the experience that paying audience members get from the moment they arrive on the property.

Parking, landscaping, entranceway, ticketing, foyer, hospitality/drinks/food, toilets, welcoming, show procedure. I feel like this is left out of the equation.

#27

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, June 05, 2020 7:34:09 AM
Last Modified: Friday, June 05, 2020 7:38:23 AM
Time Spent: 00:04:13
IP Address: 121.98.53.9

Page 1

Q1

Do you agree or disagree with the following statement: WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Agree,

Comments:

As long as it has suitable backstage facilities especially to enable scenery to be 'flown' in and out

Q2

Would this development stimulate opportunities for local/regional growth?

Probably would

Q3

Are you part of a Northland performing arts group or organisation?

Yes

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Respondent skipped this question

Q5

Would your organisation/group consider supporting the FNT13 proposal?

Respondent skipped this question

Q6

Do you think your organisation/group would benefit from the FNT13 Proposal?

Probably would

Page 3

Q7

Unlikely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Very helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes,

Do you agree that the current facilities at Forum North need to be updated?

Comments:

you just need to look at the existing back stage area to see that the dressing rooms toilets and general storage area are inadequate & too small for the current theatre

Q10

Respondent skipped this question

Any final thoughts/comments?

#28

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, June 05, 2020 6:04:14 PM
Last Modified: Friday, June 05, 2020 6:14:06 PM
Time Spent: 00:09:52
IP Address: 27.252.134.220

Page 1

Q1

Agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2

Probably would

Would this development stimulate opportunities for local/regional growth?

Q3

Yes

Are you part of a Northland performing arts group or organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Massive Theatre Company, we are based in Auckland but we tour annually to Whangarei plus are involved in developing the sector in Northland and the far North. We don't really have membership numbers, we are a professional theatre company and within the company we are about 50 people at any one time (this doesn't account for audiences).

Q5

Would your organisation/group consider supporting the FNT13 proposal?

No,

Comments:

Not sure. Massive would never use a 850 seat theatre. But we would be keen to see Forum North become a more vibrant space and more user friendly for the performing arts. Currently it feels philisophically unclear of itself. It doesn't feel in touch with its community or the performing arts professionals. It doesn't help with marketing, which most theatres in Auckland and other regions do. It is expensive and yet dates to book it are really challenging to acquire.

Q6 Probably would

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7 Neither likely nor unlikely,

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Comments:

I don't know enough about the trust to say. I would be keen for it to be people who understand and are passionate about the performing arts and how they operate and have a clear kaupapa.

Q8 Somewhat helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9 Yes,

Do you agree that the current facilities at Forum North need to be updated?

Comments:

Absolutely! As much as the building itself and the way it is run and the thinking behind this, it is extremely outdated in its thinking.

Q10

Any final thoughts/comments?

I love Forum North and over the years since the mid-80's have loved making work for the CB theatre. It was a buzzing hub then and this was all about the leadership. Now it feels a bureaucratic bound 'elephant' that needs new, vibrant and visionary thought so it becomes a central hub of the arts in Whangarei and the North.

#29

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, June 05, 2020 6:31:42 PM
Last Modified: Friday, June 05, 2020 6:33:40 PM
Time Spent: 00:01:58
IP Address: 125.239.106.97

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4
Please provide details of your group/organisation, including membership numbers

I am a member of WTC

Q5 Yes

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Definitely would

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10**Respondent skipped this question**

Any final thoughts/comments?

#30

INCOMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Friday, June 05, 2020 10:16:18 PM
Last Modified: Friday, June 05, 2020 10:16:54 PM
Time Spent: 00:00:35
IP Address: 49.225.237.201

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
 WDC could improve the local/regional performing arts
 facilities by adding a larger specialist theatre (approx 850
 seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
 local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
 organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
 including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
 FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
 the FNT13 Proposal?

Page 3

Q7

Respondent skipped this question

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Respondent skipped this question

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Respondent skipped this question

Do you agree that the current facilities at Forum North need to be updated?

Q10

Respondent skipped this question

Any final thoughts/comments?

#31

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Saturday, June 06, 2020 10:09:16 AM
Last Modified: Saturday, June 06, 2020 10:20:37 AM
Time Spent: 00:11:20
IP Address: 122.56.202.108

Page 1

Q1 **Strongly agree**

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

Q2 **Probably would**

Would this development stimulate opportunities for local/regional growth?

Q3 **Yes**

Are you part of a Northland performing arts group or organisation?

Page 2

Q4

Please provide details of your group/organisation, including membership numbers

Member of WTC and Opera North. Membership of ON apron 65.

Q5 **Yes,**

Would your organisation/group consider supporting the FNT13 proposal?

Comments:
I can't speak for either group, but I would assume they would support.

Q6 **Definitely would**

Do you think your organisation/group would benefit from the FNT13 Proposal?

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Very helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

I think Covid 19 will Adversely affect the availability of central funding and business sponsorship for some time. Despite this I feel now is a great time to push for the development of a larger theatre for Northland. A new theatre needs to be just that, a theatre with the latest facilities and not a multi use facility attached to a conference centre.

#32

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Saturday, June 06, 2020 2:19:32 PM
Last Modified: Saturday, June 06, 2020 2:23:11 PM
Time Spent: 00:03:39
IP Address: 122.61.50.171

Page 1

Q1 Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2 Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3 Yes

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4 Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5 Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6 Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7**Likely**

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8**Extremely helpful**

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9**Yes**

Do you agree that the current facilities at Forum North need to be updated?

Q10

Any final thoughts/comments?

I think the planned upgrade can only be night the cultural identity and landscape of the entire region, elevating the level of performance and ability to recurve touring productions enriching the entire area.

#33

COMPLETE

Collector: Final E-newsletter Collector (Web Link)
Started: Saturday, June 13, 2020 1:56:30 PM
Last Modified: Saturday, June 13, 2020 1:59:24 PM
Time Spent: 00:02:53
IP Address: 27.252.238.170

Page 1

Q1

Strongly agree

Do you agree or disagree with the following statement:
WDC could improve the local/regional performing arts
facilities by adding a larger specialist theatre (approx 850
seats) within Forum North

Q2

Definitely would

Would this development stimulate opportunities for
local/regional growth?

Q3

No

Are you part of a Northland performing arts group or
organisation?

Page 2

Q4

Respondent skipped this question

Please provide details of your group/organisation,
including membership numbers

Q5

Respondent skipped this question

Would your organisation/group consider supporting the
FNT13 proposal?

Q6

Respondent skipped this question

Do you think your organisation/group would benefit from
the FNT13 Proposal?

Page 3

Q7

Neither likely nor unlikely

Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

Q8

Extremely helpful

How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

Q9

Yes

Do you agree that the current facilities at Forum North need to be updated?

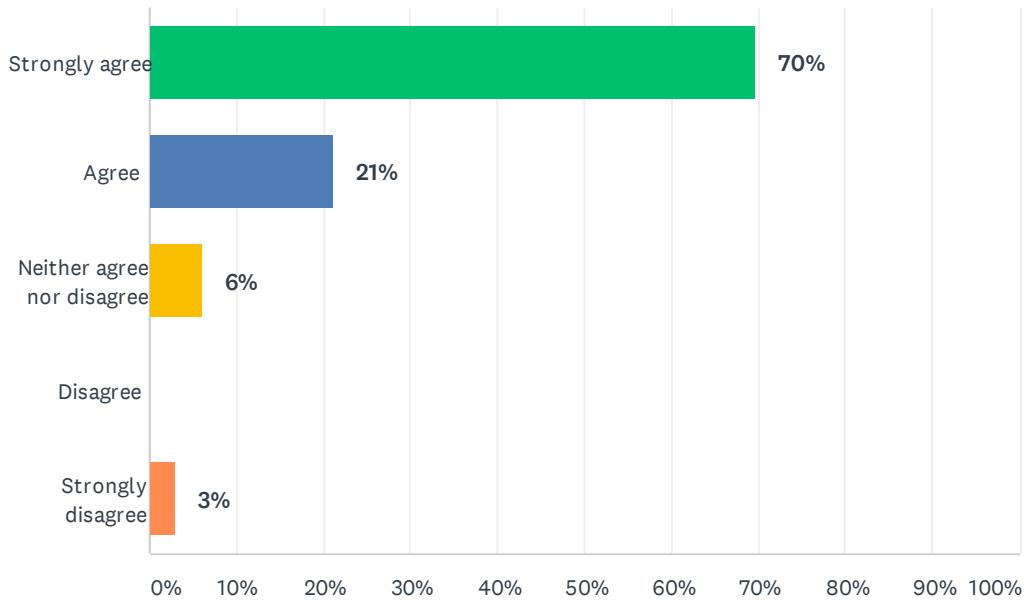
Q10

Any final thoughts/comments?

Call me. William Davis 0210351054. To m6ch to say here.

Q1 Do you agree or disagree with the following statement: WDC could improve the local/regional performing arts facilities by adding a larger specialist theatre (approx 850 seats) within Forum North

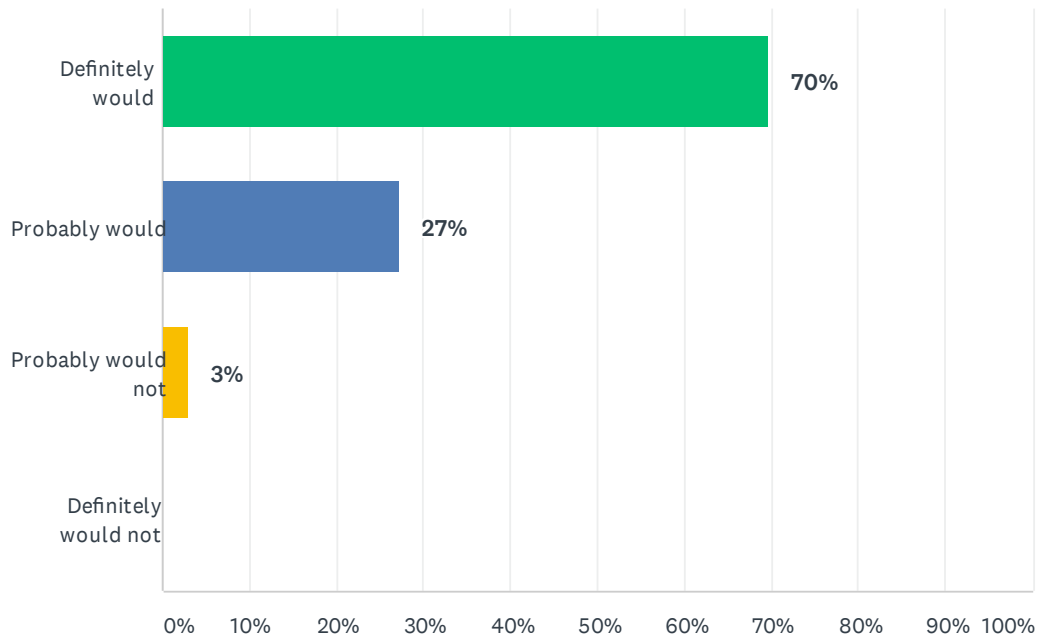
Answered: 33 Skipped: 0



ANSWER CHOICES	RESPONSES	
Strongly agree	70%	23
Agree	21%	7
Neither agree nor disagree	6%	2
Disagree	0%	0
Strongly disagree	3%	1
TOTAL		33

Q2 Would this development stimulate opportunities for local/regional growth?

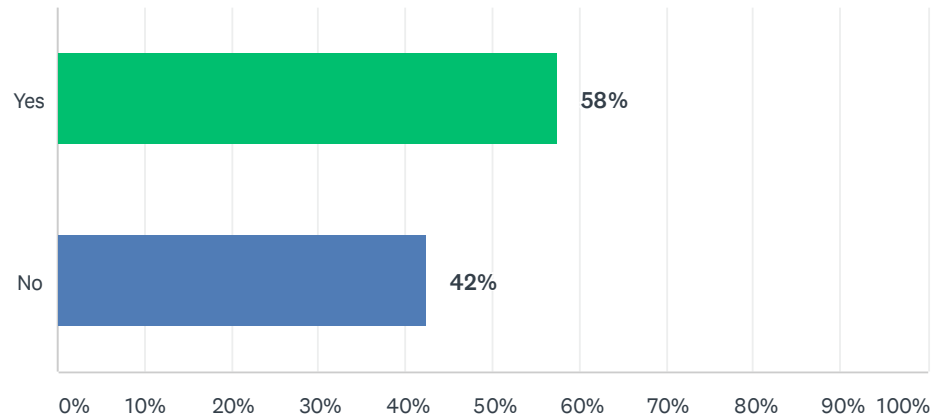
Answered: 33 Skipped: 0



ANSWER CHOICES	RESPONSES	
Definitely would	70%	23
Probably would	27%	9
Probably would not	3%	1
Definitely would not	0%	0
TOTAL		33

Q3 Are you part of a Northland performing arts group or organisation?

Answered: 33 Skipped: 0



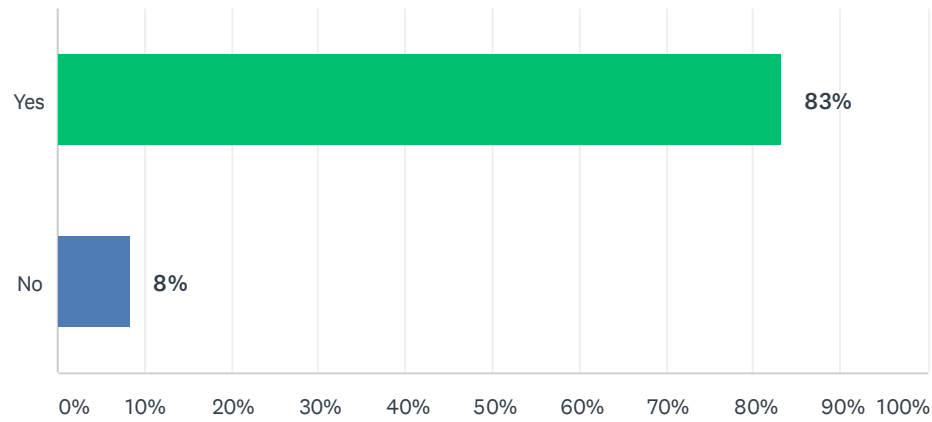
ANSWER CHOICES	RESPONSES	
Yes	58%	19
No	42%	14
TOTAL		33

Q4 Please provide details of your group/organisation, including membership numbers

Answered: 12 Skipped: 21

Q5 Would your organisation/group consider supporting the FNT13 proposal?

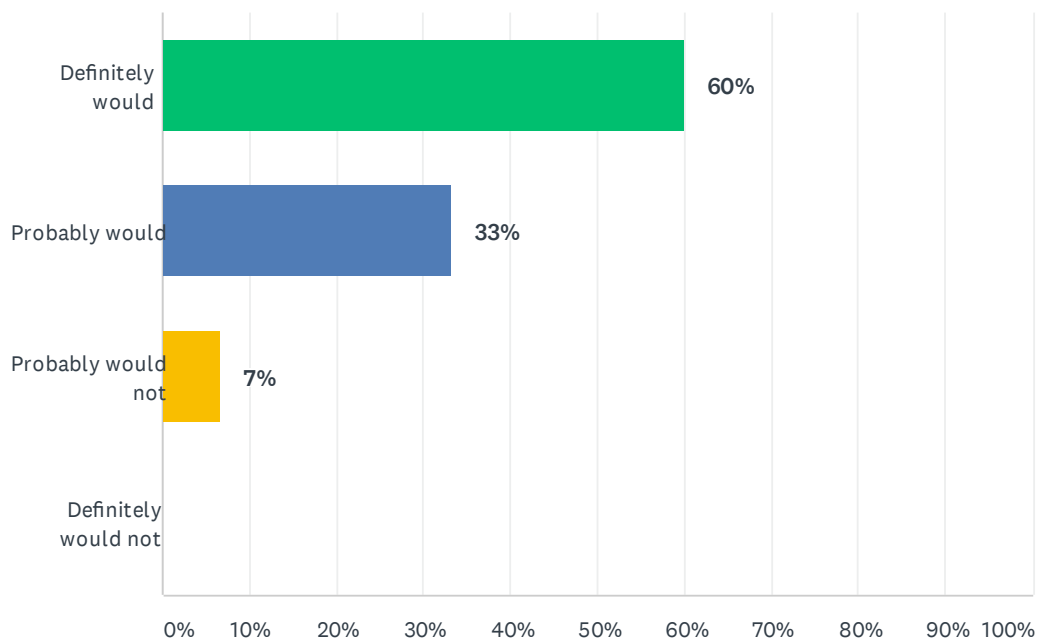
Answered: 12 Skipped: 21



ANSWER CHOICES	RESPONSES	
Yes	83%	10
No	8%	1
TOTAL		12

Q6 Do you think your organisation/group would benefit from the FNT13 Proposal?

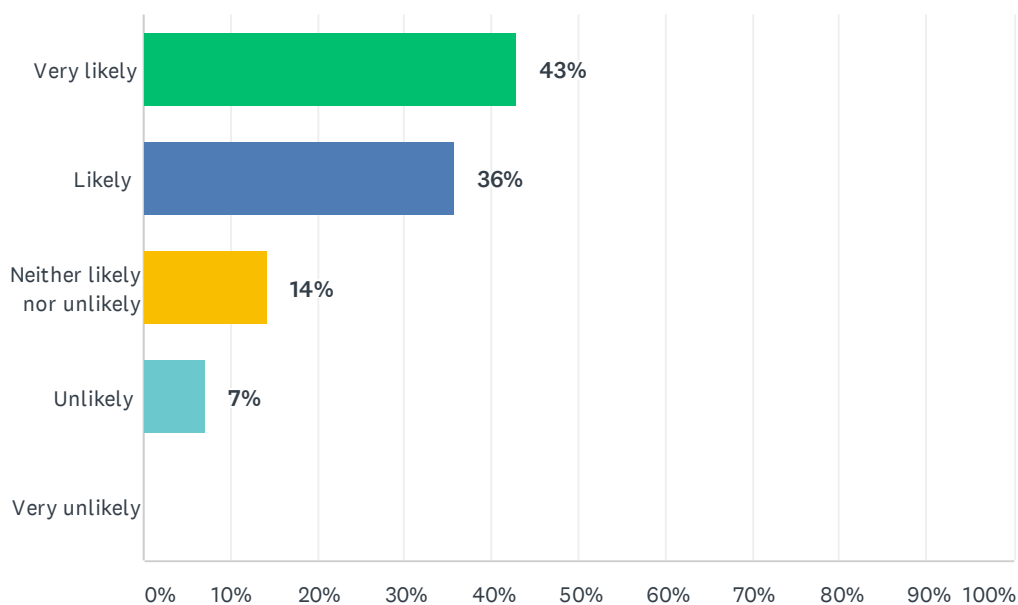
Answered: 15 Skipped: 18



ANSWER CHOICES	RESPONSES	
Definitely would	60%	9
Probably would	33%	5
Probably would not	7%	1
Definitely would not	0%	0
TOTAL		15

Q7 Would you likely support Forum North Trust 2013 taking responsibility for the programming and management of Forum North facilities once WDC moves to its new Civic Centre buildings?

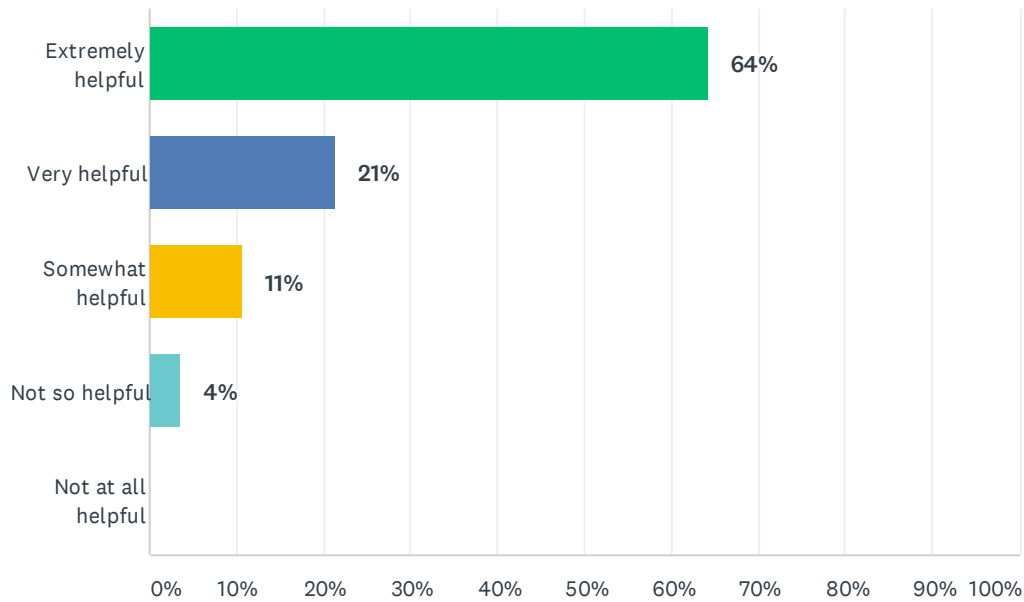
Answered: 28 Skipped: 5



ANSWER CHOICES	RESPONSES	
Very likely	43%	12
Likely	36%	10
Neither likely nor unlikely	14%	4
Unlikely	7%	2
Very unlikely	0%	0
TOTAL		28

Q8 How helpful do you think the proposal for a new larger theatre and arts precinct will be for elevating the standard of local performance?

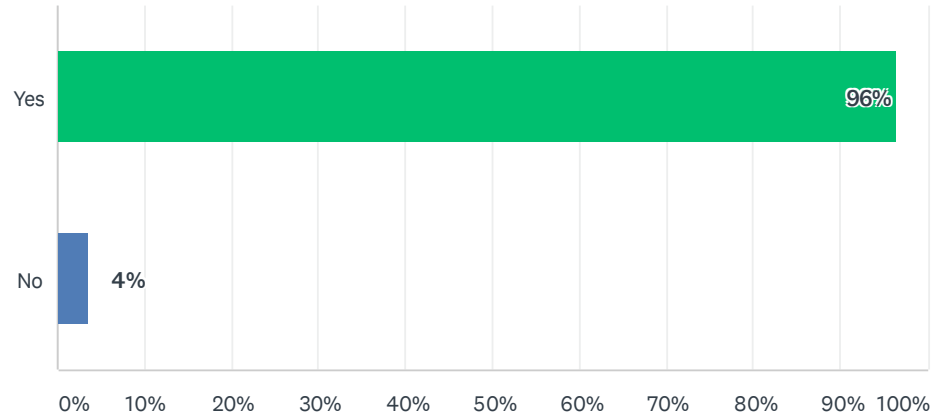
Answered: 28 Skipped: 5



ANSWER CHOICES	RESPONSES	
Extremely helpful	64%	18
Very helpful	21%	6
Somewhat helpful	11%	3
Not so helpful	4%	1
Not at all helpful	0%	0
TOTAL		28

Q9 Do you agree that the current facilities at Forum North need to be updated?

Answered: 28 Skipped: 5



ANSWER CHOICES	RESPONSES	
Yes	96%	27
No	4%	1
TOTAL		28

Q10 Any final thoughts/comments?

Answered: 15 Skipped: 18