

**Rebuilding the
Central City with the
Performing Arts:**

*The vision for the
Performing Arts Precinct*

**Kia maraka a Ōtautahi
mā ngā mahi a Rēhia:**

Ngā wawata mō Te Whare Tapere



Te Ahikōmau a Hamoterangi performing at Te Matatini 2015

“The day Rūaumoko decided to haka is the day the people of Christchurch started a new journey. Each and every day since has brought a new leap of faith, a new challenge to each of us. The phrase manawa tītī refers to the extraordinary flight prowess of the muttonbird, in this context it refers to the staying power of man, the ability for us to rebuild not only the city but also the heart of our people.”

Puamiria Parata-Goodall, *The Performing Arts Narrative*, 2014

COVER ARTWORK

Artist: Owen Dippie (commissioned by Oi You! and Theatre Royal Charitable Foundation)

Location: Isaac Theatre Royal stage house back wall, Armagh Street, Christchurch

Foreword

Mihi whakatūwhera

Mā te mahi a Rēhia, mā te whirika o te taukaea o te aroha, ka maraka anō a Ōtautahi.

Through the arts, and weaving people together with the rope of love, Ōtautahi will rise again.

Rebuilding and regenerating Christchurch following the earthquakes of 2010 and 2011 is a multifaceted challenge. Along with the physical task of repairing and replacing buildings comes the need to support both cultural and community wellbeing, to promote the city's identity and to inspire belief in its future. *Rebuilding the Central City with the Performing Arts* shows how the Performing Arts Precinct will contribute to meeting all of these needs. It sets a vision for establishing a strong cultural heart for Christchurch and helping to revive the Central City as the Canterbury Earthquake Recovery Authority, Christchurch City Council and Ngāi Tahu work in partnership with the private sector and the performing arts sector.

The indispensable role of the performing arts in the recovery and rebuild of the city was recognised in the Christchurch Central Recovery Plan, which identified the Performing Arts Precinct as one of the Anchor Projects to stimulate development in the Central City. The performing arts draw people into the city and create many reasons for them

to stay there; they provide employment, generate revenue, express culture and cement a unique brand for the city.

Already the performing arts have proved their value, being among the earliest, most innovative and most prominent activities to bring life back into the Central City. They are also revitalising Christchurch with an evolving identity that blends the established with the cutting edge, the traditional with the experimental.

In setting the vision for the Performing Arts Precinct, we tell the story of the project and recovery journey so far. We also look ahead to the Precinct of the future, when it will be actively supporting and nurturing cultural expression in the city by all groups, as well as hosting international acts. Its inclusive approach will encompass a range of indoor and outdoor activities, including music, theatre, Māori and other cultural performing arts, dance, drama, busking and education. We describe what we expect a successful Precinct to look like, with its core and complementary uses that constantly

attract people to it, and establish a reference point for measuring our progress towards it.

Developing this vision has produced a further significant achievement in that it has brought together the wide range of stakeholders in the performing arts to share their objectives and work towards a common goal. This extensive collaboration has helped shape a Precinct that can accommodate and advance the diverse objectives and aspirations of the many individuals, groups and organisations involved in the performing arts.

As an active and productive part of the city fabric, the Performing Arts Precinct will represent the resilience, passion and creativity of Christchurch. This document encapsulates those qualities as it leads us towards the re-establishment and revitalisation of vibrant performing arts in the heart of the city.



Spamalot, Showbiz Christchurch, 2015 – Photo by Danielle Colvin

Contents

Te rārangi upoko

Acknowledgements.....	5
Executive summary.....	7
Introduction.....	8
Location map.....	10
Vision statement.....	11
The process.....	12
Key Precinct drivers	14
Inspirations	22
<i>Venues</i>	23
<i>Public realm</i>	25
<i>Supporting infrastructure</i>	31
Precinct activities.....	32
Activation and placemaking	35
Visitor experience	36
Project scorecard framework	40
Towards implementation	43



New Zealand String Quartet, Parliament Buildings

Acknowledgments

Ngā tūtohu

This vision document was developed by partners the Canterbury Earthquake Recovery Authority (CERA), Christchurch City Council and Ngāi Tahu with the help and collaboration of many stakeholders. We would like to thank those organisations who participated in the process of developing this vision.

- Body Festival
- Canterbury Earthquake Recovery Authority
- Christchurch City Council
- Christchurch Symphony Orchestra
- Creative NZ
- Isaac Theatre Royal
- Matapopore Charitable Trust
- MC Christchurch Holdings
- Ministry for Culture and Heritage
- The Clinic
- The Court Theatre
- The Greenhorn Company
- The Piano
- YMCA



Ngā Hau E Whā, *Okareka Dance Company, Body Festival of Dance and Performance, 2012*

Executive summary

Te whakarāpopotanga

The Performing Arts Precinct, as an Anchor Project within the Christchurch Central Recovery Plan, has a vital role to play in attracting people, economic activity and investment into the Central City. Along with the performing arts more generally, it will also be pivotal in creating a unique cultural identity for Christchurch. This vision document continues the process of planning, designing, testing and activating this superbly located site in the block south of Armagh Street.

Our journey on this project started with the Share an Idea campaign, which invited all members of the public to submit their ideas for rebuilding the Central City. It has since involved the help of, and collaboration with, a wide range of representatives of the performing arts sector itself so that the project reflects their current aspirations and deep knowledge of their own industry.

In developing the Performing Arts Precinct, our vision is:

... to create a strong cultural heart for Christchurch and positively contribute to the revival of our Central City in partnership with the private sector and the performing arts sector. What we create on the site for the Performing Arts Precinct should be an integrated urban experience that supports the performing arts and creative production through custom-made facilities and complementary uses. It is an active and productive part of the city, a civic space for Cantabrians and visitors.

Underpinning this vision are three significant tenets from Ngāi Tahu and iwi Māori: manaakitanga, to create an inclusive environment; rangatiratanga, to reflect our identity; and whakapapa, to make the Precinct part of the city fabric, connected to Christchurch and its people.

Consistent with the rules of good placemaking, the Performing Arts Precinct will have multiple reasons for people to visit it, ranging from completely free and universally accessible activities to paid events. By including a good balance of distinctive performing arts plus other uses not related to performance, the design should achieve a high-quality urban block that attracts visitors consistently.

Five key drivers for regenerating arts and culture in the Central City underpin the project:

- **Driver one: A new artistic identity for Christchurch.** Since the earthquakes, an innovative, more experimental approach to performing arts has emerged alongside Christchurch's well-established identity as a festival city. This evolving identity differentiates Christchurch from its national and international competitors and will continue to do so into the future. The inclusion of all cultures is important to the area's diversity and vitality
- **Driver two: Central City revival.** The Performing Arts Precinct is part of the broader rebuild effort, which is taking advantage of the opportunity to rethink and improve Christchurch's urban experience and amenity. The project will help to create the careful balance of commercial, civic and public spaces that the Central City needs to become the civic, economic and social heart of Christchurch
- **Driver three: The value of the performing arts.** The performing arts contribute substantially to the economy through direct employment and revenue generation, as well as by creating value in areas such as city brand recognition, educational dividends, and retention of knowledge workers

- **Driver four: Creating a good urban experience.** The Precinct must be a well-conceived place that offers a high-quality experience and operates effectively. This driver includes the need to establish a tūrangawaewae, a place to which the arts community and the people of Christchurch are strongly connected
- **Driver five: A place to experience and produce cultural content.** In addition to being a place where audiences can experience arts and culture, the Precinct will be a workplace for those employed and engaged in the cultural industries. It must therefore be designed as both a presentation space and a work space.

Relevant national and international benchmarks for various components of the Performing Arts Precinct help to clarify how it will be used, as well as how it will come to life and attract visitors. They show the importance of creating an urban experience that is welcoming, reflects a local identity and is built at a scale that allows people to relate to it rather than feel overwhelmed by it.

Understanding the experience of the Precinct at a personal level is as important as planning for what it looks like in relation to other areas of the Central City. To design and deliver a successful urban experience, we also need to think about the details that will give the Precinct something to offer for all age groups.

Future work on this project will include continuing to engage with the community and stakeholders, creating a development brief, writing a business case, and developing an ongoing business model that emphasises tenant participation.

Introduction

He kupu whakataki

Rebuilding the City with the Performing Arts sets out a simple and compelling vision for what the Performing Arts Precinct is likely to be and its role in the revival of our Central City. Now is the time to start putting some colour, detail and our unique identity into the plans that were developed and captured in the Christchurch Central Recovery Plan (the Recovery Plan).

Evolving from the Recovery Plan and other earlier concepts, this vision document provides the next level of detail needed to underpin a development brief that will guide the growth and development of the Precinct over time. It seizes on a particularly significant opportunity to design on an urban scale, in an inherently creative process that allows us to test early concepts and refine them as we understand our needs better.

The role of the performing arts in Central City revival

The performing arts have a firm place in the Central City. From early on, the Canterbury Earthquake Recovery Authority (CERA) and Christchurch City Council have recognised that fostering the arts and creative industries is crucial to building a 21st century international city and creating a unique identity for Christchurch. The Performing Arts Precinct is one of many arts infrastructure projects in the Central City working to achieve this identity. It must be considered alongside other exciting projects such as the rebuild of the Arts Centre of Christchurch and the redevelopment of the YMCA.

As an Anchor Project, the Performing Arts Precinct is designed to help catalyse the Central City by attracting people, economic activity and investment. More than other Anchor Projects, the Performing Arts Precinct also has high symbolic value: it

symbolises our resilience, our passion and our creativity. The arts and culture generate far-reaching dividends well beyond cultural production alone: they directly enhance our quality of life, our international brand and our home-grown talent.

The vision statement captures how the project will respond to needs for the revival of the Central City that are not being met elsewhere and what will be unique about the Precinct. It is also guided by the key mana whenua principle of “Atawhai ki te iwi – Care for the people” (Pita Te Hori, Ūpoko of Ngāi Tūāhuriri Rūnanga 1861).

Goals

The overarching goals for the Performing Arts Precinct project are to catalyse recovery through contributing to community and cultural wellbeing, drawing people into the Central City, and supporting local tourism and hospitality.

From the perspective of the Council and CERA, the specific goals of the project are to:

- Achieve a fit-for-purpose solution that will serve the needs of the Council, Ngāi Tūāhuriri and Ngāi Tahu, the Crown, the Precinct stakeholders, the widest possible range of performing arts organisations and the city as a whole
- Understand and define the terms of occupancy of the Precinct and its facilities for arts tenants interested in having it as their base
- Enable the development of a sustainable operating model for the Council, Ngāi Tūāhuriri and Ngāi Tahu, the Crown, Precinct stakeholders and other stakeholders/facility providers
- Create a Precinct that supports and

nurtures cultural expression and education in the city

- Contribute to the vibrant and diverse environment that is essential to redeveloping and enhancing Christchurch’s Central City
- Support the promotion of the city (and the region) along with other Anchor Projects, both nationally and internationally, as a great place to live, work and play
- Contribute to a focused, timely and expedited recovery.

Location

Currently, the block bounded by Armagh, Colombo, New Regent and Gloucester streets is earmarked as the home to a concentrated number of performing arts venues and organisations. This is the area we are calling the ‘Performing Arts Precinct’ in this document. Notably, this block is connected to other parts of the city that will be used for arts and culture such as the Town Hall, the Arts Centre Christchurch, the YMCA and others. The street block includes the Isaac Theatre Royal, and The Piano: Centre for Music and the Arts is currently under construction. The New Central Library site is directly to the south. What is important about the Performing Arts Precinct is that it gives the performing arts a Central City location and, by bringing them together, it restores the Central City as the place to go for artistic and cultural experiences.

The Recovery Plan included an initial spatial plan as a working concept for how the site of the Performing Arts Precinct might accommodate some of Christchurch’s key performing arts organisations. Since then, the project has evolved, with its scope and boundary influenced by the decision to restore the Town Hall. This restoration began in July 2015.

The people behind the project

This project is jointly led by CERA and the Council and is governed by a cost share agreement between the Crown and the Council. Ngāi Tahu, another partner in the project, is represented by Matapopore Charitable Trust. Ngāi Tūāhuriri, which is the hapū (subtribe) that holds mana whenua (traditional rights and responsibilities) over the Central City, established Matapopore.

This document builds on a wealth of previous research, consultation and strategic planning. Earlier work includes the Recovery Plan, the Arts and Culture Recovery Programme, the Christchurch Venue Overview and Assessment Report commissioned by the Ministry for Culture and Heritage, Ngāi Tūāhuriri/ Ngāi Tahu historical narratives and the newly released Christchurch City Council Long Term Plan.

Through ongoing conversations with stakeholders, we are also gathering information on the best mix of uses for the Precinct and confirming which organisations will most effectively

support Christchurch's performing arts sector as residents of the Precinct. This document therefore captures the current collective thinking among stakeholders and, at its core, establishes the common vision for the Performing Arts Precinct.

Overview of this vision document

This document sets out the context for the Performing Arts Precinct as an Anchor Project within the Christchurch Central Recovery Plan. It also distils the insights from the stakeholder consultation into the five key drivers for regenerating arts and culture in the Central City that underpin the project.

A unique vision statement encapsulates, in carefully selected words, the positioning of the project within the broader recovery efforts for the Central City.

Building on the vision statement, a set of relevant national and international benchmarks for various components of the Performing Arts Precinct – from

its architectural expression to the experience of the place – has been identified. These precedents help to clarify the core and complementary uses of the Precinct, as well as how it will come to life and attract visitors.

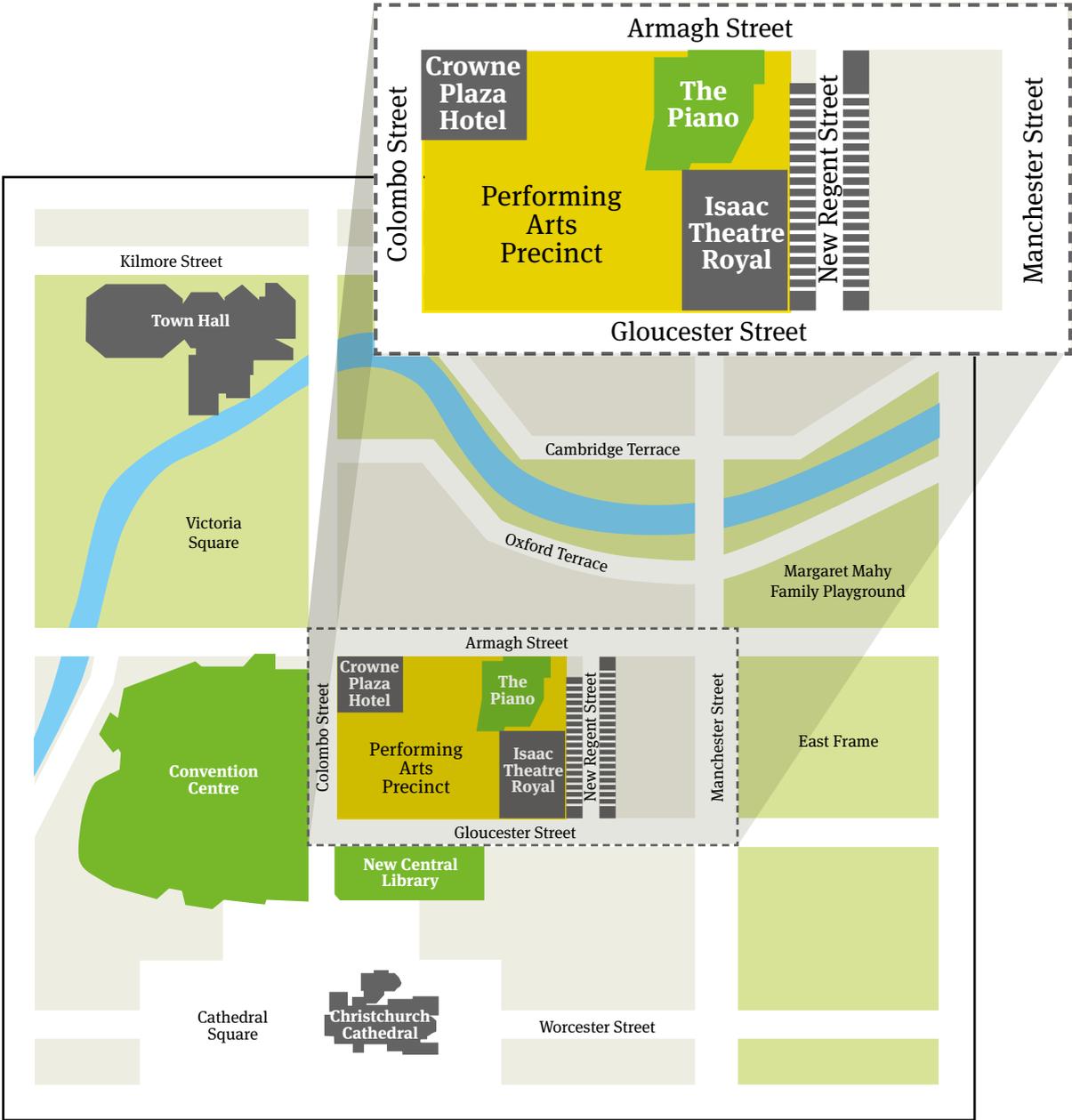
Imagined journeys are also described for a variety of people in Christchurch, who range in age and background, to give a sense of different ways the Precinct might be experienced when it is open to the public.

A project scorecard framework is provided as a guide for the future phases of the project. Finally, this vision document describes the next steps in the process of developing the Performing Arts Precinct.

This document reflects the strength of the ideas that have gone into the project to date. It also leaves much room to develop the detail of the design, activation and business model through ongoing collaboration.

Location map

He mahere whenua



Vision statement

Ngā uara me ngā wawata

Our vision is to create a strong cultural heart for Christchurch and positively contribute to the revival of our Central City in partnership with the private sector and the performing arts sector. What we create on the site for the Performing Arts Precinct should be an integrated urban experience that supports the performing arts and creative production through custom-made facilities and complementary uses. It is an active and productive part of the city, a civic space for Cantabrians and visitors.

For now and for the future – Manaakitanga

Manaakitanga or hospitality is an important tenet of Ngāi Tahu and iwi Māori custom. This value firmly establishes the need to create an environment that is inclusive and caters to the cultural expressions of both the local and international markets.

The Performing Arts Precinct will be conceived and designed to be sustainable – environmentally, socially and financially. This is an investment in the immediate future as well as in our long-term future as a city.

Designed to reflect our identity – Rangatiratanga

Rangatiratanga, most often associated with political issues such as sovereignty and self-determination, will provide a platform from which the people of Christchurch can build a new identity based on past histories, present realities and future aspirations.

The architectural and public realm design will reflect our evolving artistic identity. It is an identity that creatively combines the established arts with the burgeoning experimental scene for which Christchurch is becoming known nationally and internationally.

Part of the city fabric – Whakapapa

Whakapapa honours the importance of relationships and provides a solid foundation from which one can explore a deeper sense of identity, and connection to place and each other.

This cultural heart is connected and relates actively to other centres for creative production and consumption such as Victoria Square, the New Central Library, the Isaac Theatre Royal, the Town Hall, the Arts Centre and the YMCA. It will respond to its immediate surroundings and to the needs of the broader city.

“While some clustering strategies are restricted to genuine artistic and cultural activities, most of them also incorporate a great variety of leisure and/or entertainment elements: from bars, restaurants and cultural retail spaces to health and fitness concepts.”

Hans Mommaas, Cultural Clusters and the Post Industrial City, 2001

The process

Ngā huarahi

Rebuilding a city is not an easy task; nor does it have many precedents. Christchurch is grappling with an enormous number of reconstruction projects. Many months of planning and designing go into making each of these projects ready for construction.

It's important to keep in mind that, while progress may seem slow at times, much of the process of forming ideas, strategising and project development occurs before anything is 'designed'. These early stages of projects involve a lot of consultation and revision: this is when ideas are tested and can be adapted much more easily than in later stages.

Our journey on this project started with the Share an Idea campaign, which invited all members of the public to submit their ideas for rebuilding the Central City. The response to this six-week campaign was immense and the feedback became the foundation of the Christchurch Central Recovery Plan.

The keen desire among the people of Christchurch for a strong arts presence and identity in the city centre was evident during that campaign. Reflecting this ambition, the Recovery Plan included plans to house most major performing arts organisations within the Central City.

Since the Recovery Plan was created, many aspects of life in Christchurch have changed. The arts have been a high-profile barometer for how Christchurch's identity has been changing. From amidst the rubble has emerged a new artistic identity, one based on experimentation and innovation. It is this brand of our artistic identity that has been exported to the world successfully, attracting thousands of visitors each year to a city that remains only partially rebuilt.

Developing the vision

Acknowledging this evolution and the lessons from the past four years, we have seen the process of developing this document as a way of revisiting previous assumptions and gauging how the performing arts sector is dealing with this shift in artistic identity.

Behind this document sits extensive research, stakeholder consultation, co-creation and testing. The key phases have been:

- Briefings on the desired outcomes from the vision
- Interviewing partners and stakeholders and gathering information
- Holding stakeholder vision workshops

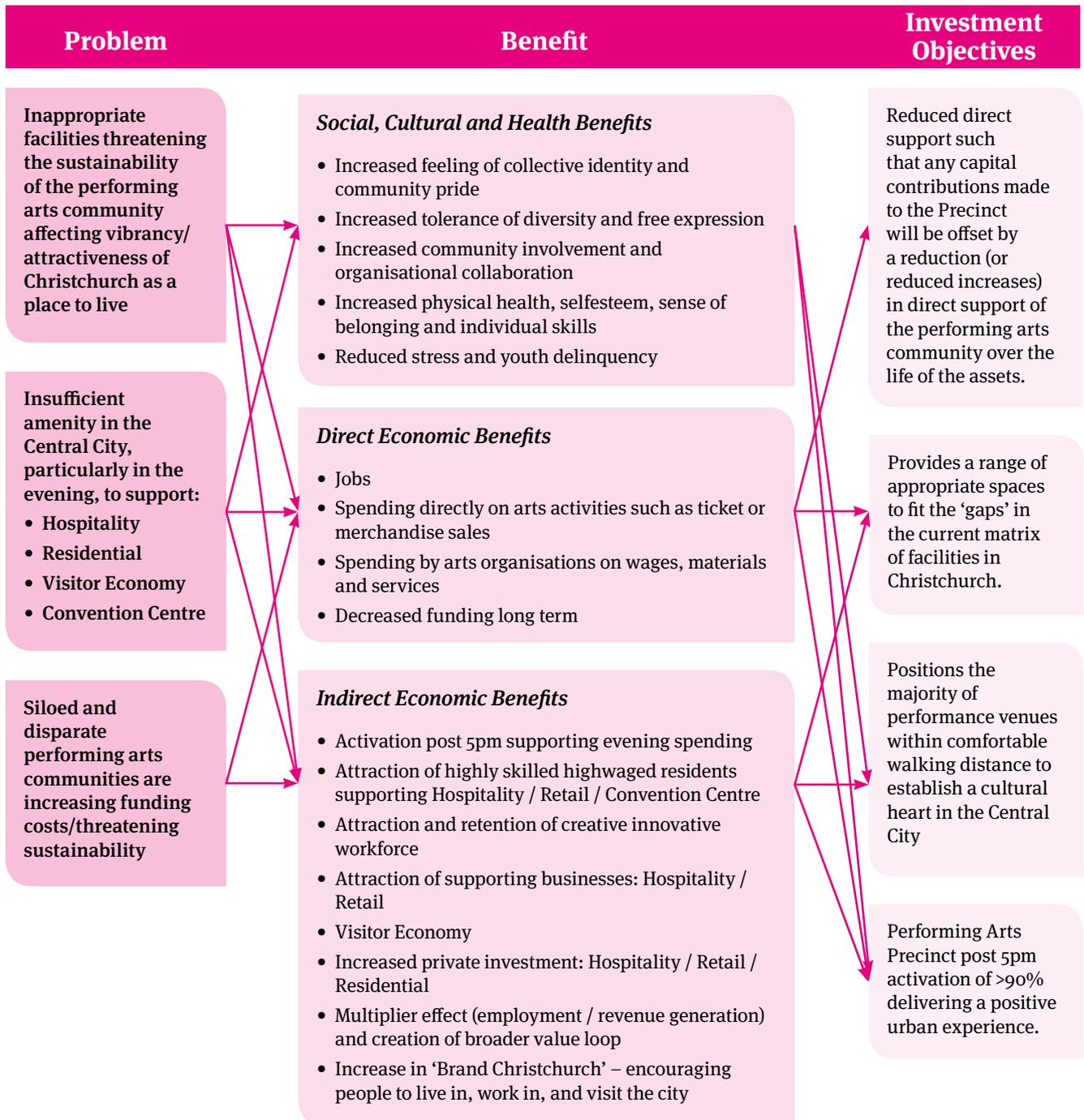
- Engaging with mana whenua, Matapopore
- Testing the vision with a broader group of stakeholders.

With the vision for the Precinct now set, the next stages of this project can be approached with confidence. These will include writing a business case and feasibility study, and producing a development brief.

Developing investment objectives

Another important step has been for representatives of CERA, the Council and Creative New Zealand to develop an investment logic map (ILM). This process has involved bringing together key stakeholders to reach early agreement on problems, benefits and investment objectives before any investment decisions are made or specific solutions identified. The following ILM identifies the major problems that the investment must address and the benefits that it must deliver, as well as the objectives underlying any decisions made on the investment.

Investment logic map



Key Precinct drivers

Ngā kaupapa matua

The vision for the Performing Arts Precinct is built on some strong drivers for regenerating arts and culture in the Central City, which have emerged while we have engaged with a broad range of stakeholders. These drivers explain why we should bring together a collection of venues and complementary uses in one central location. They also define the parameters for this part of the city as it comes to life in the future. In this way they deepen our understanding of what this Precinct will be.

Importantly the vision for this project has been developed with an in-depth understanding of arts and culture offered in other places within the Central City. These regeneration drivers therefore also spell out how this Precinct will be both a unique place and complementary to arts infrastructure investment elsewhere in the city.



Drums, Classical Sparks 2015

“Our practice now must be about creating the unexpected and ... challenging assumptions.”

Quote from Stakeholder Consultation

Driver one: A new artistic identity for Christchurch

It's clear that Christchurch in the future will offer new, fresh and different experiences. The rebuild is an opportunity to rethink the Central City and inject it with new energy and creativity, as well as to reference and build on its past. Our evolving artistic identity is part of this revival as Christchurch grows from its well-established identity as a festival city to embrace the more experimental approach to performing arts that is emerging.

Before the earthquakes, Christchurch was known for its sporting endeavours and its relatively conservative culture. In the past four years, locals and international visitors have begun to see it differently.

While much of the city's cultural and artistic output since the earthquakes has been characterised as 'transitional', 'ephemeral' and 'experimental', it is undeniable that these qualities

have been integrated irreversibly into Christchurch's cultural brand and reputation.

Many of the more established players in the arts sector see this change as a positive development in their practice, a way to create unique experiences that are embedded in this Christchurch brand of innovation. The performing arts, in particular, have been successful in adapting to the new environment and leading change in their practice and production – all the while growing their audience even though they are operating from transitional facilities.

Others have adapted to this new context too. Just across the river from the Precinct, the Arts Centre has already charted a new course for its future as a hub for creative entrepreneurs, boosting the creative and freelance economy.

This flavour of innovation, experimentation and out-of-the-box thinking is here to stay. It differentiates Christchurch from its national and international competitors and will continue to do so into the future.

What does this mean for the Performing Arts Precinct?

This driver has many implications for the Performing Arts Precinct as it goes to the heart of what shortlisted tenants and other premise users do in the Precinct. It requires answers to the critical question of how to adapt and change to maintain relevance with an audience whose expectations are changing as entertainment is increasingly pervasive, on demand and digital.

It also points to the need for venues and an urban form that innovate and build on tradition instead of simply reproducing traditional forms. We have the opportunity to think more widely and boldly about how the symbols of this experimental brand of artistic expression may be built into the venues themselves and the public realm experience.

It is important that the Precinct reaches out to all of the city's cultures. The use of visual representations from different cultures within the Precinct would assist in reinforcing that the area is for all cultures, thus enhancing its vibrancy and activation.

“In an increasingly secular society, the arts have an aspirational function: the arts allows us to gather together. It is not an accident that the Central City is the stage for this – the Central City is common territory for all.”

Quote from stakeholder consultation



One Man, Two Guvners, *The Court Theatre*, 2014

Driver two: Central City revival

The Anchor Projects and many associated private sector investments are being confirmed in inner city locations. Rebuilding a compact city core in the area of the former central business district is essential to creating a civic, economic and social heart to Christchurch.

The rebuild is an opportunity to rethink and improve the urban experience and amenity in the Central City. The Performing Arts Precinct's contribution to the Central City's revival will hinge on the design of the centre with a careful balance of commercial, civic and public spaces. The performing arts have a role to play in achieving this balance.

Global and national benchmarks demonstrate the potential for the arts in general to make the Precinct a destination and, with it, to contribute to increasing the much-needed footfall in the Central City. However, as noted already, the experience of previous cultural and arts precincts elsewhere also shows us that this activation can be subject to fluctuations.

As discussions among stakeholders have reinforced, the notion of a Precinct in itself is not useful, as the cultural heart of Christchurch will inevitably be distributed across a few inner city locations. Therefore, focusing intensively on one site could lead to missed opportunities or suboptimal outcomes.

What does this mean for the Performing Arts Precinct?

The first implication of this driver for the planning and design of this Precinct is that the arts, and the performing arts within them, have a role in creating a new urban identity for Christchurch. As a visible, democratic and highly symbolic activity, they will easily communicate the tone of what it will be to experience the future Central City.

Second, this driver translates into a need to carefully plan the activation of the Precinct so that it minimises fluctuations with a balance between special events and performances on the one hand, and day-to-day activation on the other. This approach can be achieved by including other uses that are not related to performance but are complementary to the activation of the venues and contribute to the appeal of this Precinct as a destination.

“The livable city is one that offers a variety of attractions and opportunities to its citizens and visitors. A livable city puts public life in the centre of its planning, strengthened by creating an overall focus on vibrancy, health, attractiveness, sustainability and safety.”

Jan Gehl Architects, Public Space, Public Life Christchurch Study, 2009

Driver three: The value of the performing arts

The value of the performing arts specifically, and the arts more generally, to the rebuild effort must be recognised and appreciated. At a national level, current literature suggests that the arts contribute about \$425 million to the economy every year.¹

For the purposes of this report, the ‘multiplier effect’ is defined as the ability of every dollar spent on the arts to create more spending and therefore value by a factor larger than one. For example, for every dollar we spend creating a cultural heart in the Central City, we are achieving a multiplier effect by creating investment from the private sector that more than matches this public sector investment in the performing arts.

International and local research indicates that the arts have a clear multiplier effect. It is evident not only in terms of direct employment and revenue generation but also in a broader loop for creating value, which includes city brand recognition, educational dividends, and retention of knowledge workers. In addition, the arts and their potential to activate the Central City attract other sorts of private sector investment.

The Ministry for Culture and Heritage has invested in key studies to quantify the contribution of the cultural industries to society and the economy. Although there is a shortage of current data from Christchurch, it is clear from the symbolic role of the performing arts in the rebuild to date that the investment in the arts in Christchurch and Canterbury could pay disproportionately high dividends on a number of key indicators.

What does this mean for the Performing Arts Precinct?

This regeneration driver points to opportunities to capture the value created by the performing arts through a carefully devised governance and funding mechanism that could see some of those broader benefits reinvested in the Precinct.

This is important because the performing arts and other forms of cultural expression rarely make business sense in a closed-loop economic model. The broader benefits to wellbeing, self-fulfilment and our sense of identity both as individuals and as a city can be reaped through an active cultural industry.

On a more tactical level, this driver opens up the possibility of investigating complementary uses that are likely to complement the revenue-generating potential of the arts infrastructure in the Precinct. Although mainly an issue related to governance and business models, such uses could contribute to the sustainability of the Precinct in both the short and long term.

“Choose what you want to do – or watch someone else doing it. Learn how to handle tools, paint, babies, machinery, or just listen to your favourite tune. Dance, talk or be uplifted to where you can see how other people make things work.”

Cedric Price, Extract from promotional material for the Fun Palace, 1964

¹ Working Paper: an Economic Profile of the Arts in New Zealand, commissioned by Creative NZ and Ministry for Culture and Heritage, 2015, p 27

Driver four: Creating a good urban experience

A good urban experience is based on our ability to deliver a well-conceived place that offers a high-quality experience and operates effectively. In recent years, city governments have been concerned with place and placemaking as a way of taking a more comprehensive approach to development. Placemaking considers the design and non-physical elements that create an emotional connection between people and the spaces they inhabit. Other placemaking considerations are basic operational needs such as for loading and unloading, vehicular access, and pedestrian movement through the site.

Part arts and culture and part science, placemaking fundamentally relies on an understanding of the mechanisms through which people make emotional connections to space. Establishing a *tūrangawaewae*, a place where the arts community and the people of Christchurch form a strong connection,

is vital. Studies have shown that successful places usually provide at least 10 reasons to be there, through a constant level of activation and a diversity of activities. The life of a place starts while the project is being conceptualised, designed and built. The essence of the experience of the place itself will follow throughout the delivery stages of the project.

As a site, it is well connected to many other key urban experiences. The success of the Precinct lies as much in what it provides within its footprint as it does in its contribution to the flow and movement throughout the Central City.

Ultimately, the endeavour to build an artistic and creative heart to Christchurch will be successful if it delivers a high-quality urban experience.

What does this mean for the Performing Arts Precinct?

The implication of this is that a placemaking approach to the planning, design and activation of this city block must be adopted. To succeed, this

project relies not only on the design and delivery of core arts infrastructure, but also on building an urban experience around these elements.

Our approach to the vision and design of this city block therefore needs to build in an awareness of this context of urban revival, density and street frontages built on a scale that welcomes rather than overwhelms.

The principle of *tūrangawaewae* – a sense of belonging – is primarily about recognising and giving expression to the place of standing, or *tūrangawaewae*, of Ngāi Tūāhuriri/Ngāi Tahu in Christchurch/Ōtautahi. It is about acknowledging those who connect by *wakapapa* (blood lines) to the many *wakawaka* (places of settlement) in the area, with particular regard to their cultural knowledge, needs and aspirations.²

As the development brief is created, we will incorporate both hard and soft infrastructure to ensure that the project is conceived in a holistic way rather than relying only on built form for its success.

² Harris, N. and Williams C., *Matapopore Environmental Statement and Benchmarks*, unpublished report prepared for Matapopore, 2014, p.4.

Driver five:
A place to experience and produce cultural content

The Performing Arts Precinct is not only a place where audiences can experience or ‘consume’ arts and culture. It is also to be a workplace for those employed and engaged in the cultural industries, and a place of education. Designing, building, rehearsals, meetings and administration are all part of the day-to-day business of running venues and developing cultural content.

It is therefore important that we reflect on how this Precinct can be both an effective presentation space for local and imported cultural content, and an effective workplace. To achieve this mix, we have to understand how operators, performing arts companies, actors, musicians and arts administrators see the future of their businesses.

What does this mean for the Performing Arts Precinct?

In view of this driver, we need to recognise that this project is developing

a workplace as much as a public realm. Just as a deep understanding of a company’s business is required to design a workplace, we will need this design to be tenant- and operator-driven.

Secondly, the art of creation itself can be displayed for audiences to experience.



Ariana Tikao performing at Pao Pao Pao 2012, Wellington – Photo by Aaron Smale



The Wild Hunt, Two Productions, Body Festival of Dance and Performance, 2014

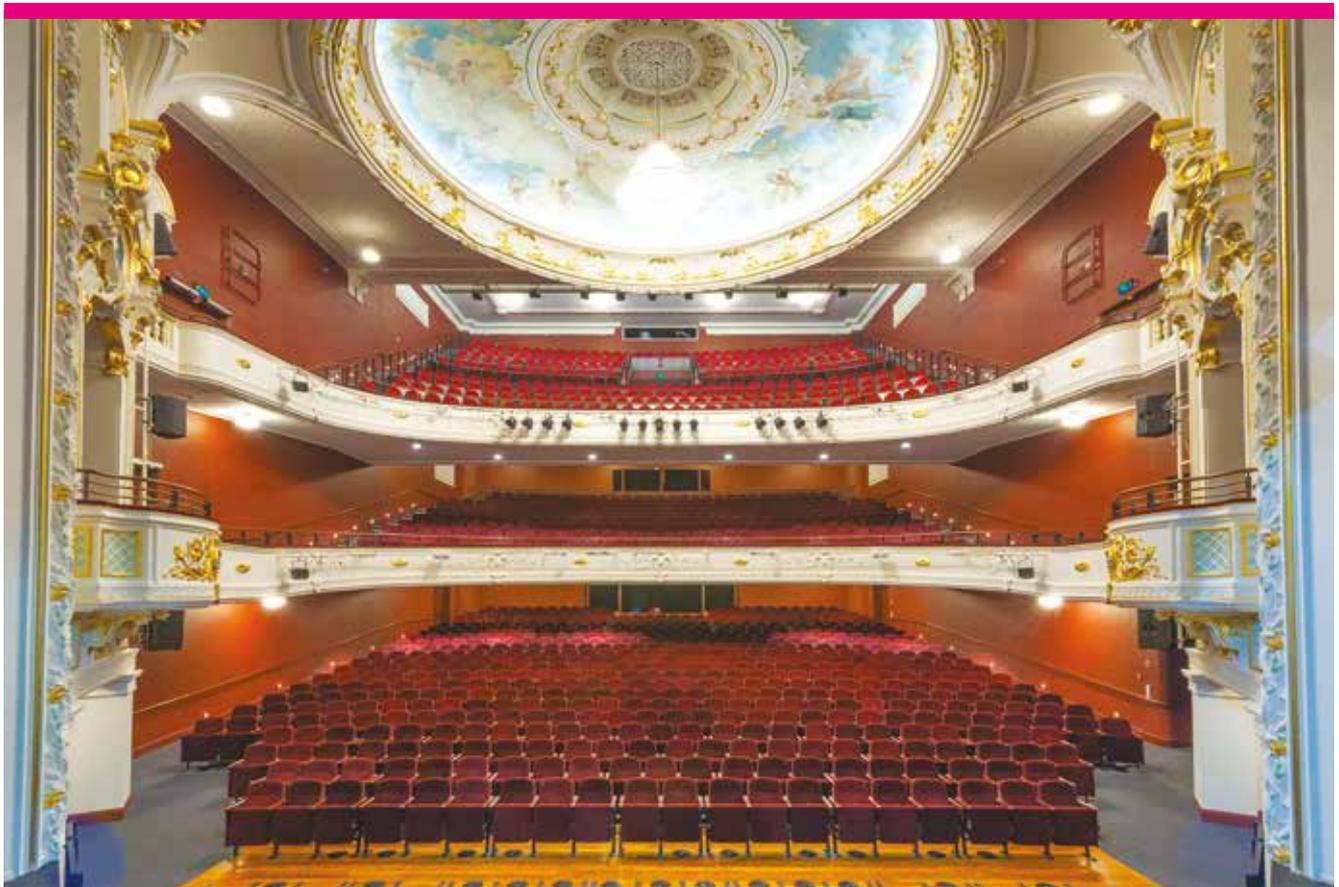
Inspirations

Ngā hiringa

The departure point for this project is that we are creating an experience that is unique to Christchurch and that supports the ambition of creating unexpected cultural experiences within the Central City. At the same time, we can look to a few national and international benchmarks that aptly represent aspects of what the Precinct needs to achieve.

This list of inspirations will grow throughout the process as the

design principles are established. The following examples show the importance of creating an urban experience that is welcoming, reflects a local identity and is built at a scale that allows people to relate to it rather than feel overwhelmed by it. As well as being important in placemaking terms, these are pivotal Ngāi Tūāhuriri/Ngāi Tahu values to integrate into such a public-facing Precinct.



Isaac Theatre Royal, Christchurch

Venue

Everyman Theatre, Liverpool

Liverpool, England
Completed 2014
Capacity 400 seats

The new, accessible and environmentally sustainable Everyman combines the trademark wrap-around auditorium and basement bistro with many new facilities.

With light, open, front-of-house spaces and a pavement café, rehearsal and workshop facilities, a dedicated space for working with young people and

community groups, and a workspace for writers, the whole building is a vibrant, creative hub, day and night. The façade represents the people of Liverpool, and states that this is truly an Everyman for everyone.

Stirling Prize-winning Haworth Tompkins architects designed the Everyman with restraint and an almost utilitarian aesthetic. The users of the theatre were involved in the design of the facility itself, making it a tenant-driven design process.

A bistro is part of the theatre footprint. It offers an alternative source of revenue for the company, as well as helping to activate the public spaces of the building.

What we like

- The design language – understated, democratic but functional
- The design process led by its tenants and users, those who know the business of theatre and entertainment
- The inclusion of complementary uses such as the bistro
- The emphasis on this venue as a workplace as much as a place of entertainment and cultural consumption
- The strong sense of community identity, building further on the theatre's traditional support base



Everyman Theatre, Liverpool

Venue

Q Theatre, Auckland

Auckland, New Zealand

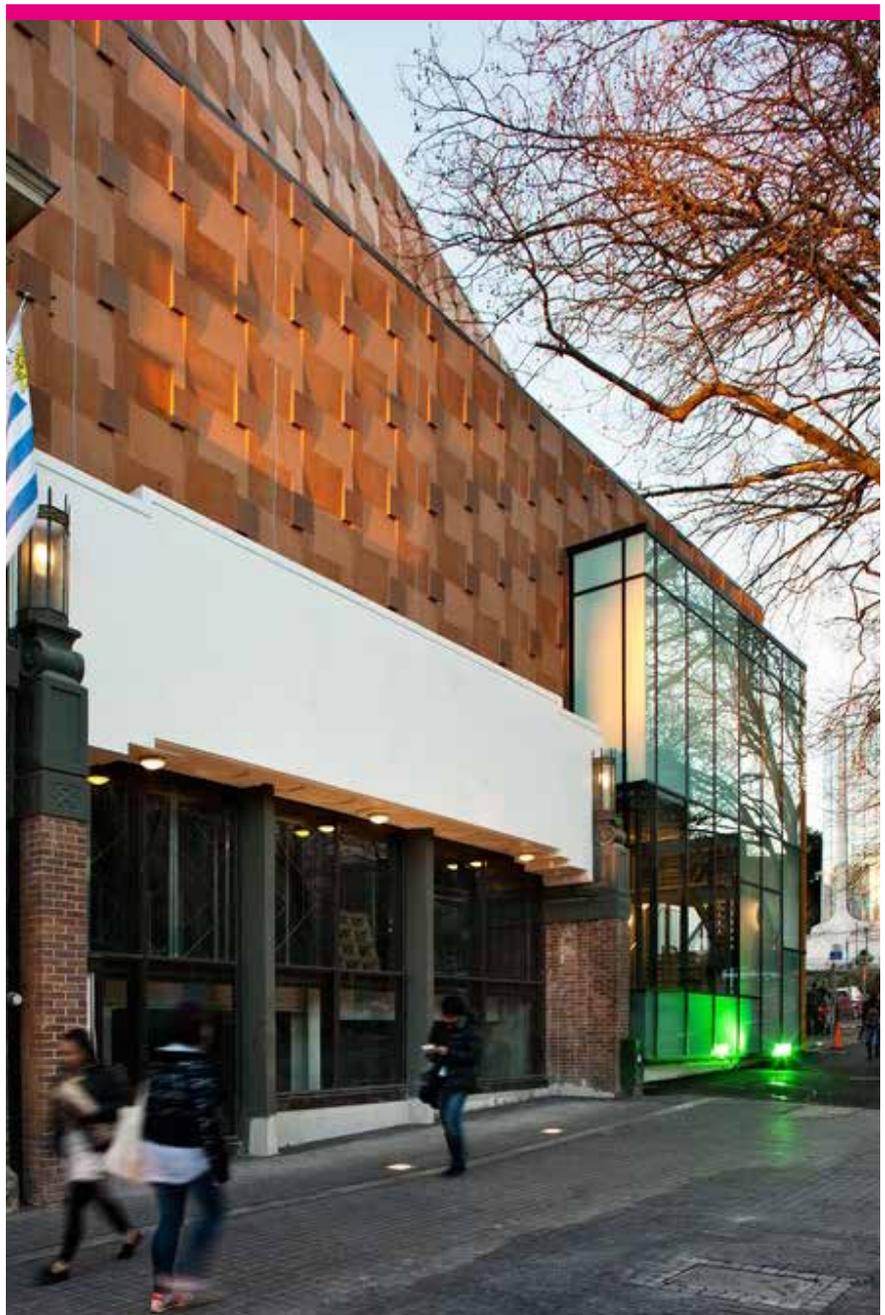
Completed 2011

Capacity 350–450 seats, flexible venue

Designed by Cheshire Architects to relocate displaced performers and fill a niche in the market for a small, flexible theatre space, Q Theatre in Auckland is inviting and highly urban. It lives within the fabric of the city, alongside other uses and experiences. Its design is minimalistic and industrial in feel, and uses a glass façade to let people see what is happening inside. The street awning breaks down the scale of the façade to a size people can relate to, providing a welcoming space.

What we like

- The story of the theatre and its redevelopment – it is a great example of sector-led redevelopment
- A great web presence and fantastic branding that reflects its origins and current positioning
- Human scale of the entry and internal experience
- Flexibility of the main performance space, Rangatira



Q Theatre, Auckland

Public realm

Ash Street and Angel Place, Sydney

Sydney, Australia
Completed 2009

Ash Street and Angel Place form part of the initiative to reinstate the historic network of laneways that once criss-crossed Sydney's central business district. These two new laneways create permeability and intimate public spaces behind the Angel Place Concert Hall and the Ivy hospitality cluster.

In addition, these laneways are living proof that newer lanes can be successful provided they create sheltered and intimate spaces for people to dwell. Ash Street is lined with restaurants with outdoor seating, whereas Angel Place is activated with a permanent piece of public art, *Forgotten Songs*, consisting of empty birdcages and a soundtrack of indigenous birdcalls.

What we like

- Re-created laneways but with authenticity
- Activation with hospitality and public art
- Intimate scale despite surrounding density
- Performing arts neighbour, comparable to plans for central Christchurch



Angel Place, Sydney

Public realm

151 Rosebery Avenue, Islington

London, England

Completed 2008

Size 326 m²

This redevelopment designed by John McAslan + Partners converts a former car park into a courtyard space. Working in a tight urban space, this courtyard project uses a constructed topography to create spaces where people can sit and enjoy the outdoors. Although only slightly tiered, the steps form a natural amphitheatre for social events among tenants.

What we like

- A high-quality public space in a dense environment
- The versatility of uses facilitated by the tiered seating
- The visual appeal of the timber and the geometry
- The simplicity of the social space



151 Rosebery Avenue, Islington

Public realm

Waiheke Community Library courtyard, Auckland

Waiheke Island, Auckland, New Zealand
Completed 2014
Size 800 m²

Designed in unison with the internal library, the courtyard to the Waiheke Community Library is one of the main civic spaces on Waiheke Island. Using the architecture to create a strong connection between indoors and outdoors, the building positively

contributes to the activity in the public spaces surrounding it. This building, a significant upgrade from the previous facilities on Waiheke Island, is designed with a natural palette, a human scale and transparency of façade to highlight human activity.

What we like

- The transparency of the façade that lets people in the courtyard see what is happening inside
- The use of natural materials, and strong visual appeal through a façade built of timber battens
- Environmentally sustainable, incorporating natural daylight, passive ventilation, and rain-water collection for on-site supply



Waiheke Community Library, Waiheke Island

Public realm

Hayes Valley Roof Garden, San Francisco

San Francisco, California, USA
Completed 2002
Size 326 m2

Dynamic planting on this contemporary roof garden is balanced with the industrial aesthetic of a renovated warehouse loft. The design engages the range of materials used in the building's interior to extend the inside space harmoniously. A translucent privacy screen and cantilevered canopy protect the garden from sun and wind while lightweight planters display waves of succulents that require little water, in keeping with the Californian climate.

This example demonstrates that rooftops can be productive spaces too. Although usually used to store building maintenance equipment, they can be an inherent part of an urban experience, connecting the upper levels of a building to life on the ground plane. More and more, they are being included in commercial as well as residential developments.

Many other examples of 'productive rooftops' show how they may be used for hospitality, relaxation or even urban agriculture. Christchurch's experimental culture, urban agriculture, bee keeping and other innovative activities all create great potential for placemaking.

What we like

- Public space at an altitude
- The interruption of the built form with some greenery
- The opportunity to replace the vanishing ground plane space with elevated urban agriculture spaces



Hayes Valley Roof Garden, San Francisco

Public realm

Birmingham Library, Birmingham

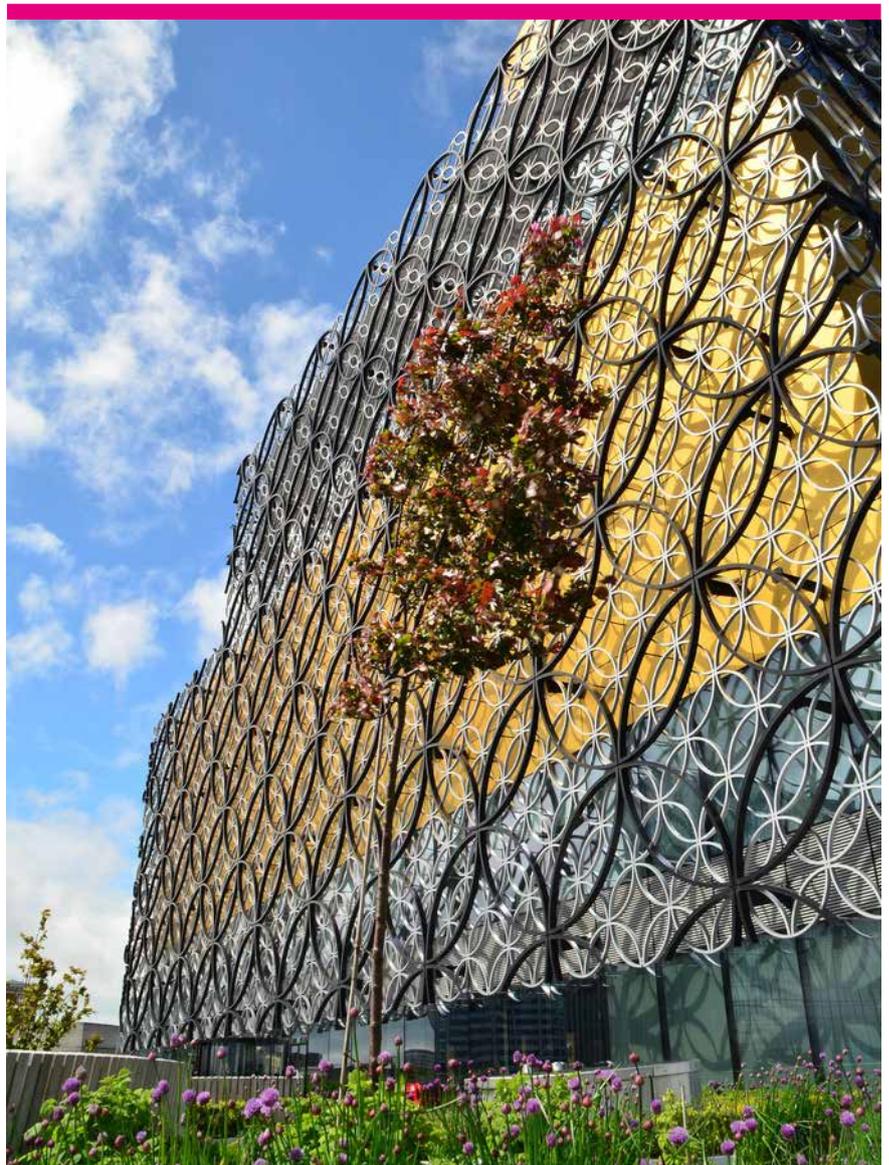
Birmingham, England
Completed 2013

The new Birmingham Public Library is not only an architectural delight; it's also a building that is giving back to its environment. Designed to comply with the highest local standards for sustainability, various levels of the library incorporate gardens to capture rain water and grow food, as well as to give library visitors access to planted space.

What we like

- The consideration to the rooftop spaces, especially because other buildings look onto the top of the library building
- The environmental credentials of the building and how the gardens contribute to them

Designed by
Mecanoo



Birmingham Library, Birmingham

Public realm

Queen Elizabeth Hall Roof Garden, London

London, England
Completed 2011

With a strong social agenda, the Queen Elizabeth Hall (QEH) Roof Garden was created for the 60th anniversary celebrations of the Festival of Britain in 2011. It was designed and built, and is maintained, by a group of 12 volunteers who have all experienced homelessness or mental health or substance abuse problems. All come from Grounded Ecotherapy, a Providence Row homeless charity. This successful project has helped them turn their lives around: all have reported increased confidence and general wellbeing.

The QEH Roof Garden has become a much-loved, central part of Southbank Centre's site, offering astounding views of London and a terrace bar. As a free public space, the QEH Roof Garden plays a vital role in achieving Southbank's mission to be the world's most inspiring centre for the arts. Also connected to this mission is its programme of free activities, appealing to a variety of groups throughout the year.

What we like

- The social enterprise aspect of the community garden
- The involvement of the local community
- The integration of less manicured but productive spaces into an arts precinct
- Free and public access
- Use of the roof top as public realm

Designed and built by a group of 12 community volunteers



Queen Elizabeth Hall Roof Garden, London

Supporting infrastructure

1111 Lincoln Road, Miami Beach

Miami Beach, Florida, USA

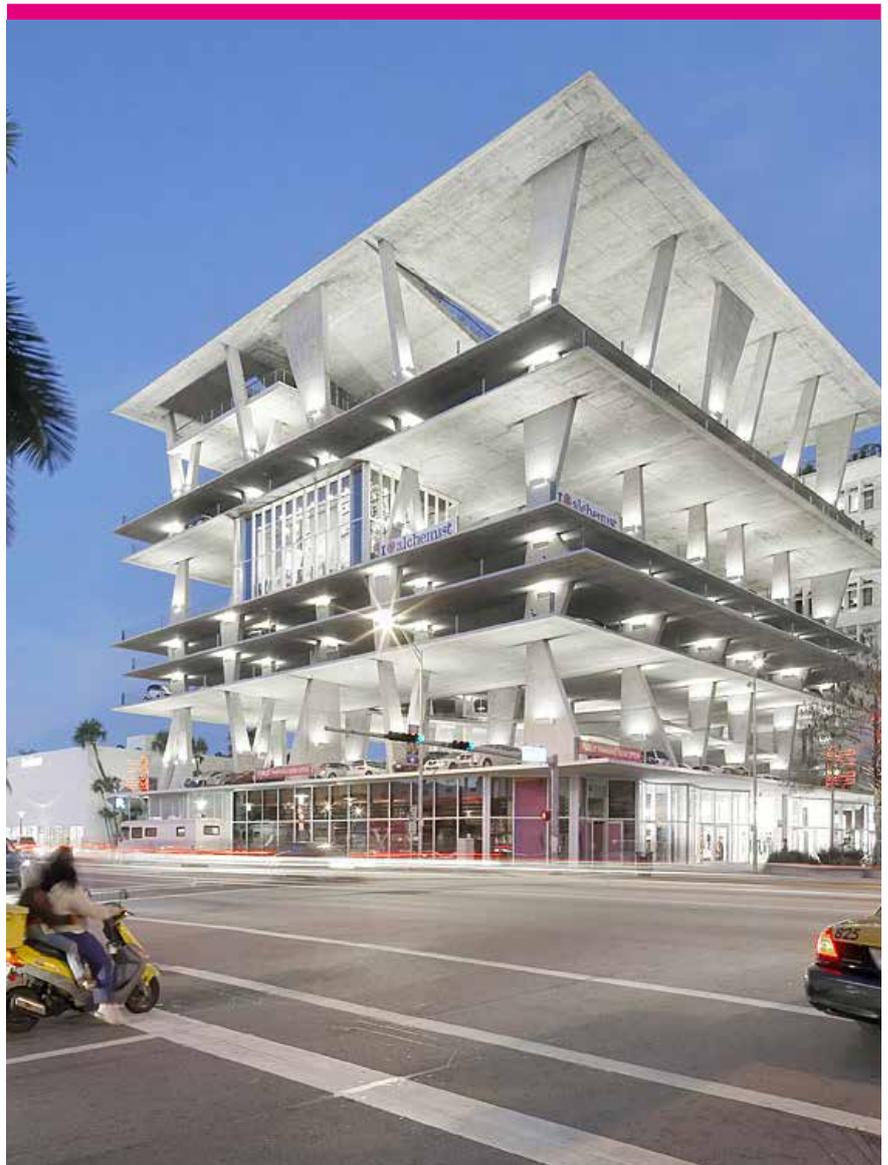
Completed 2010

Size 1,950m²

1111 Lincoln Road in Miami Beach is a mixed-use parking structure attached to the existing Suntrust building. Like a train station or an airport, a car park is a public facility where people change from one mode of transportation to another. 1111 is a new place for people to leave their cars while they can hang out at Lincoln Road Mall, see a movie or swim in the ocean. This design by renowned architects Herzog and de Meuron defied the planning constraints of the site to create a richer and denser urban experience. Referred to as a 'parking sculpture', the building features ground floor retail, restaurants at the bottom and the top and a top parking level also used for banquets and other events.

What we like

- Turning a car park into something more interesting
- Activating the ground plane by including retail tenancies on the ground floor
- Including cultural programming (such as an outdoor cinema or even just an art mural or projection wall) interspersed within the levels of the car park
- The car park as a building of beauty with multiple uses rather than just a functional block structure



1111 Lincoln Road, Miami Beach

Precinct activities

Ngā mahi a Te Whare Tapere

Getting the mix right

Good place making is supported by offering 10 or more reasons for people to come and visit a place. For the Performing Arts Precinct, these reasons must cover a range of activities, from the completely free and universally accessible to paid events.

In addition, the uses must be chosen to avoid fluctuations in activation. A common pitfall of arts precincts around

the world is that they rely too heavily on venue patrons as their visitors, with the result that the precinct is only active immediately before and after a performance. By including a good balance of distinctive performing arts plus other uses not related to performance, the design should achieve a high-quality urban block that attracts visitors consistently.

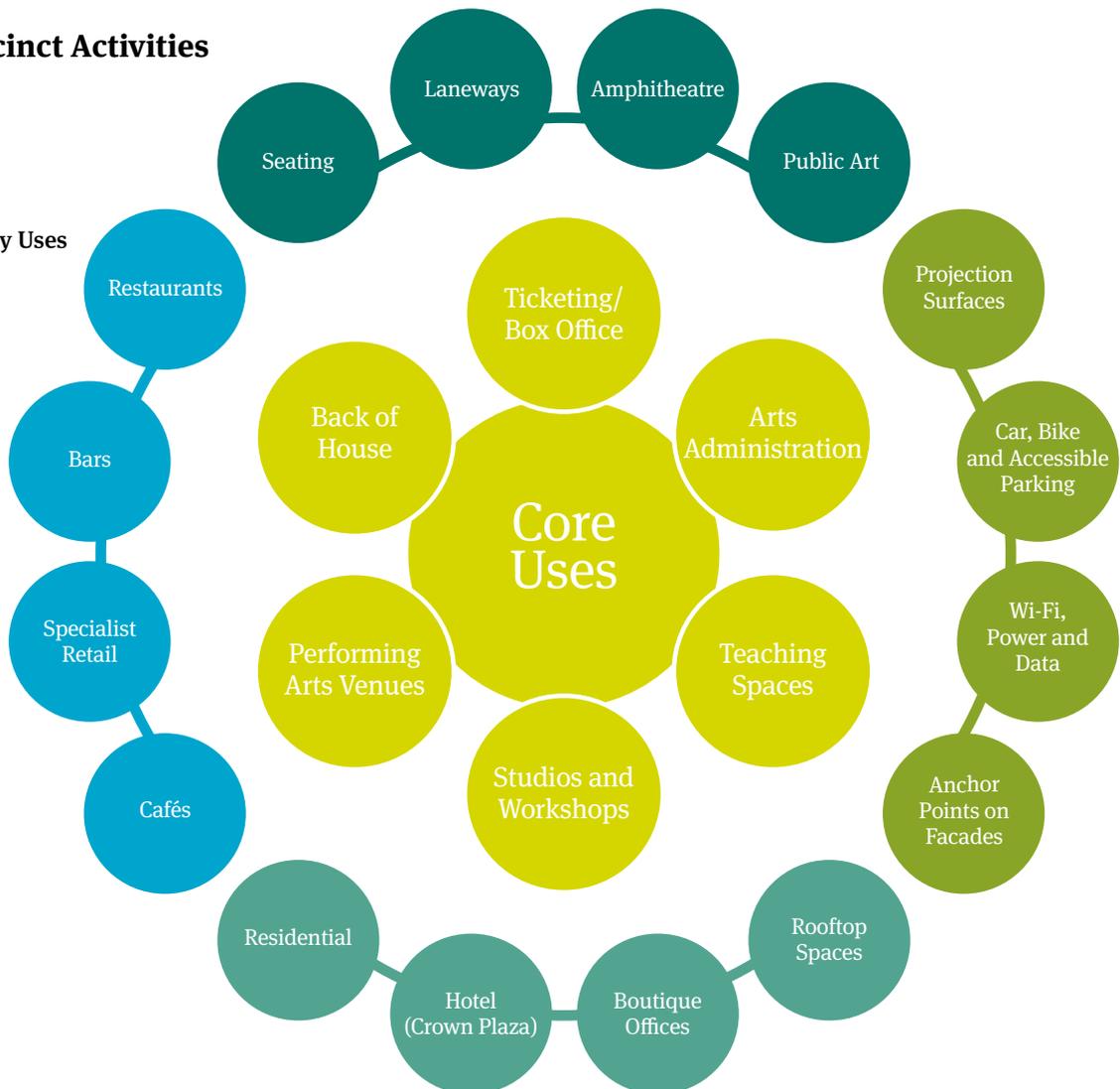
The core uses of the Performing Arts Precinct listed below are those uses

that directly contribute to its role as a cultural heart of Christchurch. The complementary uses are those that create a diversity of reasons to visit the Precinct so that it is activated throughout the day.

The details of the proposed mix will be refined while the development brief and business case are created, as both the feasibility and the viability of the proposed mix will have to be tested.

Potential Precinct Activities

- Public Realm
- Retail
- Infrastructure
- Complementary Uses

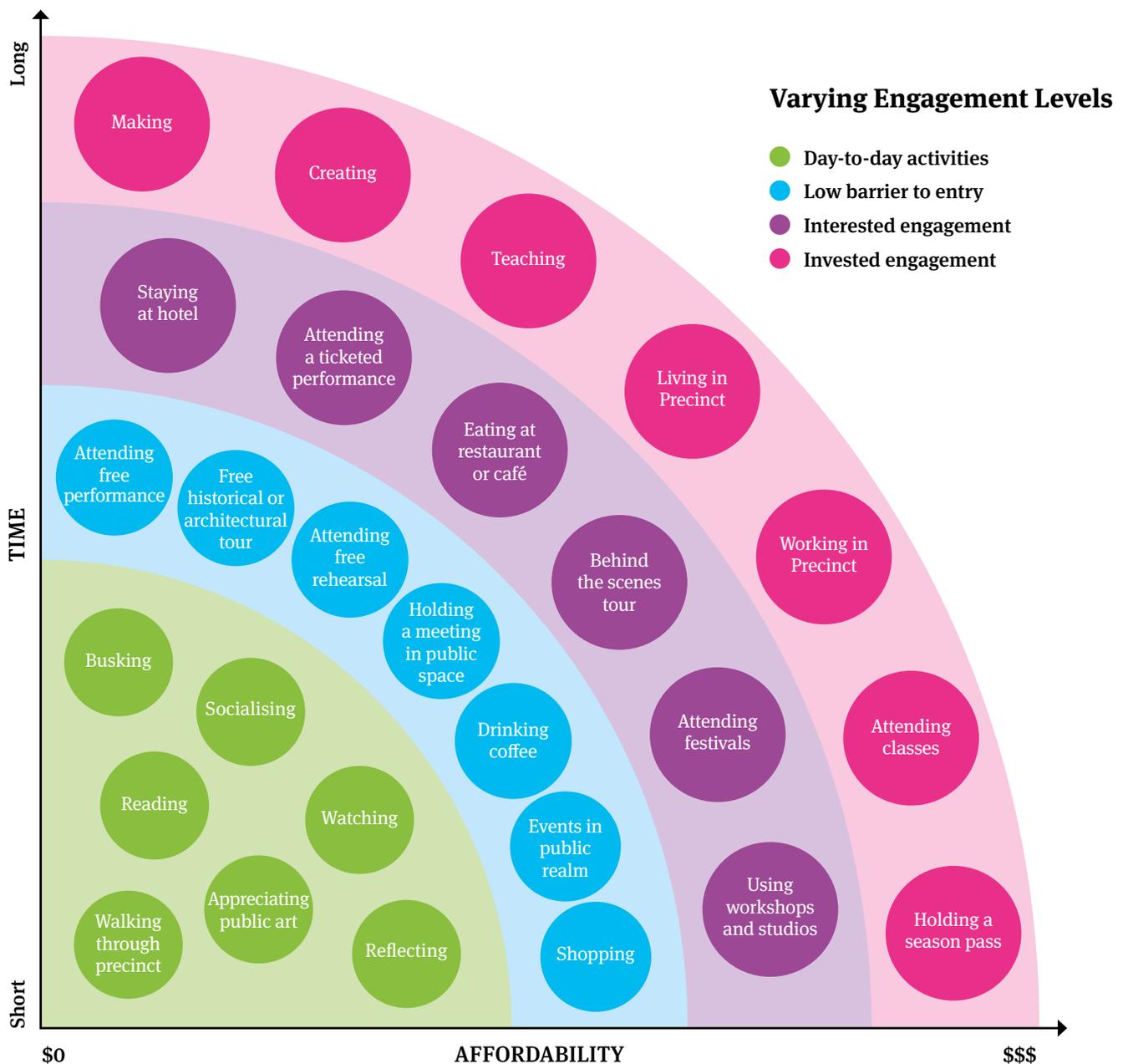


Levels of engagement

The key to a successful cultural precinct is to give visitors the opportunity to engage with it on a number of levels. Each of these levels is defined by how much time and money the visitors spend on being a part of the action.

The diagram on this page plots the proposed activities in the Performing Arts Precinct against the time and monetary commitment required to engage with them. It will be a constant reference point as the design of the precinct progresses. Designers, decision makers, stakeholders and the community will be able to use this

diagram to identify which activities need to be invested in to create a balance of activities in the Precinct.





Ngāi Tūāhuriri Kaumātua Kapa Haka, 2015 Kaumātua Kapa Haka Festival, Te Papa, Wellington

Activation and placemaking

Te kukume tangata

Activating a precinct depends, in part, on planning its uses well, as earlier sections have identified. It's also dependent on creating an authentic, unique offer and voice within the Central City – something people connect with on an emotional level.

Activation and footfall are closely related. In fact, footfall – the number of people walking in an area – is the direct consequence of successful activation. During consultations, stakeholders underlined how the role of the Performing Arts Precinct is critical in restoring a steady flow of pedestrians in the Central City.

The venues and their programming will be a major source of activity in the Precinct and will bring their audiences with them to the Central City. But this urban location offers the opportunity to capture not only audiences but also

Precinct users who are not attending performances and to engage them in a memorable urban experience.

The plan for the precinct will include identifying delivery stages and how activation can help build momentum for the Precinct itself and for the Central City more broadly.

Developing an activation strategy and placemaking approach is a separate activity, as identified in the 'Towards implementation' section. The activation strategy will outline the nature and type of activation that will build footfall over time in the Precinct.

The principles for activation and placemaking for the Performing Arts Precinct are that:

- The performing arts and the private sectors work in partnership

to devise and deliver Precinct activation and events, with the support of the Council and its partners where appropriate

- Activation and placemaking initiatives are staged to build the momentum of and public interest in the project
- Activation contributes to destination marketing to locals, national tourists and international visitors
- Activation starts early in the Precinct's development by engaging the community and informing people about what will happen on site, and in this way building an experience of the finished product. Activation can involve many different Precinct stakeholders, ranging from the hospitality sector to those involved in retail, community events, and festivals.

“Maraka, maraka! Tēnei te ruru te koukou nei. Kīhai māhitihiti, kīhai marakaraka. Te upoko nui o te ruru terekou. He pō, he pō, he ao, ka awatea!”

Rise up, rise up! This is the morepork who calls. Whose head does not toss from side to side, nor up and down. The head of the morepork is steadfast on its shoulders as it calls us. From the darkness, from the darkness and into the world of light to a dawn of new understanding.

A Ngāi Tahu traditional chant used to call people to pay attention and be alert

Visitor experience Whakawhanaungatanga

Taking the time to understand the experience of the Precinct at a personal level is as important as planning for what it looks like in relation to other areas of the Central City. To design and deliver a successful urban experience, we need to think about the details that will give the Precinct something to offer for all age groups.

In *Christchurch 2009 Public Space Public Life*, Gehl Architects developed a broad classification of the Christchurch population before the earthquakes. Here we have adapted these categories and used them to develop a variety of personas who will take us through the space of the future, fully developed Performing Arts Precinct from their different perspectives.

Although representative of a pre-earthquake population, these groups provide insights into which ones the Central City often failed to cater for. Specifically both the very young and the very old were under-represented in the Central City as it was before the earthquakes.

Rebuilding the city from scratch is an opportunity to make these spaces more equitable and more accessible to a diversity of users.

Joshua, 8

Category name: Children
Age bracket: 0-12 years

Joshua is a rather talented little fellow, whose flair for violin playing was first noticed at school. His parents have continued to invest in his musical development even though he is still young. His dream is to play with the Christchurch Symphony Orchestra but he knows that that can be highly competitive and only the most talented get selected.

In support of this budding talent, Joshua's parents have signed him up for private tuition with a music teacher at The Piano. Joshua attends lessons on Tuesday afternoons and loves coming into the Central City on Saturdays to see the city life. Around The Piano and the new Court Theatre, much has changed. He's been to The Court Theatre's morning performances with his class from school, and is hankering to bring his parents to a show so that they can see it for themselves. There is also a particular café he likes to get a hot chocolate from and he enjoys watching the buskers in The Square.

Highlights of the experience

- Access to high-quality teaching
- Things to do before and after lessons
- Being in the Central City, in the heart of the action



Selina, 14

Category name: Teenagers
Age bracket: 12-19 years

Selina is an active teenager who is very much into her music and her friends. She's developing an appetite for indie rock shows, especially the local bands that some of her friends or schoolmates play in. She's also starting to discover the Central City, spending more time with her friends and less with her parents and siblings.

Even though she doesn't have lots of money to spend, she does get some pocket money for doing household chores and babysitting, and she likes to invest in experiences with her friends. She heads out to The Piano every so often to listen to up-and-coming musicians that are making a splash. What's great about coming in to the Central City is it offers plenty of places for her to hang out with her friends without having to buy expensive drinks or food. It's an inclusive space that has something for people from all walks of life.

Highlight of experience

- Accessibility of pricing for community-based performances
- Public spaces to hang out in with friends
- Range of food and beverage options that cater to budget and taste
- Access to artistic work that aligns with her tastes



Nathan, 21

Category name: Students
Age bracket: 20-28 years

Nathan is a final year student at the University of Canterbury and is really enjoying his time as a student in Christchurch. Originally from Nelson, he's made the move to 'the big smoke', as some would call it, but he's found it easy to adapt to life in the bigger city.

Even though Nathan is not studying arts, he's been able to plug in to a community of musicians who play music on an amateur or semi-professional basis. He's living in the Central City, now

that it has become more active and cool. The 'ephemeral' character of the city in the rebuild has been successfully maintained even though its rubble is a distant memory. Being a student, Nathan doesn't have loads of discretionary spending but what he does spend is on social experiences: a drink with friends, a band rehearsal, or attending a concert at discounted price. The Performing Arts Precinct is a good fit for his needs and wants.

Highlight of experience

- Accessible pricing for students
- Retention of the 'ephemeral' and 'experimental' character of Christchurch that attracted him to the city in the first place
- Opportunities for group activities



Huia, 28

Category Name: Young People
Age Bracket: 15-29 years

Huia is a busy person. Working in a law firm that specialises in property law over the past five years has been professionally fulfilling but tiring. She's been involved with most legal aspects of the rebuild, first as a junior and now as an associate. With her busy schedule, Huia doesn't get many opportunities to spend her hard-earned dollars. What she enjoys most is spending time with friends and her husband.

The Central City revival has been a godsend for Huia. As a student in the early years after the earthquakes, she used to hop in her car straight after work and drive herself back to the suburbs. But now she's able to linger in the city, make plans in the evening and engage with the cultural life of Christchurch. She particularly enjoys The Court Theatre, a venue that has been a fixture in Christchurch for many years. She's amazed at how The Court has adapted to this post-earthquake resurgence in creativity: the plays are innovative, mixing unexpected elements such as different languages, art forms and media.

Highlight of experience

- Proximity to business premises
- Opportunity to consume home-grown cultural content
- Socialising opportunities



The Pearsons, couple in their early 30s with two children

Category Name: Family
Age Bracket: 30-64 with children

The Pearsons have lived in the Christchurch area since they were children themselves. Bringing up their young family here in Christchurch, a place they know and love, is important to them but it's taken a while for the Central City to feel like a real place, a place where they'd take their kids.

The school has been taking the kids to the Central City for a while now as it offers so much for them to do, especially with all the New Central Library, the Arts Centre and the Canterbury Museum

have to offer. But the Central City is also somewhere the family ventures to during school holidays: The Court Theatre has a host of school holiday programmes that the kids love to attend. It's immersive and keeps the kids busy and engaged for a whole week. But one has to book early as these programmes are in demand. The Central City and the Performing Arts Precinct work for the Pearsons because they know they can have a great day out without having to spend much.

Highlight of experience

- Public amenity through access to public toilets
- Safe public space for children to play in
- Suits small groups or large groups (such as a school outing)



Elijah, 42

Category Name: Adults
Age Bracket: 30-64

Elijah has always been known among friends and family as the creative, experimental one. These are qualities he has embraced in his professional life, becoming part of the cultural avant-garde both in Auckland and in Christchurch. Elijah is a 'creative entrepreneur' who shares a co-working space at the Arts Centre with like-minded professionals. He wears several hats, including event producer, DJ and project manager in the arts.

The established arts are not Elijah's thing. For a long time he was fearful that Christchurch would be rebuilt the way it was before the earthquakes, erasing all the interesting and experimental stuff that had developed since then. But the Central City has turned out to be quite a cool place. In particular, he enjoys the way the architecture and public art have been rethought to connect with Christchurch's new identity as a world capital for the transitional. He didn't previously go to the theatre, but now enjoys the smaller venues and bars that are bang in the Central City for alternative experiences.

Highlight of experience

- Quality and authenticity of new architecture and urban experiences
- Accessibility of venues by car
- Cultural options
- Social spaces outside of the home



Margaret, 67

Category Name: Retired
Age Bracket: 65+ years

Most of Margaret's life has been in pre-quake Christchurch. It was quite a shock to lose so many familiar spaces and associated memories in one year. Even though it's been tough to adapt, Margaret can now see that Christchurch stands for something different. She has appreciated seeing young, creative people making Christchurch their home.

As a retired person, Margaret has lots of time and some money at her

disposal. She is a subscriber to both The Court Theatre and the Christchurch Symphony Orchestra, meaning that she goes to at least two performances a month in the evenings with her friends. She attends these in the Central City, which is accessible to her thanks to the centrally located car park. She usually meets some of her former colleagues at a restaurant within The Court, where she can feel the buzz of a working playhouse.

Highlight of experience

- Accessibility of venues by car
- Cultural options
- Social spaces outside of the home



Project scorecard framework

Te aroturuki me te arotake

This project is complex and multi-faceted. Decisions made for this part of the city have implications for other projects and stakeholders. To ensure we understand the critical success factors for the project, we have created a project scorecard framework and included it on the following page. This framework is designed to help track progress and also define the qualitative and quantitative measures of success.

Although this draft framework will evolve with the project, it clearly maps out the areas we need to be cognisant of to make the project a success. It will be revisited repeatedly during the project and key indicators developed against each success factor.



The Lady Killers, *The Court Theatre*, 2015

Performing Arts Precinct Scorecard

	Success factor	Signs of success
Process and delivery	<ul style="list-style-type: none"> • Tenant-embedded process • Defined and clear process • Trust, engagement and creative partnership between tenants, Council (building owner) and CERA • Clear and realistic timelines 	<ul style="list-style-type: none"> • CERA, Council, Ngāi Tūāhuriri /Ngāi Tahu and key stakeholders are working as a team with the design lead • The project is funded and empowered through a clear constitution
Governance	<ul style="list-style-type: none"> • A clear governance structure must: <ul style="list-style-type: none"> - Define roles and responsibilities - Be more than just another reporting layer - Have a unique point of authority - Explore special powers - Retain commercial independence of tenants/operators of venues 	<ul style="list-style-type: none"> • A Memorandum of Understanding or other formal document is in place, clarifying roles and responsibilities • Various governance mechanisms have been explored and a preferred option selected
Integration with Christchurch Central Recovery Plan	<ul style="list-style-type: none"> • Responds to the Recovery Plan and the Arts and Culture Recovery Programme • Active consideration of flow with neighbours: <ul style="list-style-type: none"> - From Victoria Square to Town Hall - To The Square via the New Central Library • Inviting and high-quality public realm • Activity and footfall must make a positive contribution to achieving the Recovery Plan's vision for the Central City 	<ul style="list-style-type: none"> • The site's context becomes a key input into the design • The project is developed in close association with related developments and Anchor Projects (Town Hall, Victoria Square, New Central Library and the Convention Centre) • The development brief focuses on connectivity and permeability of the site to pedestrians
Support to the business of Performing Arts	<ul style="list-style-type: none"> • Understanding of audience and audience needs • Organisations must thrive (one-on-one understanding of what success is for each of them) • Facilities are affordable for tenants • Brings together the experimental and the established • The best interests of all organisations continue to be represented 	<ul style="list-style-type: none"> • Performing arts sector is advocating together • The current and future business models of tenants have been documented and are part of the design brief • The project brief includes technical briefs for all proposed venues • The business model and business case are designed with a long-term payback period
Design and placemaking	<ul style="list-style-type: none"> • Quality of urban design and architecture must: <ul style="list-style-type: none"> - Create something that people are proud of - Reflect unique innovations in performing arts following the earthquakes • Careful consideration of compatibility of mix, including boutique office, retail, accommodation, hospitality and education • Special consideration of an active area for ticket holders and non-ticket holders alike • Always something new to come and see • The different buildings and areas of the city need to be talking to one another (Town Hall, Victoria Square, New Central Library and the Convention Centre) 	<ul style="list-style-type: none"> • Permeable walls on ground plane • Density of Precinct responds to density of Crowne Plaza building • Achieves a raw, experimental, industrial look (as in, for example, Federation Square in Melbourne) • The content must be renewable, changing often
Business case	<ul style="list-style-type: none"> • Investment Logic Map objectives • Operating model needs to rely on an integrated development model • Must clearly express the multiplier effect of performing arts • Establishes the consequences of losing performing arts in Central City • Promotes footfall and dwell time in the Precinct 	<ul style="list-style-type: none"> • Investment Logic Map objectives are realised • Business model, governance model and development brief are developed together • A value creation framework that includes the wider social and economic benefits of arts and culture has been produced • Assumptions about footfall and dwell time are clearly identified so that they can be compared with the results of the completed Precinct



Towards implementation Te whakatinanatanga

This vision document marks progress towards the development of the Performing Arts Precinct as a successful project that forms part of the Central City. It has helped engage stakeholders, the Council, Ngāi Tahu and CERA around a common vision of what Christchurch needs and is the start of an exciting design process.

Moving forward, this project will have several strands, including engagement with the community and stakeholders, creation of a development brief, the development of a business case, and the development of an ongoing business model that emphasises tenant participation.

Business model development

A solid business model must underpin any development. We must understand how the capital and operational costs can be used to deliver such important arts infrastructure and maintain it for generations to come. The business model defines how the development will generate revenue and meet operational costs. The business case will present this business model within a financial framework that demonstrates the intrinsic value of the Precinct and its value to broader society.

Development brief and venue planning

We're still early in the process of designing the experience that the Performing Arts Precinct will offer within the Central City. The next steps are to understand the technical requirements for the venues, evaluate options and create a development brief that will meet expectations and needs.

Activation strategy and placemaking

A detailed activation strategy and placemaking approach will be developed in response to the development brief and staging of the project. What is important is that, at the earliest opportunity, the Precinct starts feeling and performing the way it will when it is fully built and leased. The objective of the activation and placemaking strategies is to get people to participate in the site and its new incarnation as soon as possible through a series of events, markets, performances and other attractions.

Stakeholder engagement

To be successful, this process must ensure that stakeholders are involved at design workshops and that their business requirements are clearly understood. Throughout the next phase, we will be working closely with the users and hirers of the key venues to get the detail right.

The success of this project relies on solid governance that allows for self-determination and autonomy, as well as promoting accountability. We will be investigating precedents for governance

models, focusing on what the risks and opportunities are for arts funders, for tenants and for the owners of the assets. This information will assist in the development of the ongoing business model for the site.



Double Derelicts, *White Face Crew*, *Body Festival of Dance and Performance*, 2014



Phantom of the Opera, *Showbiz Christchurch*, 2015 – Photo by Danielle Colvin

Freepost 178
Christchurch City Council
PO Box 73011
Christchurch 8154

PAP@ccc.govt.nz

www.ccc.govt.nz/performingarts

