

Building One Community Arts



Feasibility Study

Prepared by
Point Chevalier Social Enterprise Trust
September 2020

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Dedication

A kaumātua dreams of a house of wisdom, reverence and silence.

Moemoeā.

A building that listens, where humanity can connect and belong.

Wharekura, maumahara, mātauranga Māori.

Fill it up with outrageous expression.

Of painting, poetry, peace and possibilities.

Reshape the imagination, transform, stay curious, be authentic.

Welcome the tinkerers and potters, the writers and thinkers, the carvers and the weavers.

Invite the makers and restorers, the healers and attenders, the novices and the artisans.

Share a story and kai, reach out to our youth and our elders.

Manaakitanga, whānaungatanga, kaitiakitanga.

Celebrate, thrive, seek joy, know when and how to lift up.

Try something new, practise something old, generate a love of work.

Restore nature, make time, move with the seasons, fill your hearts with hope and healing.

Learn about te rongoa, the Tōhunga Suppression Act and the physics of Polynesian navigation.

Gravity, and the wind, is an energy-sapping foe or a friend.

Kia kaha, breathe out, reflect, look out for others, take a risk, question, feel safe.

Honour the marae, Te Noho Kotahitanga, Whātua Kaimarie and Te Mahurehure.

Sustain the whenua and the ecology, connect with the neighbours, te hapori whānui.

Nau mai, haere mai ki te Whare Tū Tahi.



You left my building an anonymous lunatic, and when I first hung the picture of your poupou in the corridors, I thought, 'Welcome home, Mr Hattaway. You return to be remembered as an artist and the inspiration of artists.' But I was wrong. It is here in the house you belong, and here you are remembered and welcomed home. Welcome home, Mr Hattaway.

Lyonel Grant (Te Arawa), the tohunga whakairo (master carver) of the Ngākau Māhaki wharehau at Te Noho Kotahitanga Marae, UNITEC, honours in carving, a former patient of Carrington Hospital, artist Rolfe Hattaway (1907-70)





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Unitec leadership team, staff and students, past and present
Mason Clinic, Manawanui, Buchanan Clinic, CADS, PARS, Rehab Plus
Taylors Laundry
Past Carrington Hospital staff and patients
Whānau, friends, local schools, community and supporters
Auckland War Memorial Museum





Executive Summary

The regeneration of Carrington Hospital¹, known in this report as Building One, presents a unique opportunity for the local community and the arts, creativity and wellbeing sectors in Tāmaki Makaurau and New Zealand.

With the imminent withdrawal of Unitec from Building One, over 300 studio spaces will become available to fill with activity, spread over a two level, 8500 square metre footprint. A proposed new entity, the Building One Community Arts precinct (BOCA), will be established to enable diverse sectors to innovate and grow, supported by a new model of operation which places emphasis on partnerships, collaboration, social investment, and inclusion.

The feasibility study described in this report has determined that the proposal is feasible, ensuring affordable access and socioeconomic benefits not only to Building One tenants, community users and the creative/cultural sector as a whole, but also to surrounding communities and businesses in the geographical area served by Building One.

The findings from the community consultation undertaken for this feasibility study are overwhelmingly positive. For example, 68 percent of survey respondents, representing over 500 individuals and organisations, indicated they would strongly consider leasing studio and exhibition spaces sometime during the first 12 months of Building One's operations. The community consultation also revealed that offering affordable spaces, easy transport access and strong governance and management were all considered to be equally important to the success of Building One as a proposed art, creative and wellbeing hub. An initial period of five years to establish and run the hub was not seen as a major risk or weakness by respondents. The community consultation also confirmed there is a significant local demand for multi-use community amenities.

These responses helped form the basis of the financial model described in this report, which seeks to establish a model for long term financial sustainability for Building One while also delivering positive social and environmental impacts.

A requirement of the brief informing this feasibility study is to keep Government investment to a minimum by mitigating the Crown's financial costs for running Building One through grants, donations, tenancies, and other revenue streams. This report shows that with an initial investment of \$3.675m over the first two years of the proposed five-year period, \$37.5m+ in economic value will be generated including \$27.5m in household income through the hub being able to support 1260+ FTE jobs, which will deliver over \$3.5m in tax revenue from associated services.

This one investment by the Government will be the catalyst, for example, to grow arts infrastructure such as the Arts Resource Group (ARG) to provide business support services to the arts sector onsite and off. As partners of BOCA, ARG will be the benefactors of a generous five-year contract to supply a full range of services to BOCA to maintain Building One and look towards the larger Unitec site to continue to grow each business. This in itself will create an ongoing sustainable revenue for BOCA and the Trust to further invest into the local community, Auckland's arts/cultural ecology and the wider Auckland region.



The Opportunity

Imagine an empty building.

Once it was full of creativity, youth and energy.

The building was alive.

It captured the essence of education, critical thinking and action.

Imagine an empty building.

Once it was an asylum, a farm, a place of refuge and rehabilitation.

The building was alive.

It offered sanctuary and hope but was also feared or misunderstood.

Imagine no building.

Once it was an open space, a forest, a garden, a pathway.

The land was alive.

It held the movement of people, nature and Wairau.

Re-imagine in the future then, an empty heritage building now alive as an arts, creative and wellbeing community hub. And from the perspective of 'now', how can Building One with its history as Carrington Hospital and more recently, the Faculty of Architecture, Art and Design at Unitec be converted into that hub? What would it take to fill this 8500 sqm space of over 300 rooms and studios with diversity and vitality? Is there even a need or an interest? That reimagining and those questions are the focus of the proposal described in this study.



Re-imagine in the future then, an empty heritage building now alive as an arts, creative and wellbeing community hub





Study Objectives

This Feasibility Study seeks to explore the short-term potential, i.e. a period of less than five years, for Building One (formerly Carrington Hospital) to be partially or wholly used as a community asset. The study includes an assessment of what is required for any reuse of Building One to be self-sustaining on and from the point it is vacated by Unitec.

A future business case is where the argument for financial investment in Building One by the Government will be investigated and made. Therefore, this feasibility study presumes no direct funding from the Ministry of Housing and Urban Development (MHUD), nor leasing or similar legal agreements other than any transfer of ownership.

The area included in the Community Feasibility Study includes Carrington Hospital's indoor and outdoor spaces as shown outlined on the map on page 23.

Building One has the potential for a diverse range of uses, including activities that increase community wellbeing such as cultural events and the arts. Unitec has previously used many of the existing spaces for educational purposes, and some similar uses are being considered.

While it is likely that Building One can support tenants, attracted by its location and potential co-location with other like-minded services, the building requires earthquake strengthening. As well, the building is subject to Auckland Council's building code. Therefore, all uses in the future must be consistent with existing Council consents, which currently only cover existing uses. Building One must also continue to meet Health and Safety and other regulatory requirements on an ongoing basis.



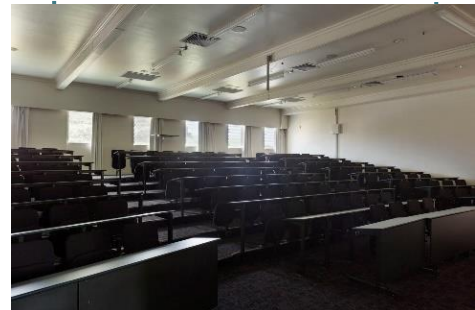
Study Objectives



Taking into consideration the context, constraints and challenges associated with Building One in its current situation, the purpose of this Community Feasibility Study is to investigate and report opportunities for the site that reflect the vision and values identified in the Reference Plan produced by MHUD for the development of the site, and to present options that are consistent with the vision and values contained therein.

Accordingly, this report;

1. Considers the short-term aspirations of the relevant rōpū for the site
2. Identifies possible use(s) for the building and minimum terms of tenure
3. Sets out how the building may be financially self-sustaining in a way that is realistic and verifiable
4. Includes a needs assessment, technical and financial assessment, and analysis of whether the project is likely to achieve its benefits and outcomes, as well as explicitly identifying any risks
5. Identifies an appropriate management structure for the administration and operation of the building
6. Considers project planning, includes an implementation plan and timeframes
7. Shows how all regulatory constraints or requirements will be met and managed
8. Illustrates how the uses of the building will meet local community needs, including drawing on the existing community and Council resources as appropriate.

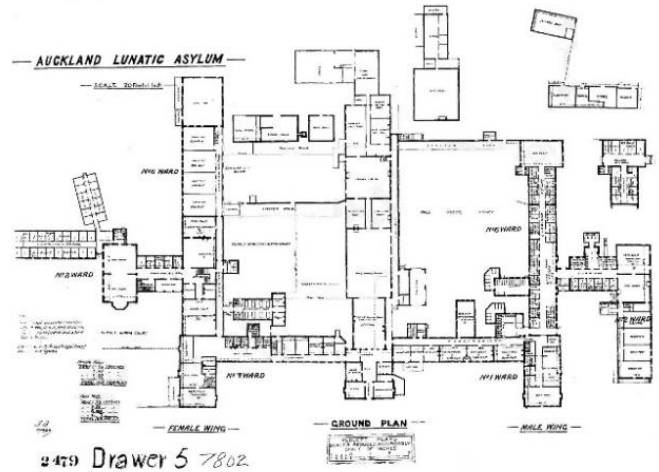




Building One: Land and History

The fertile, volcanic soils of the north-western slopes of Ōwairaka face the sun and the sea. It was a perfect location for the cultivation and seasonal harvesting of gardens and the collection of kaimoana. Māori settlement and pathways from the harbour, along Te Auaunga (Oakley Creek) to the mountain and beyond, are significant links to the cultural landscapes, ancestral relationships and aspirations. Hundreds of years of customary guardianship and shifting tribal histories including Waiohua-Tāmaki and Marutūāhu Rōpū have continually honoured and reinvested life and meaning to the land. The esteemed female ancestor, Wairaka, from Whakatāne and the Mataatua canoe is also associated with this place. She travelled north from the Bay of Plenty and settled here, with a new generation marrying and creating new tribal affiliations and partnerships.

In the 1840s, the Crown purchased the land from Ngāti Whātua chiefs, as part of the 12,000-acre Waitematā to Manukau Purchase. European settlers began to buy and clear adjacent blocks of land for farming, also obtaining the site of the spring, Te Puna, known as Te Wai Ururoa o Wairaka (the long drink of Wairaka). The spring held a significant role in the physical and spiritual wellbeing of local Māori. It was and still is considered a taonga, a treasured possession, and its loss caused considerable mamae (pain) and dislocation from cultural identity and traditional practices. The present-day restoration,

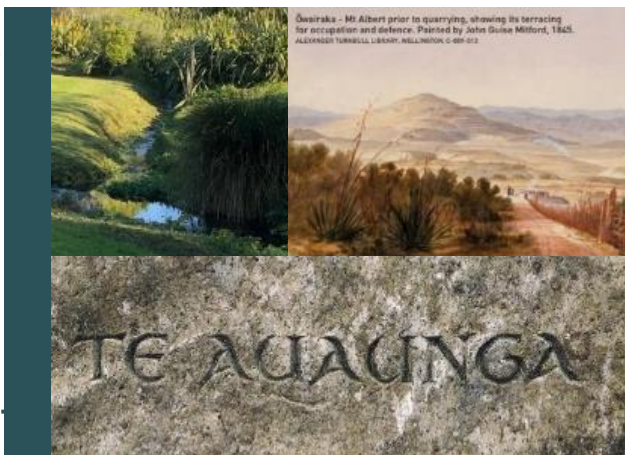


revitalisation and protection of Te Puna is a story central to the success of any future urban development.

The site, now known as Unitec, was purchased for the building and grounds of the new public Whau Lunatic Asylum in the 1860s. Its concept and design were in the style of neoclassical Victorian architecture, with two-storey wings off a three-storey front entrance façade, complete with a welcoming tree-lined promenade. It represented a move to house the mentally unwell in a pastoral setting, with access to the sun and a connection to nature by way of gardens and trees. It recognised the role of landscape, with green and flowing spaces, as an important part of therapy, healing and community wellbeing (Cliffin, 2015).



The present-day restoration, revitalisation and protection of Te Puna is a story central to the success of any future urban development.





Building One: Land and History

The construction of the main hospital, known as Building One (B01), commenced in 1865. Local basalt and sandstone for the building's foundations and local clay and limestone for the bricks were used. These were made at the adjacent brickworks by Oakley Creek and in Avondale. On completion of the main wing, the first patients were admitted in 1867.

The hospital was a significant employer for people living in nearby communities, and this facilitated the socio-economic wellbeing of Point Chevalier, Waterview, Avondale and Mount Albert. The hospital was centrally located and accessible by an excellent tram system until the mid-1950s, when the tracks were removed in favour of an ever more car-centric city.



The hospital underwent several name changes over the years, starting off as the Auckland Mental Health Hospital, then the Avondale Mental Asylum, Oakley Hospital, and finally Carrington Hospital. As the science of psychiatry developed, and with moves towards more holistic rehabilitation and family involvement in the care of mentally unwell, the days of large institutions were numbered. Community care facilities were seen to be the future and consequently, Carrington Hospital was closed in 1992. The buildings and land were purchased by the Ministry of Education for use by Carrington Polytechnic, which in 1994, transformed into the Unitec Institute of Technology School of Architecture and Design.

Based on the idea, 'that nature nurtures', the hospital had a working farm. Staff and patients milked cows, and ran a piggery, poultry shed, orchards and market gardens. Not only was the hospital mostly self-sufficient in terms of food, but the sales of excess product to Auckland businesses and the local communities turned a substantial profit.

Patients also practised arts and crafts, and participated in exercise, remedial education, and games. A fire in 1877 resulted in the building's partial rebuild. By 1900, the extended hospital housed close to 500 patients, and over 50 staff.

Unitec offered tertiary level creative industries courses such as architecture, landscape architecture, music, multimedia and digital design, painting, screen printing, pottery, ceramics and jewellery. It also has a well-regarded performing arts, theatre, drama and dance curriculum. On exiting Building One, Unitec will continue to provide most of these course options from their newly renovated campus hub.





Vision and Values

Building One is a living building. The vision at the centre of this proposal is to activate the building, and its environs with the dynamic energy of creativity, imagination, caring and collaboration. The community's vision is to preserve a very special place for the sustained benefit of people and the local environment that co-exists with the past, the present and the future, recognising who and what has been and will be.

Ka Mua, Ka Muri

Walking backwards into the future

The vision for Building One upholds and respects the fundamental values of Te Ao Māori; we acknowledge therefore the depth and breadth of the following principles.

- **Whanonga pono:** *principles and values*
- **Mauri:** *the essential life force*
- **Kaupapa Māori:** *approach and philosophy*
- **Whakapapa:** *genealogy and lineage*
- **Mana:** *prestige, authority and status*
- **Tapu:** *sacred, restricted*
- **Utu:** *payment, reciprocity, maintain balance and harmony*

Alongside the key values of leadership:

- **Whakaiti:** *humility*
- **Ko tau rourou, manaakitanga:** *altruism, kindness and generosity*
- **Whānaungatanga:** *kinship, relationships, others*
- **Tāria te wā, kaitiakitanga:** *long term thinking, guardianship*
- **Tikanga Māori:** *rules, customs and cultural authenticity (Roche, 2019)*

The development of Building One is deeply influenced by the emerging and unique relationship being forged by multiple entities: Mana Whenua and the Crown (represented by MHUD) and the Point Chevalier Social Enterprise Trust (hereafter known as the Trust). Working together they have an extraordinary opportunity to create a 21st-century community hub on a significant urban site and in a heritage building, both of which reverberate with narratives, stories and experiences garnered over hundreds of years.

Mana Whenua and the Crown

Mana Whenua and the Crown are creating the foundation for a true partnership to foster the development of inclusive, sustainable communities on the Unitec site. Through activating world-class city-building principles and values alongside vibrant and innovative placemaking, their vision for the site is grounded in the guiding values of:

- **Manaakitanga:** *a welcoming place for all, building communities and creating spaces that generate and sustain connections*
- **Te taiao:** *land that renews and sustains, a place of biodiversity and thriving natural systems*
- **Maunga teitei:** *a layered heritage that is honoured and inspires*
- **Te pae tawhiti:** *the enduring horizon*
- **He papa hou:** *a fresh dynamic place, of vibrant, creative spaces, that are engaging, active and adaptable*
- **Te ao hurihuri:** *a new beginning in a changing world, embracing innovation and technology*

In the context of Building One, these values contribute to creating the future with a landmark that is inclusive and extends our imagination while also retaining features such as buildings, trees and parts of the site's history that connect to the past. The provision and preservation of such distinctive



Vision and Values

characteristics and diversity will enhance new neighbourhoods and communities on the site.

“These values also speak of guardianship and conservation, of community training and skill development, sustainable infrastructure, and energy-efficient buildings. They support multi-modal transport, walkability, cycleways, adjacent busways and new technologies. They encourage safe streets, reduced car access and connected communities who meet and socialise.”

[\(Reference Masterplan 2020\)](#)

By applying a mātauranga Māori lens to the wellbeing of the site, the values guiding the emerging partnership of Mana Whenua and the Crown recognise the need to sustain and improve the local ecology, water systems and community gardens, open spaces and playgrounds.



The Point Chevalier Social Enterprise Trust

The Charitable Trust (CC57177) was established in 2014 to become a community social activator in the Point Chevalier area and its immediate environs. To date, it has engaged with diverse projects such as:

- Heritage preservation (e.g. Māori Hall, Pacific Island Presbyterian Church, Newton, Auckland)
- Youth advocacy, education and arts funding for street art and murals
- Urban design consultation and placemaking (Point Chevalier Town Square)
- Supporting markets and festivals.

The Trust aims to connect educational, enterprise and sustainable community engagement projects, by calling on professionals and partnerships to engage in collaborations as required.

The seeds of the Carrington Hospital Building One proposal were sown in 2015 when the Trust began engaging with Unitec’s Community Liaison Group, which was exploring the future of the site. During this period, the Trust continued to consult broadly to align its own vision and values with that of the community. In 2019, the Trust engaged the interest of MHUD to consider the feasibility of an Arts, Creative and Wellbeing Community Hub proposal for Building One. That work is now outlined in this study, which has been strongly guided by the vision and values emanating from the Mana Whenua and The Crown relationship.

In considering these values and how to apply them in an active operational setting, the Trust proposes a Code of Ethics, written in Te Reo Māori and English, as a set of guiding principles to help navigate the direction of Building One.



Vision and Values

The purpose of the Code of Ethics would be to:



- Acknowledge and respect Ngāti Whātua, Waiohua and Marutūāhu iwi and hapū and their aspirations as mana whenua, in partnership with the Crown
- Advocate for spaces where people could meet, be creatively brave and adventurous, for example as workspaces for small architectural or design practices, Te Reo classes, artists' workshops, after-school programmes, writers'-in-residence, community education and lecture spaces
- Care for the built heritage and environment, its character and resilience
- Support open-minded creative people and enterprise to succeed, innovate and be sustained
- Guide the provision of wraparound financial, legal and wellbeing services
- Encourage long-term thinking and dynamic strategic direction with trustworthy governance and management
- Keep the community use benefit and social impact at the centre of the project
- Promote affordability, accessibility and celebrate diversity
- Challenge new youth education opportunities in the creative arts, particularly for Māori and Pasifika



...spaces where people could meet...be creatively brave and adventurous...spaces for small architectural or design practices...Te Reo classes...artists' workshops...after-school programmes... writers'-in-residence ... community education... lecture spaces...



Research

Research Undertaken to Inform the Feasibility Study

The research model used for this study was a mix of qualitative and quantitative data collection via a desk-top literature review, key stakeholder interviews, a community and a needs survey questionnaire distributed on and offline (hard copy) and a community engagement open day.

In this report, the key findings arising from the community survey and the community open day are batched together in the Community Consultation section, below. Stakeholder interviews were conducted to explore possible business models for Building One. Information gathered via these interviews has been incorporated in the section of this report that describes the proposal.

Desktop Research

Desktop research undertaken as part of our study looked at 2018 Census data, relevant research studies and amenity stock takes by Auckland Council covering, for example, the need for shared spaces, clubs, halls, and schools in the area. Research themes included:

- Levels of community support
- Community / public patronage
- Community / public expectations and needs
- Future use (including new proposals)
- Levels of funding and investment

Trends were examined to determine differences between suburbs and local board areas in the distribution and funding of community amenities and infrastructure including their role and contribution to seven major outcomes documented in The Auckland Plan:

1. An Auckland of prosperity and opportunity
2. A green Auckland
3. A fair, safe and healthy Auckland
4. A well connected and accessible Auckland
5. A beautiful Auckland that is loved by its people
6. A culturally rich and creative Auckland
7. A Māori identity that is Auckland's point of difference in the world.





Research

This table provides an overview of amenities in the Point Chevalier, Western Springs and Westmere suburbs that are currently accessed by the public and/or community groups.

Venues

- Ferndale House and Alberton Historic Homestead in Mount Albert provide event and function hire

Schools catchment (>10,000 students)

- Avondale College, Avondale Intermediate, Avondale Primary, Waterview Primary
- Mount Albert Grammar, Mount Albert Primary, Marist College and School, Kowhai Intermediate, Owairaka Primary, Elim College
- Western Springs College, Pasadena Intermediate, Westmere Primary, Point Chevalier Primary, St Francis School, Gladstone Primary

Performing Arts Centres

- TAPAC,
- Westpoint

Tertiary

- Unitec Institute of Technology, Mount Albert >5000 EFTS



Within the study boundary are over 50 other local spaces for use and /or hire, from a range of clubs, places of worship, RSA, marae, public and private halls, creative collectives (<10 people)

- Activities such as art, dance, drama and music classes use some of these spaces.
- i.e. disability creative spaces such as Māpura Studios, lease Rocky Nook Bowling Club from The Irish Club in Mount Albert

Public Libraries

- Point Chevalier
- Mount Albert
- Avondale

Community Centres

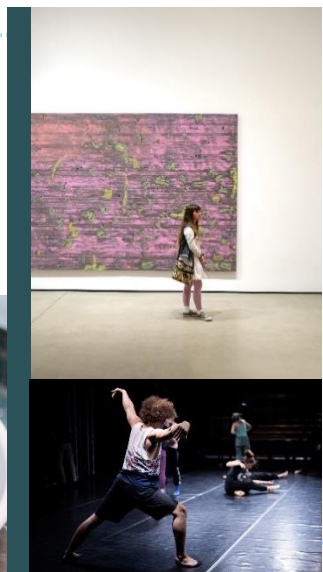
- Mount Albert Community and Leisure Centre, including YMCA
- Point Chevalier Community Centre, The Homestead
- Western Springs Garden Community Hall & Horticultural Council
- Avondale Community Centre, Whau The People/All Goods



Research

Desktop Research Key Findings

1. Future population growth and increased local housing density projected for the area is adding pressure on community amenities in the Albert-Eden and Waitemata Local Board areas including provision and access.
2. The Albert-Eden Local Board area is lacking facilities such as permanent art spaces and after school youth spaces.
3. Community surveys show a need for the local provision of night classes alongside a more diverse array of adult/youth education opportunities.
4. The delayed activation of town centre developments in the area reduces growing access to the provision of a diverse range of activities in community facilities.
5. There is uncertainty about Auckland Council, public and private funding, budgets, and resourcing for new or upgraded facilities and services, for example, the Point Chevalier Community Centre.
6. Over half of those employed in the creative industries are based in Auckland with almost four in every hundred Aucklanders working in the arts/creative sector. This shows the significant contribution made by the arts and creative sector to Auckland's GDP.
7. Some facilities are operating at capacity for rehearsal space, for example, The Auckland Performing Arts Centre (TAPAC) in Western Springs.
8. There is a lack of access for community spaces due to affordability, including leases and tenure.
9. There is a lack of permanent gallery, authentic maker, studio, and bespoke retail spaces in the area.
10. There is a lack of permanent hire amenities with a range of large spaces, (i.e. larger than 70 sqm) that can accommodate activities such as dance and other performances.
11. The growth trend of new migrant populations and residents in the area is leading to a need to reflect their culture in public spaces and to provide access to community-based opportunities.
12. There is adequate provision of facilities such as church and school halls, sports clubrooms, marae, volunteer/not for profit/charitable organisations (i.e. Lions), interest groups, retirement groups, e.g. Selwyn Village and RSAs.
13. There is a need to reconnect the Unitec site, including Building One, to local town centres, especially Point Chevalier.
14. There are minimal shared creative collective and multi-disciplinary spaces in the area.
15. In 2019, Auckland Council's development arm, Panuku, consulted with the local community for a proposed future regeneration of the Avondale Town Centre, including the build of a multipurpose community facility, library, town square and open space.





Community Consultation

The Area

The catchment area for the community consultation undertaken for this feasibility study is a population of approximately 100,000 people. It is defined by a geographical boundary catchment taking in the central Auckland suburbs of Point Chevalier, Mount Albert and Waterview, with fringes of Westmere, Kingsland, Morningside and Avondale.

The geographical catchment area intersects with and overlaps three Auckland Council Local Boards², predominantly Albert-Eden and Whau, with a small portion of the Waitemata population. Together, these local boards serve a total population of approximately 150,000 people, which is over 15 percent of the total population of Auckland. The population is diverse, getting younger and growing in number with population growth rates of 1.5 to 2.0 percent projected. It is expected that this level of growth will put pressure on existing community amenities such as community services, community arts facilities and cultural spaces as well as green spaces and that, therefore, new amenities will be required.

These needs will be even more apparent when a planned new suburb of between 2,500-4,000 new houses is created on the Unitec site over the next 10-15 years. This site is a fifteen-minute bus or train ride to Auckland's CBD and is close to cycling and pedestrian routes. Building One is on the north-east corner of the site.





Community Consultation

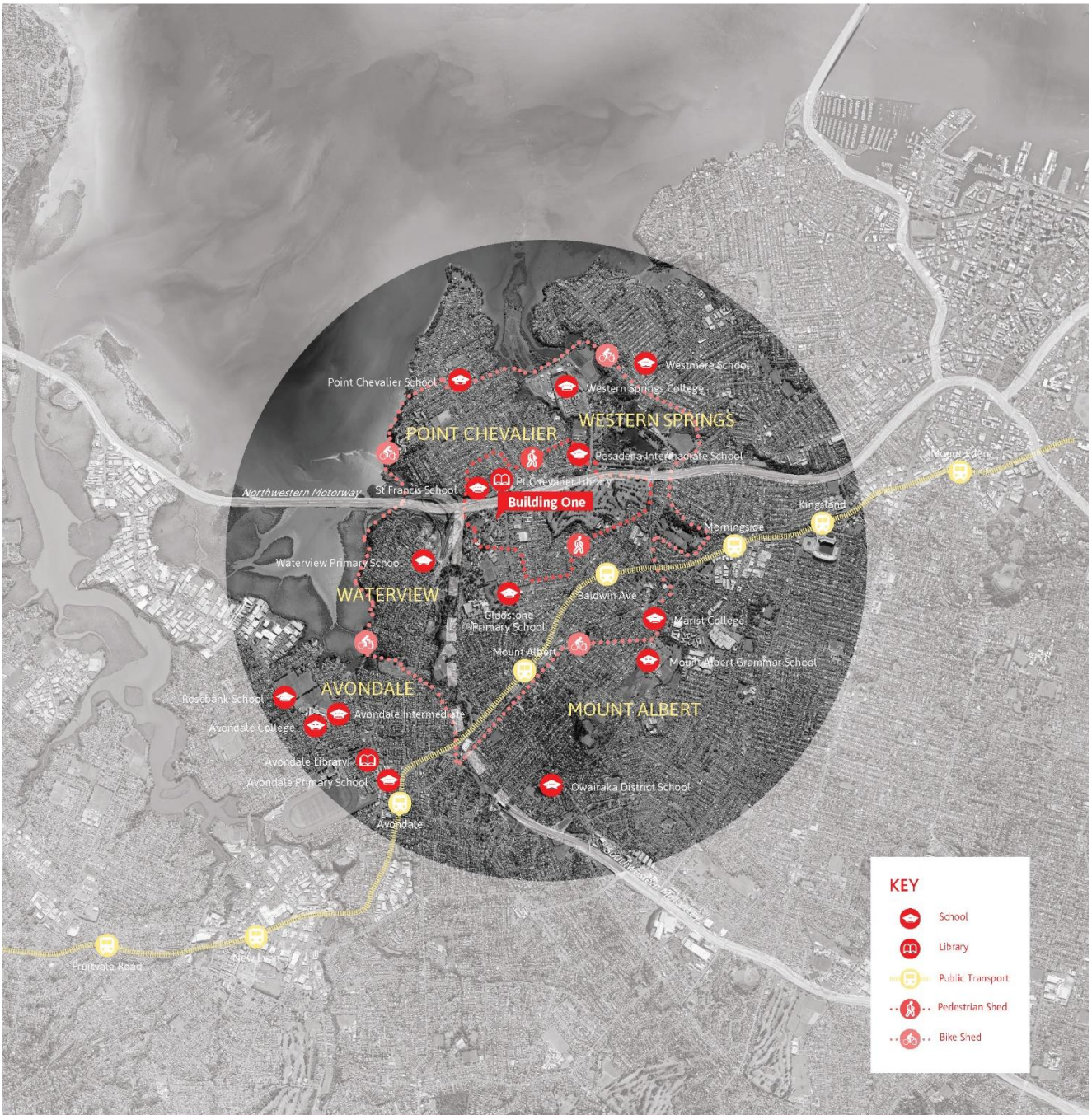
Poster Five

Building One Community Context

SCALE: 1: 12,500@A1



2 Km



Saturday 8th August 2020

Community Open Day

Building One Feasibility Study

PT Chev Social Enterprise Trust | gaeme@chevbee.co.nz | ptchevsocialenterprise@gmail.com





Community Consultation

Consulting in the Community

An initial consultation with the community began with a public meeting at Building One in 2019. Guest speakers outlined the potential opportunities presented to the community by the vacation of Building One by Unitec and attendees were asked to join a Facebook Group (Building One). This group now has many hundreds of members, all of whom share common interests related to the Building One project including architecture, adaptive reuse and heritage, sustainability, the arts, community spaces, ecology, education, housing, and urban design.

“The community is created by many shared connections and feelings”

Community Survey Participant,
August 2020.



To understand the role that Building One could play as a community amenity, a community consultation was undertaken in 2020 by Alex Woodley of Point & Associates³. To access the catchment community, an online and hardcopy community consultation survey questionnaire was developed to undertake an arts, creative and wellbeing needs assessment. The survey questionnaire was shared with outlets such as social and print media; community and club databases; libraries; the arts, creative, wellbeing



and heritage sectors; schools and Unitec. (Full Reports - [Community Consultation Report](#) and [Needs Analysis](#))

The online survey was open for two months from June to August 2020, supported by the Facebook Building One members group and an Information Open Day at the Point Chevalier Library.

The Information Open Day was facilitated by Resilio Studio⁴, a sustainable design practice in Auckland. It was held in the Point Chevalier Library on 8 August from 10am to 4pm and was attended by hundreds of people who dropped in as the day progressed.⁵

Overall, the purpose of community consultation was to ask if there is:

1. a need for a local community arts/creative and wellbeing hub in the geographic area of St Lukes, Point Chevalier, Mt Albert, Waterview, and Avondale, and
2. an interest in Building One on the Unitec site being used for such a purpose.

The community consultation actively engaged several hundred people. Its overwhelming conclusion is that the community supports activating Building One as an anchor landmark opportunity and statement. (Full Report - [Resilio](#))

Staff currently working at Unitec were invited to part in the need's assessment. A time extension was provided to allow them to respond, and a summary of findings is presented as an appendix to this feasibility report.



Community Consultation

Community Consultation Key Findings

In summary, our research revealed that:

- The community consultation showed a significant need and support for repurposing Building One as a community asset due to its history, heritage and connection to the community.

Eighty-six percent of respondents supported Building One as an arts, creative and wellbeing hub to provide:

- access to studio and maker spaces that are affordable
- exhibitions
- a range of night classes (for example, Te Reo, music and dance)
- community lectures (for example, arts, culture, heritage)
- public meeting places such as a café, gardens and open spaces.

This group also said they would likely attend and, where practical, actively participate in arts, heritage and wellbeing events and programmes offered in Building One.

Community respondents also recognised the benefits of diversity and access for youth, the elderly and the disabled. Many people wanted to be involved as volunteers to share their skills and to enable the regeneration of Building One as a Category A heritage asset and drawcard.

Of the 10 respondents to the Unitec staff survey, six were generally supportive of Building One being used in the interim as a cultural heritage, community arts, creative and well-being hub with affordable studio spaces, offices, residencies, lecture theatres, gallery spaces and community rooms for youth and adult education.

Key concerns were:

- Brand confusion
- Replicating space (already being provided by Unitec)
- Earthquake strengthening
- Health and safety
- Attracting artists of little repute due to the temporary timeframe (i.e. up to five years)





Community Consultation

Relevance of Community Consultation to the Proposed Economic Model

As part of the study described in this report, the Trust has developed a concise sustainable economic model to enable Building One to operate as the creative hub envisaged by the community. The community consultation showed there is a large group of potential users for such a hub and this finding has reinforced the viability of the financial model the Trust is working on.

Building One has multi-modal revenue stream possibilities that include activities and services such as multi-use studio rental tenancies, hospitality and retail, exhibitions and events, venue hire, heritage tourism, parking, philanthropy and public funding, grants and donations.

The findings from the community consultation also inform the future adaptive reuse of the building, noting its challenges, timeframes and solutions for a seismic upgrade. Segmentation funding for stages of repairs to earthquake and building code standards could inform a future business case based on, for example, dividing the activation of the building into quarters, where each five to seven-year funding and repair programme would see the project completed within the 2053 timeframe.

Such an approach could be seen as a limitation for some tenants and users, where insecurity and/or disruption of tenure is a consideration, but the study shows that it was only a minor factor. The overriding conclusion is that being flexible, organic and open-minded about how Building One is used far outweighs its perceived weaknesses.

Despite the proposal and research outlined in this report being a five to six-year interim use study, the community sees Building One as a social investment opportunity, with a possible sense of permanence and connection that continues to respect its past while responding to community needs, opportunities and challenges both now and into the future.





The Proposal

Introduction

Unitec is one of the largest polytechnics in New Zealand. With the closure of Carrington Hospital in 1992, it became the largest local employer in the area, providing significant socio-economic benefits to the local businesses and communities. At its peak, up to 2,000 staff and 20,000 students, studying full or part-time were catered for over three campuses.

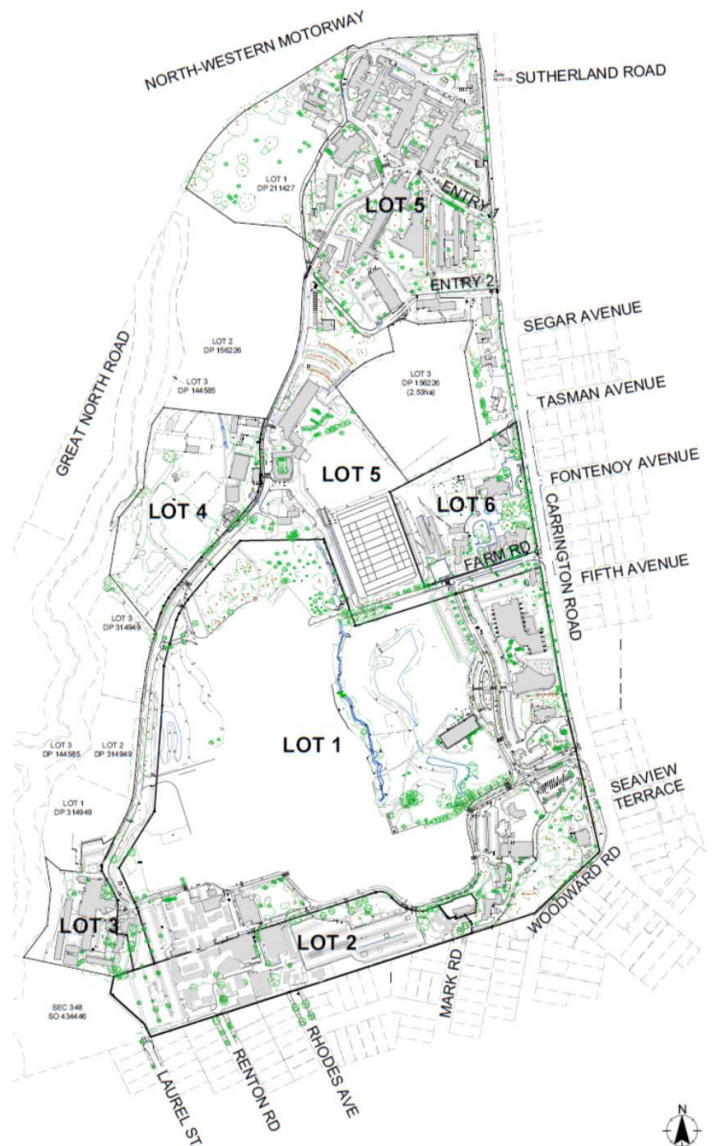
In 2015, Unitec and a new property development arm, the Wairaka Land Company (WLC) embarked on an ambitious plan to co-develop and sell their surplus land and many of the spread-out buildings in order to reinvest and relocate to a smaller central hub of the campus. The sale plan included the northern land of the site and Building One, now a protected heritage Category 1 historic building.

The Point Chevalier Social Enterprise (the Trust) was invited by Unitec in 2015 to join its Community Liaison Group (CLG), which included representatives of local schools, resident and business associations, Auckland Council and the Albert-Eden Local Board. The future of Building One and its potential uses was one issue on the CLG’s agenda. As there was a strong possibility of Building One being overlooked or abandoned in various planning schemes, the CLG brought this to the attention of the wider community, heritage experts, Auckland Council and Members of Parliament. The outcome of this advocacy led to most aspects of Building One’s precinct remaining *in situ*, free of demolition.

The WLC was disbanded when the incoming Coalition Government bought the land from Unitec for its own affordable housing development flagship, Kiwibuild, a nation-wide programme managed then by the Ministry of Business Innovation and Employment (MBIE). The site is now a housing development partnership between mana whenua and the Crown through the Ministry of Housing and Urban Development (MHUD), with Building One coming under the protections in the Auckland Unitary Plan and Heritage New Zealand Pouhere Taonga Act 2014.

Housing and Urban Development (MHUD) is the lead Government agency for the land development project.

UNITEC TOPOGRAPHICAL SURVEY: SUBDIVISION PLAN



LEGEND

LOT 1 – land being retained by Unitec
 LOT 2, 3, 4, 5, 6 (and Lot 1 DP114227) – land being acquired by the Government (29.3 hectares total)

Further notes:

- Lot 2 DP156226 – Mason Clinic land
- Lot 3 DP 156226 – Private land (Taylor’s Laundry)



The Proposal

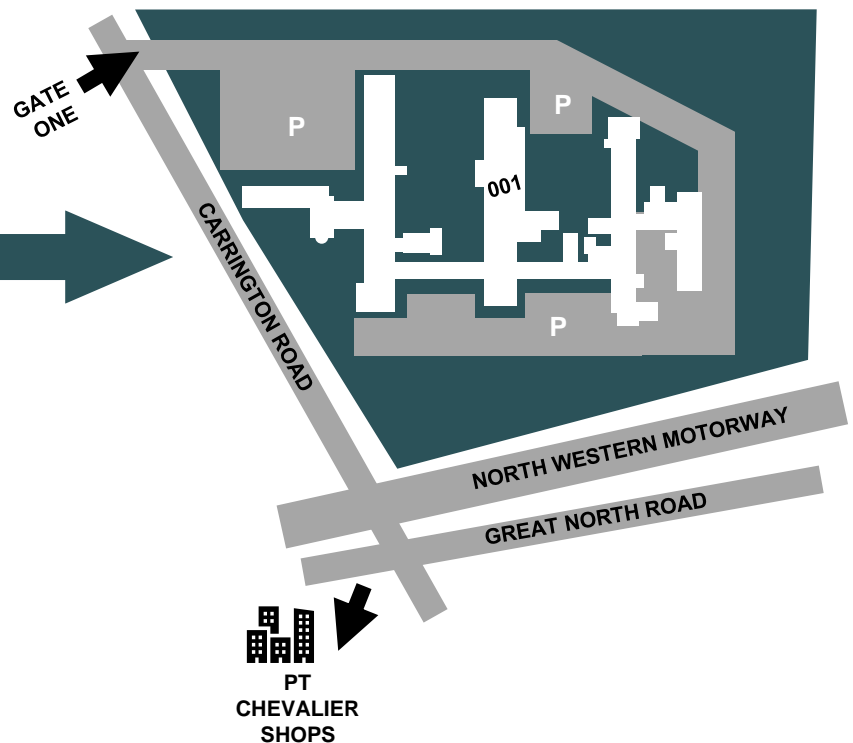
With financial support from MHUD, the Trust is investigating the potential for Building One to be used as a community hub and arts precinct in the short term in order to make good use of the land and buildings identified in the map below. Such a project would provide time for key strategic decisions to be made by representatives of Ngā Mana Whenua o Tāmaki Makaurau and the Crown about Building One's longer-term adaptive reuse.

The vision for Building One and its environs is to develop the precinct as an arts, creativity and wellbeing hub offering services that reflect and strengthen individual, whānau and community wellbeing. The hub would provide affordable services and resources, such as classes, studios, clinics, support groups, and meeting rooms. It would also provide tenants, staff and community users with onsite business, legal, accounting, creative and educational services, skills and opportunities. Further, the hub could align and

form resource-sharing partnerships with other like-minded organisations such as The Mental Health Foundation, Te Ora Auaha⁶ and the Creative Thinking Project⁷, all of which could create immense community benefit. Local and regional health organisations including District Health Boards and university-based health research and social policy units could also engage in formal and informal partnerships to collaborate with services located in Building One.

The vision is strong and as the community consultation has demonstrated, one that has strong support from the public.

How can this vision be delivered? By whom? What business model could be applied? The sections that follow address these questions, and more.





Governance

There are a number of limiting factors when considering governance, operating models and legal structures for Building One. The first is the lease period that MHUD is considering offering to a suitably qualified organisation to manage and operate Building One when Unitec fully vacates the premises in late 2021. That lease is likely to be for a period of three to six years, which given the size of the precinct, the remedial work required to prepare Building One for public use and the time required to recruit tenants is not long. It assumes that all contract arrangements, be they employment contracts, room rental agreements and service leases will be relatively short-term.

Taking into consideration these constraints, we propose that the Trust formally provide the governance structure for Building One during the first three to six years of its use as a public resource. In order to do this effectively, Trust Board membership will be refreshed in consultation with MHUD, to bring in appropriately skilled people to join the Trustees already in place. The timing and method for increasing the number of Trustees on the Board has not been established as yet. For now, the Trust Board will remain as it is. This will allow the Trust the flexibility needed to make the best decisions in this pre-start-up phase.

The principal activities of the Trust Board as the governance body for Building One will include:

- Upholding the overall vision for Building One as a hub for creative community health and wellbeing (via strategic goals, outcomes, and impact)
- Master planning for the precinct
- Financial strategy, management, and fundraising
- Business model development (including reporting back to MHUD)
- Oversight of the operating entity responsible for the day-to-day management of the building

- Cultural liaison within the precinct and contributing to cultural matters across the whole site
- Stakeholder management including Government agencies, Local Boards, philanthropic organisations, key community, and public groups
- Community consultation
- Adherence to Health and Safety regulations
- Rollout of the precinct's repairs and maintenance plan
- Evaluation and impact reporting

The Trust has already identified a wealth of experience within the immediate locale of Building One. Goodwill is strong and the Trust can call on this network of specialists as required to provide good accurate information pertinent to the precinct.





Operations and Management

It is proposed the Trust establish a limited company called Building One Community Arts Ltd (BOCA) and provide BOCA with the legal right to manage and run the operations of Building One. The BOCA Board of Directors will be formally accountable to the Trust. The formal responsibilities of BOCA Ltd will include:

- Operational business planning
- Financial management (including cash flow reporting to the Trust)
- Property management
- Tenancy management including lease agreements covering terms and conditions of trade⁸
- Membership management
- Volunteer network including management and training⁹
- Health and Safety management (tenants, public)
- Community engagement online
- Building maintenance (as this affects day-to-day operations including equipment)
- Financial and operational reporting to the Trust

A proposed organisational structure for BOCA is set out on the following page. It is anticipated this structure would be implemented as resources permit and once Building One is ready for its public opening and subsequent delivery of a diverse range of services, events, and programmes.

The Board in this diagram is the Trust and at least one Trustee will also be a Director of BOCA. Ideally, the Chair of the Trust will also hold the role of Chair, BOCA Ltd.

The financial model to support this organisational structure is described in detail on the following page.





Organisational Structure





Funding Scenarios

Funding Scenarios

There are significant costs to maintain and to manage Building One. For budgeting purposes, and considering five years' worth of data, the previous tenant, Unitec, determined the average cost to run the building at capacity is \$75 per sqm per year and \$40 per sqm when unoccupied¹⁰. Over a total area of 12,500 sqm that is \$937,500 per annum, occupied and \$500,000, unoccupied¹¹.

Bearing these costs in mind and taking into account the key objective of Building One becoming a financially self-sustaining community hub and arts precinct, the Trust has determined that the traditional model of operating such a facility within a set lease period of five years is not feasible without significant investment from the Crown and multiple other sources.

In general, the traditional model of running arts and cultural amenities such as arts centres and arts precincts, leans towards a major funding drive from multiple sources, including the public and private sectors alongside philanthropy. Such campaigns can take years to reach their fundraising targets.

In the case of Building One, leaving the building uninhabited for a long period of time to develop and deliver a major fundraising campaign will result in further deterioration to the building's physical infrastructure¹². Therefore, for this feasibility study, the Trust has considered four funding scenarios.

They are:

1. The 'do-nothing' scenario (equivalent to \$300k–500k per annum)
2. The 'property management subsidy' scenario (requiring an investment of \$3m over five years or \$600k per annum)
3. The 'social investment' scenario (requiring an investment of \$3.675m upfront equivalent to \$735k per annum)
4. The 'bells and whistles' scenario (requiring an investment of \$3.825m over five years equivalent to \$765k per annum).

The Trust used the Arts and Economic Prosperity Calculator developed by Americans for the Arts¹³, to assess each scenario. Four variables for each scenario were considered over a five-year period as follows:

- economic impact
- household income
- job support
- government revenue.

As well, consideration was given to the ongoing funding requirement that would be required from the Government after the first five years of operation to ensure the financial investment made by the Government and other parties is not simply a buried cost.



Funding Scenarios

The Trust's findings are as follows:

Scenario 1: The 'do-nothing' option

Investment required: \$500k p.a. to maintain grounds and building to stop further degradation.

Economic Impact \$12.9m
Household Income \$8.2m

FTE Job related to the sector 0
Govt Tax Revenue \$1.33m

Heavy reliance on government subsidies, grants, and donations after five years.

Scenario 2: The 'property-management subsidy' option

Investment required: \$600k p.a. includes revenue generated from tenancies.

Economic Impact \$20m
Household Income \$14.1m
FTE Jobs 218
Govt Tax Revenue \$1.93m

Heavy reliance on government subsidies, grants, and donations after five years.
Calculation in bibliography

Scenario 3: The 'social investment' option

Investment required: \$735k per annum with multiple revenue streams.

Economic Impact \$37.58
Household Income \$27.6m
FTE Jobs 309
Govt Tax Revenue \$3.525m

Financially sustainable from Year 4.
Ongoing Govt Tax Revenue of \$7m generated at 10 years. Calculation in bibliography includes \$10m expenditure from The People's Fund.

Scenario 4: The 'bells and whistles' option

Investment required: \$765k per annum plus annual tenancy and café revenue.

Economic Impact \$25m
Household Income \$18.3m
FTE Jobs 256
Govt Tax Revenue \$2.34m

Heavy reliance on government subsidies, grants, and donations after five years.
Calculation in bibliography

The following tables show the financial results of our investigation of Scenario 2, Scenario 3 and Scenario 4 applied to Building One¹⁴.

Scenario 1 is the 'do-nothing' option and is not included in a table form. This scenario assumes the building remains empty with no power, water, steam, and heating costs. Nonetheless, Unitec has advised that the average cost for keeping the building in this state without significant deterioration over time is an average \$40 per sqm per annum. The Trust anticipates however that this figure will trend up given the age of the infrastructure and the immediate and ongoing repairs that will be required.

Scenario 2 and Scenario 4 represent the traditional Government subsidy model as a contribution to a major funding drive from multiple sources including the public and private sectors alongside philanthropy.

Scenario 3 is an alternative model because it includes multiple revenue generation streams alongside public and private sector contributions to the overall operational budget of the entity, in this case Building One.



Funding Scenarios

Scenario 2

This scenario is described in the table below. It is a straight property management option and therefore it is not in line with the overall vision described in this report. The amount of government investment is in line with Scenario 1, which is maintenance focused only.

Cafe revenue as forecasted in Scenario 2 is 'rent-only' at commercial rates, but a profit share option may be more fruitful. As a 'rent-only' option, the Trust and BOCA will have little control on the café's activities and menu.

Expenditure by the Trust and BOCA to cover a variety of operation management costs is set at an absolute bare minimum with an additional \$100k

for support staff. The marketing budget is required to develop wayfinding signage, advertising, website and app development, and management. The Facilities Budget of \$918,750 is the cost at capacity as calculated by Unitec.

Overall, this scenario represents a bare minimum investment by the Crown and places considerably more reliance on grants and donations. Unlike Option 3, this scenario is based on a sunk cost and therefore it is a lost opportunity to grow a sustainable revenue model to support the arts and wellness sectors.

Scenario 2	Year 1	Year 2	Year 3	Year 4	Year 5	5-Years
Revenue						
Tenancies	\$282,093	\$618,159	\$927,239	\$1,236,318	\$1,236,318	
Parking	\$92,664	\$246,818	\$246,818	\$246,818	\$246,818	
BOCA Cafe	\$45,000	\$45,000	\$45,000	\$45,000	\$45,000	
Gov't Investment	\$1,000,000	\$500,000	\$500,000	\$500,000	\$500,000	\$3,000,000
Grants	\$520,000	\$530,000	\$220,000	\$0	\$0	\$1,270,000
Total	\$1,939,757	\$1,939,977	\$1,939,057	\$2,028,136	\$2,028,136	\$9,875,062
Expenditure						
Trust / BOCA	\$670,000	\$670,000	\$670,000	\$670,000	\$670,000	
Marketing Budget	\$250,000	\$250,000	\$250,000	\$250,000	\$250,000	
Facilities Budget	\$918,750	\$918,750	\$918,750	\$918,750	\$918,750	
Operations	\$100,000	\$100,000	\$100,000	\$100,000	\$100,000	
Total	\$1,938,750	\$1,938,750	\$1,938,750	\$1,938,750	\$1,938,750	\$9,693,750
Revenue vs Expenditure	\$1,007	\$1,227	\$307	\$89,386	\$89,386	\$181,312



Funding Scenarios

Scenario 3

In this scenario, the operations expenditure line item comprises seven proposed investments of \$300k each into business partnerships, a financial model discussed later in this report.

The Facilities Budget includes upgrading of security access, Building Warrant of Fitness (BWF) certification and ongoing maintenance including the grounds, waste disposal, power, and water. Depending on cost, it also includes an

upgrade to LED lighting throughout the building to assist in reducing the cost of power and some capital costs for office infrastructure and improvements.

The Trust expenditure reflects the commitment of Trustees, BOCA Directors, management and whānau to the overall project to prove the model within the proposed five-year timeline, particularly in the startup and growth phases.

Scenario 3	Year 1	Year 2	Year 3	Year 4	Year 5	5-Years
Revenue						
Tenancies	\$282,093	\$618,159	\$927,239	\$1,236,318	\$1,236,318	\$4,300,126
Parking	\$92,664	\$246,818	\$246,818	\$246,818	\$246,818	\$1,079,936
BOCA Cafe	\$0	\$150,000	\$450,000	\$600,000	\$900,000	\$2,100,000
Govt Investment	\$3,100,000	\$575,000	\$0	\$0	\$0	\$3,675,000
Philanthropy ¹⁵	\$200,000	\$300,000	\$300,000	\$0	\$0	\$800,000
Trust & Gov't Grants ¹⁶	\$600,000	\$400,000	\$400,000	\$60,000	\$6,000	\$1,466,000
Total	\$4,274,757	\$2,289,9777	\$2,324,057	\$2,143,136	\$2,389,136	\$13,412,062
Expenditure						
Trust / BOCA	\$995,000	\$995,000	\$995,000	\$995,000	\$995,000	
Marketing Budget	\$250,000	\$250,000	\$250,000	\$250,000	\$250,000	
Facilities Budget	\$918,750	\$918,750	\$918,750	\$918,750	\$918,750	
Operations	\$2,100,000	\$0	\$0	\$0	\$0	
Total	\$4,263,750	\$2,163,750	\$2,163,750	\$2,163,750	\$2,163,750	\$12,918,750
Revenue vs Expenditure	\$11,007	\$126,227	\$160,307	-\$20,614	\$225,386	\$502,312



Funding Scenarios

Scenario 4

In Scenario 4, the operations expenditure includes all contracted staff required for the overall operation of the organisation excluding the costs associated with the roles of Chief Executive (CE), Chief Operating Officer (COO) and Marketing Director (MD) which is covered in the Trust budget.

Scenario 4	Year 1	Year 2	Year 3	Year 4	Year 5	5-Years
Revenue						
Tenancies	\$282,093	\$618,159	\$927,239	\$1,236,318	\$1,236,318	
Parking	\$92,664	\$246,818	\$246,818	\$246,818	\$246,818	
BOCA Cafe	\$0	\$150,000	\$450,000	\$600,000	\$900,000	
Govt Investment	\$2,000,000	\$1,650,000	\$1,440,000	\$1,130,000	\$1,130,000	\$7,350,000
Philanthropy	\$0	\$0	\$0	\$0	\$0	
Grants	\$500,000	\$400,000	\$300,000	\$300,000	\$300,000	\$1,800,000
Total	\$2,874,7577	\$2,914,977	\$2,914,057	\$2,913,1366	\$2,913,136	\$14,530,062
Expenditure						
Trust / BOCA	\$670,000	\$670,000	\$670,000	\$670,000	\$670,000	
Marketing Budget	\$250,000	\$250,000	\$250,000	\$250,000	\$250,000	
Facilities Budget	\$918,750	\$918,750	\$918,750	\$918,750	\$918,750	
Operations	\$1,080,000	\$1,080,000	\$1,080,000	\$1,080,000	\$1,080,000	
Total	\$2,918,750	\$2,918,750	\$2,918,750	\$2,918,750	\$2,918,750	\$14,593,750
Revenue vs Expenditure	-\$43,994	-\$3,773	-\$4,694	-\$5,614	-\$5,614	-63,688



Funding Scenarios

Towards a Preferred Scenario

Scenarios 2 and 4 are examples of traditional forms of Crown investment, characterised by annual payments of an agreed set figure, i.e. \$10m over five years.

Under the traditional model described in Scenario 2, the total Crown investment would be \$7.35m over five years, which to all intents and purposes is a non-recoverable, sunk cost.

Under the new proposed model described in Scenario 3, Crown investment is \$3.675m payable in total upfront. That level of investment represents a difference of only \$1,175,000 over five years (or \$235,000 per year) above the minimum cost of \$500,000 to manage the facility if it were to be boarded up as outlined in Scenario 1.

In Scenario 3, in the expenditure side of the financial model, the 'Operations' line, is \$2.1m of partnership investment into a diverse range of established businesses to encourage them to either move the entirety of their business to Building One or to establish a branch of their business in Building One.

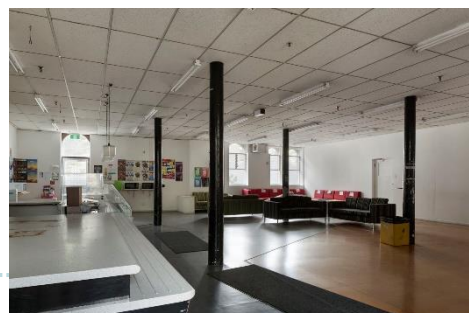
These businesses would either be already operating in the creative and/or wellness economies or they are working in other sectors and able to provide services to small businesses and community organisations in the arts, community, and wellness sectors. By participating in BOCA's proposed partnership scheme, these businesses would benefit from being contracted by BOCA for a 5-year period, with an option to extend, have access to more than two hundred potential clients onsite, a facilities budget of \$937,500 per annum and the Building One marketing budget of \$250k per annum.

Were BOCA to implement such a partnership model, it could generate an ongoing financial and social return of potentially \$2m per year after the initial five years lease period for Building One, all for the benefit of the creative and community services sectors.

Examples of business partnerships include;

1. Property management
2. Café and bar
3. Marketing and communications
4. Business services
5. Events, exhibitions, and public programmes
6. Production services

While each business in the partnership scheme would be autonomous, they would form the basis for the ARTS Resource Group to promote their services via BOCA's central online marketing platform and membership services.





Funding Scenarios

The Peoples' Fund

In order to build a strong community of interest for Building One, the Trust proposes to establish The Peoples' Fund, an investment fund specifically to support the marketing and production of arts programming, cultural events and arts-based entertainment produced from Building One. The Peoples' Fund would also provide the means to invest in innovative new technology for not only Building One tenants but also BOCA and the wider arts community in Aotearoa New Zealand.

This proposition would ideally generate \$5m of investment funding over two rounds, delivered within a five year period, i.e. \$10m in total.¹⁷ Not only would the fund provide revenue income for BOCA's business and creative partners, it would also generate respectable returns on investment for investors, who in the main will likely be drawn from the public.

The establishment and delivery of the People's Fund will be guided by BOCA's deeply held social responsibility policy of ensuring all operations and investments meet sustainable development criteria specific to the following goals: climate and environment, finance and economics, gender equity and affordability.

As identified in the SWOT analysis, the opportunities born from this type of partnership investment model will create efficiencies and reduce costs. As well, Building One would become a hub of excellence, innovation and best practice for the arts, creativity, and wellness sectors.





Funding Scenarios

The Trust's Preferred Scenario

Adding The Peoples' Fund to the model outlined in Scenario 3 provides a strong platform for the redevelopment of Building One as a major arts, creativity and wellbeing hub. Therefore, this approach is the preferred scenario for the Trust.

For an upfront investment of \$3.675m over the first two years¹⁸ of the lease arrangement between the Trust and MHUD, the conditions for financial sustainability in the first five years will be laid to enable the generation of ongoing revenues, from years six onwards.

Such an investment in the foreseeable future would be an important investment in the capabilities of people while at the same time supporting the heritage protection of Building One.

The Trust proposes that the Government's initial investment of \$3.675m could be raised from three new Government funds:

- Cultural Sector Capability Fund
- Creative Arts Recovery and Employment (CARE) Fund
- Cultural Sector Innovation Fund

These funds are set to collectively inject \$150m into longer-term support for the arts and culture sector. Financial investment by the Government for this project represents 2.65% of the available funds.

The Trust estimates that over 10 years, the Government's 'social' investment of \$3.675m will generate \$75m+ in economic value, support 1260+ FTE jobs, generate \$55m+ in household income and deliver over \$7m+ in tax revenue from associated services.

In summary, for an initial upfront investment of \$3.675m, which is 50% less than the subsidy required from the Government for either Scenario 2 or Scenario 4, the Crown will benefit from taxation revenue of \$3.525m over the same five year period from BOCA related taxable services.





Revenue Generation

Revenue from studio tenancies represents 32% of total revenue over the initial five-year lease period.

The key to the short- and long-term financial success of Building One is the provision of affordable studios. With 270 leasable spaces ranging from 10sqm to 600sqm, there are numerous possibilities for a broad range of arts and wellbeing services and practices. The community consultation process and the Trust's desktop research identified a real lack of permanent and temporary spaces in Auckland for the arts in particular. Those venues and facilities that are available can be expensive and highly sought after as more affordable alternatives are not available.

Venue hire for any theatrical production can represent up to 35% of the production budget, and any reduction in this sunk cost will see increased investment into the process of making the work and into fees and wages for the creative team involved.

The Trust has determined that \$200 per sqm per year was affordable for the not-for-profit sector, and \$500 per sqm for the for-profit sector. We estimate a 90/10 split with the majority of tenancies to come from the not-for-profit sector. Across the 7500 sqm of leasable space in Building One, this represents \$1.5+m in revenue per year at capacity.

Shared space and hot desks are very popular and, as such, many of the spaces used for these purposes will procure a higher square metre rate and therefore also increase revenue.

Parking revenue represents 8% of total revenue.

In order to maintain a high level of control of vehicles on site, a full traffic management plan is required and will be completed by a third-party traffic management company. Of the 200 parking spaces available, 150 will be paid spaces for daily and weekly use by Building One tenants and leaseholders participating in a 'Special Members

Programme'. A further 20 will be available to commercial tenants to lease for the term of their tenancy. 30 parking spaces will be retained for short term visitation and staff.

The Trust is advocating to reduce car use and promote public transport, walking and cycling. It is likely, however, that cars will be used for evening classes. Therefore, paid parking will only apply between 7am and 5pm so that the cost of parking is not a barrier to attendance.

Monitoring and management of parking will be undertaken by a third party with revenue shared.

Grants and philanthropic donations represent 18% of total revenue.

As determined through the Trust's desktop research, many if not all established arts organisations receive a share of funding from established private foundations and benefactors. As the Trust wishes to reduce the full financial burden of Building One on the Crown, it intends to leverage grants and donations from public and private foundations.

BOCA revenue represents a conservative estimate of 15.6% of total revenue.

BOCA will generate revenue from investments in partnership businesses, as follows:

1. Property Management

Under the financial model outlined in Scenario 3 above, partnership investment into an established property management company will ensure all systems and staffing are in place from day one. The partnership will focus initially on Building One. However, as onsite property professionals, the company could manage other existing buildings on site and position itself as the preferred property company to manage (and sell) all or some of the 2000+ apartments planned for the remainder of the Unitec site. This will provide significant and ongoing revenue and profits for BOCA to reinvest into Building One and later on, into the arts and wellbeing sectors.



Revenue Generation

2. Café/Bar

The Trust has identified a reputable and experienced partner to create and manage the café and bar facilities proposed for Building One. A \$300k partnership investment as outlined in Scenario 3 will go towards upgrading the kitchen and café facilities to provide a range of onsite catering services. It is estimated 300+ people will pass through the café each day and a number of these will require, ideally, in-house catering for events their services and organisations are producing.

Over time, it is expected an additional two cafés of a much smaller scale will pop up around the site. The focus is on the leaseholders; however, it is expected that the general public will see the café / bar as a desirable destination given the ongoing exhibitions and events that will be taking place concurrently.



3. Marketing and Communications (M&C)

As part of the Arts Resource Group (ARG)¹⁹, M&C will provide services to the Trust for Building One, but also to the other 200+ potential clients on site. M&C will work closely with the Events and Public Programmes partnership²⁰ to promote events and exhibitions. To assist this, \$250,000 has been budgeted for website and app development, social media, and design. It is estimated that other clients onsite will spend on average \$5,000 per year on promotion. The investment into M&C will garner a significant return for reinvestment into audience development, research, and best practice.

This M&C partnership will be responsible for the development of the 'Membership & Partner Programme'. All leaseholders will become members of this programme to benefit from a large number of discounts for onsite services. The programme will also serve as a revenue generator as non-leaseholders can pay a monthly fee to get the same discounts allocated to members. Included will be VIP access and first notification to events and exhibitions, festivals, concerts, shows and lectures. Funds generated will be directed to a major annual celebration and fundraiser like the Vodafone Music Awards.

4. Business Services

As identified by Creative New Zealand²¹, creative professionals in the arts and cultural sector want more training in and support from business services including accounting, law and contracts, intellectual property (IP) and human resources management (HR). As with organisations in the small-to-medium enterprise sector, each new client will be assigned a business mentor to be the catalyst between creativity and business. Mentors however will not be grant writers.

BOCA will encourage ARG to innovate and to develop infrastructural changes to improve services and create efficiencies where possible. Through an application process, ARG could receive a share of the 20% of the proposed People Fund V1 of \$5m to be used for seed funding,



Revenue Generation

market validation, research, and scaling-up activities.

Where and when necessary, the ARG will provide professional development opportunities on 'business of the arts' type themes funded by the Trust and developed with education partners, such as Unitec.

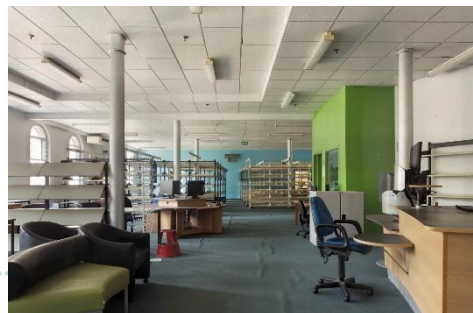
5. Events and Public Programmes (EPP)

As part of ARG, EPP will manage events and exhibitions relevant to Building One and its members. BOCA will commission this service to create an annual series of public programmes to showcase Building One practitioners. In addition, EPP, independent of BOCA, will undertake responsibilities for presenting and touring individuals and companies locally and internationally, therefore providing another revenue stream.

This new partnership will also be the beneficiary of up to 80% of the Peoples' Fund of \$5m. This is to produce events, festivals, shows and exhibitions, resulting in a significant social and financial return on investment.

6. Production Services (Venue Management / Recording Studio / Sound and Lighting)

High quality music and video recording, and technology expertise on site is necessary. An investment into an established sound and lighting business to expand into the field of recording will ensure that sound production services to Building One and its members are covered. Revenue will be generated from hiring out the studio and engineers for bands, voice-over artists, and film and TV. As well, this service will provide equipment hire for events and exhibitions both onsite and off. Based on the community consultation, it is anticipated that film and TV producers will require temporary office space during their productions. Therefore, having a recording studio onsite to support such activity is required.





Revenue Generation

The Peoples' Fund V1

If Covid 19 has taught us anything, it is the value of being flexible and adaptable in order to quickly meet unexpected challenges. Covid 19 revealed that the traditional model for funding arts and wellbeing initiatives, projects and opportunities is flawed, growth-limited and dependent on funds largely generated from lotteries and pokie profits.

The Trust has created a revenue growth model that is sustainable and will provide a significant level of new untarnished funding for the arts, creative and wellbeing sectors. The new operating model places more emphasis on performance outcomes, efficiencies, and collaboration and 'Let the Creatives Create'.

As an initial, significant contribution, the Trust proposes to set up an arts and entertainment fund called 'The Peoples' Fund V1'. The Fund would be operated in partnership with a reputable and qualified Investment Manager who would be responsible for raising (privately and publicly) and managing the Fund through each of its two proposed rounds (over a five-year period).

Our first target (V1) is to raise \$5m to \$10m for an events, entertainment, and exhibitions fund²² where a financial return on investment is possible. Experienced and qualified producers will apply for project funding, thereby providing the public with an opportunity to invest and connect with the arts.

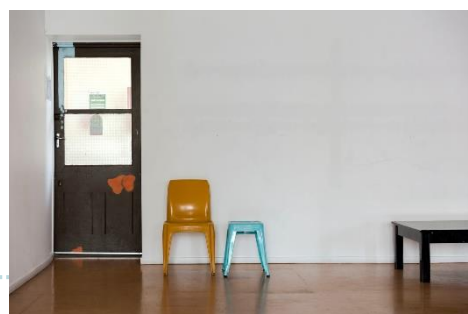
The Fund will also be available for innovative scalable solutions that support the development of arts infrastructure, for example, the purchase of a theatre, the creation of a copyright programme and a property management platform for arts facilities. These could be designed and built, for example, on the Blockchain.

IP applies in this domain, which therefore could provide excellent long term returns to BOCA.

Typically, a small administration fee will apply and be paid annually to the Investment Manager. A performance fee will be shared between the Investment Manager, the Producer and BOCA.

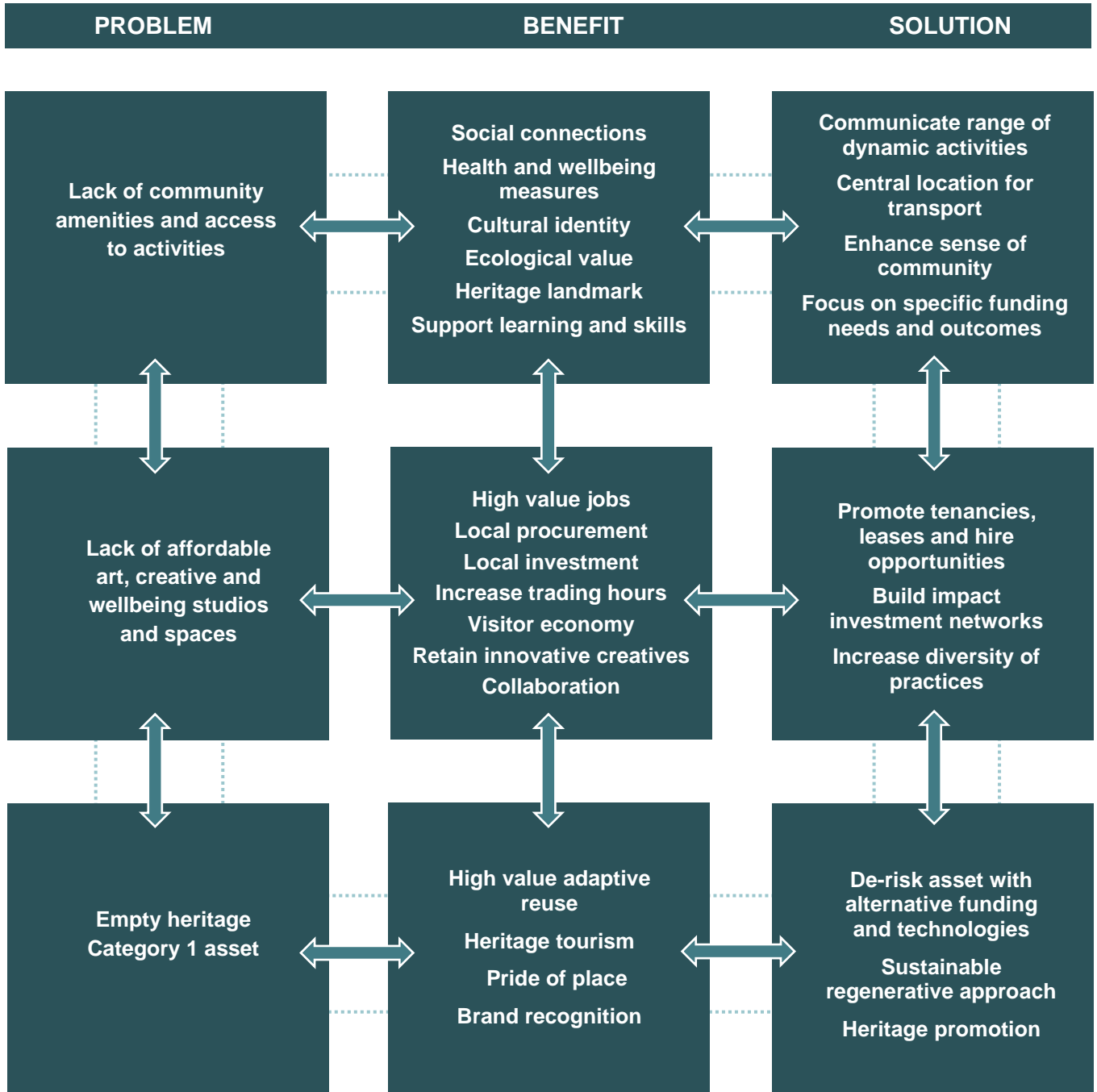
Initial capital is returned to the fund for ongoing investments.

These funds will be available for BOCA projects in the first instance to promote the creation of new works and jobs. They will be guided by an investment template. Each Producer will be required to complete the 'Producers Programme' to receive certification (in partnership with institutions, such as Unitec). A suitably qualified Executive Producer will oversee The Peoples' Fund along with the Investment Manager.





Investment Logic Map





Pre-Opening Requirements

For this feasibility report, the Trust has assessed what it will take to make Building One ready for its formal opening as an arts, creative and wellbeing hub.

In the short term, a capital investment is required from the Building Owner (The Crown) to attend to a number of issues and in order to make the building leasable. These include:

1. Undertaking a building assessment to identify immediate overall maintenance issues²³
2. Review current Building Warrant of Fitness (BWF) Certificate to confirm that specified systems in Building One have been inspected and maintained
3. Producing an updated Conservation Management Plan including guidelines for use by the Building Manager and tenants to ensure the conservation, care and management of a historic place is undertaken
4. Undertaking an assessment of heating units, heat exchangers and pipes from Taylors Laundry to make ready for winter²⁴
5. Transferring the power supply from Unitec to Building One²⁵
6. Transferring the water supply from Unitec to Building One
7. Upgrading the Building One security system²⁶.

In addition, a full upgrade of lighting throughout Building One from fluorescent tubes to LED is required. It is preferred that this be addressed early for cost savings as lamp breakages and fixtures already damaged or likely to be damaged, will be costly to replace. A full upgrade is the most cost-effective approach, for example, so that lighting fixtures do not have to be taken down and then put back once suspended ceilings are replaced, or when painting is done.

Waste Management

The environmental impact of the enormous amount of onsite waste could be significant. To ensure this is addressed from the start, the Trust recommends that a 'Circularity' approach be implemented to provide solutions to this potentially large-scale problem.

Such an approach will lead to the establishment of a Circular Design Centre of Excellence to:

- Operate low carbon, zero waste services through in-house capability
- Enable grassroots creatives and green entrepreneurs to be connected to circular solutions in a practical and tangible way in our community
- Make high-tech machinery available for prototyping products, services, and small-scale production for entrepreneurs to validate new circular business models
- Offer skills-based workshops enabling communities of interest to build their practical, creative abilities to reuse materials and reduce the use of virgin resources
- Showcase the circular design of systems, processes and products that enable the recovery of construction building materials as development occurs and into operational waste streams such as food, packaging, and textiles
- Enable the Auckland Council to deliver on their pledge to be waste-free by 2040 and connect into the Waste Minimisation Fund

Learning from Multi-use Community Precincts Elsewhere



There are many contemporary examples of multi-use community precincts, nationally and internationally that are of interest to this proposal. The study investigated three main examples including their purpose, vision, values, and reasons for success. The precincts reviewed are:

1. TAPAC (Western Springs, Auckland)
2. Corban Estate Arts Centre (Henderson, Auckland)
3. Abbotsford Convent (Melbourne)

In this section, the main points of difference between these examples and Building One in the areas of location, size and scope are given.

The Auckland Performing Arts Centre (TAPAC)

The Auckland Performing Arts Centre (TAPAC) is located in Western Springs, an Auckland suburb adjacent to Point Chevalier.

It was established in 2003 as a joint venture between the School of Performing Arts, Unitec, and Western Springs College. Auckland City Council (as it was then) provided a one-off grant for the design and construction of a new purpose-built facility

including four performing arts studios and a theatre. The aim was to provide a well-appointed amenity for performing arts students from Western Springs College to use during the day, and the public in the evening. A further aim was to address the growing demand for access to



Its mission then and now is to be a community hub for the performing arts that is inclusive, safe, welcoming, connecting, accessible and affordable



activities in the creative performing arts in inner urban Auckland.

A key to the early success of TAPAC, including meeting its fundraising target, was to work closely with potential stakeholders, sponsors, partners and investors, while also gaining strong community support. The vision was to create a multi-use performing arts rehearsal and theatre space 'by the community, for the community'. Its core aim was and continues to be a place of inspiration and excellence, supportive of diversity and ability while also reflecting the local built and natural environment. Its mission then and now is to be a community hub for the performing arts that is inclusive, safe, welcoming, connecting, accessible and affordable.

Seventeen years on, TAPAC is strongly anchored in its community with an average 190,000 users per year accessing 2,000 classes and over 160 performances. This level of impact and success has led to an annual financial investment from the Waitemata Local Board and other funders for TAPAC's day-to-day operations and capital works programme.

The governance structure of TAPAC is a charitable trust. The current chair is Tricia Reade, an experienced local government politician. The operations of the centre are run by a team of five in the roles of

- Executive Director
- Performing Arts Education Programmes
- Community Coordinator
- Accounts Administrator
- Marketing, Communications and Funding.

The team is led by Sally Ann Kerr who spent a decade producing TVNZ's 'Good Morning' show and has also directed some of New Zealand and Australia's highest-rating dramas. A former finance lawyer for top-tier legal firms, she has worked in a

Learning from Multi-use Community Precincts Elsewhere



number of senior arts management roles, including as the Director of Film Victoria and Director of Development and Production at Columbia TriStar in Sydney.

Corban Estate Arts Centre (CEAC)

Corban Estate Arts Centre (CEAC) is located in Henderson, West Auckland, 15 kilometres from the Auckland CBD. The centre is an example of historic adaptive reuse of land. From 1902, the site was home to Corbans Winery, one of the first vineyards and wine making businesses in New Zealand. In 1992, Waitākere City Council purchased the land and buildings and established CEAC in 2001.

With a strong programme of exhibitions, classes and cultural programming, over 22 studios that artists can hire long-term, meeting spaces for West Auckland creative organisations, and a gallery, shop and café, CEAC has morphed organically into a West Auckland arts and cultural treasure.

CEAC is also the home of professional arts companies: Mixit; Te Rehia Theatre; Te Pou Theatre; Red Leap and Atamira.

With an emphasis on Māori, Pasifika, youth and diversity, CEAC has a strong vision to develop and facilitate programming that supports community cultural development, locally and regionally. For example, in past years, CEAC was the instigator of 'Trash to Fashion', a successful initiative in which many Auckland schools participated.



CEAC has morphed organically into a West Auckland arts and cultural treasure



The impact of CEAC as an essential community cultural resource has led to strong financial investment from the Auckland Council and the Henderson-Massey Local Board. This has allowed for annual maintenance and redevelopment of the buildings on-site and the rollout of a strong operational and programming plan.

CEAC is governed by The Waitākere Arts and Cultural Development Trust who acknowledge Te Kawerau ā Maki as Mana Whenua. The current chair is Brian Corban, a professional Company Chairman and Director, lawyer, businessman and community leader. The operations of the centre are run by a team of 14 permanent staff in the roles of;

- Director
- Assistant Director and Programmes Manager
- Reception & Arts Administration
- Gallery Shop Coordinator
- Creative Director: Kakano Youth Arts Collective
- Facilities Manager
- Education Coordinator
- Arts Educators x 3
- Arts Programmes Assistant
- Marketing Assistant
- Gallery Assistants x 2

The team is led by Martin Sutcliffe who has been in the role of Director since May 2007. Previously, he was a senior manager at Auckland City Council in community, arts, and recreation. He is also an experienced professional theatre director and workshop leader specialising in improvisational theatre including Playback Theatre.

Learning from Multi-use Community Precincts Elsewhere



Abbotsford Convent

Located four kilometres, northwest of Melbourne's CBD, Abbotsford Convent is a successful example of adaptive reuse of Victorian heritage buildings for the community arts. Founded in 1863 by a Catholic order of nuns, the Sisters of the Good Shepherd, the purpose of the convent was to help at-risk young women. Over time it became the largest charitable organisation in the Southern Hemisphere, with housing, education, and industrial training. The land and buildings were bought by the State Government in 1975 to protect its heritage and landscape value, along with the adjacent Collingwood Children's Farm. A joint educational campus was created, and then absorbed by La Trobe and Melbourne University.

In 1997, a local community coalition was mobilised to campaign for and save the Convent from developers and partial demolition, and to retain it as a community asset. The community coalition proposed that the site and buildings should become an arts, educational, cultural and tourist precinct. The campaign succeeded and, since then, Abbotsford Convent has achieved many goals through a combination of community energy, a strong sense of service and volunteerism, a clear pathway of funding partnerships and income streams, and a belief in the value of heritage preservation.



Spread over 16 acres, Abbotsford Convent is now Australia's largest multi-arts precinct. It houses over 120 studios alongside galleries, eateries, and a school. It has a diversity of uses, from workshops, maker, and rehearsal spaces, to exhibitions, markets and festivals.

The continuing vision for the Abbotsford Convent Foundation is to create a site of exemplary arts, culture, and learning. It should be a welcoming and lively place that encourages collaboration and social interaction at all levels. In order to guide the precinct, it values the people that activate the site as tenants and users. It values a culture of respect, tolerance, and open-mindedness. It supports the principle of enhancing the heritage assets of the site and aims to ensure long-term financial viability through a diversity of tenancies and activities, and by ensuring that commercial operations are fair, ethical, and well-governed. It operates under a set of values and principles that acknowledges the land of the Wurundjeri people of the Kulin Nation, their sovereignty, also paying respect to their elders' past and present.

The Chair of Abbotsford Convent Foundation is Victoria Marles, a lawyer who as an experienced professional has held many executive roles in the public sector. The Convent is run by a team of 22 in the following roles:

- Chief Executive Officer
- Chief Operating Officer
- Tenant Community Manager
- Acting Venues Manager
- Acting Venues Coordinator
- Producer
- Associate Producer
- C3 Contemporary Art Space Director
- c3 Gallery Manager



A living place for curiosity and collaboration, meeting and meaning.

The heart of a creative community.

A precinct of art, culture and learning”

Learning from Multi-use Community Precincts Elsewhere



- Development Projects Office
- Marketing and Communications Manager
- Administration and Governance Manager
- Administrator
- Volunteer and Administration Coordinator
- Accounts Manager
- Accounts Coordinator
- Buildings and Facilities Manager
- Heritage Assets Manager
- Site Operation
- Convent Gardener
- Gardener



The success of Abbotsford Convent in becoming a sustainable community enterprise is a realistic and inspirational working model for Building One.



The Vision



The Vision

As the examples of Corban Estate Arts Centre and Abbotsford Convent reveal, it is rare to have the opportunity to protect, in the name of public interest, relatively large tracts of urban land, complete with an existing suite of heritage buildings. In the case of Building One, the asset includes more than 309 studios over 8,500 sqm of floor space, located a mere 10-minute drive to and from the city centre and with multiple public transport options nearby. The site has Heritage Category 1 protection, it is adjacent to Unitec and surrounded by culturally diverse neighbourhoods within the suburbs of Mt Albert, Pt Chevalier, Western Springs, Waterview, and Avondale. Considering the number of cafés, restaurants and bars, cinemas and clubs, film and TV studios already in the area (or soon to be), the opportunities presented by Building One are comparable to NoHo (Los Angeles) or SOHO (London) of Auckland.

Central to the success of both CEAC and Abbotsford Convent is a willingness to honour the past while at the same time moving with determination into the future. In the case of Building One, we pay homage to the role of Carrington Hospital as an asylum, and the hardship and difficulties so many faced in an era where little was known about mental health. Out of respect for the hospital's many patients, its nurses, doctors and staff, we honour the history of Oakley/Carrington Hospital by proposing Building One be developed as a precinct for the creative arts and wellness for benefit of housing residents and tenants as well as the wider community, all drawn to a precinct encompassing beautiful flora and fauna, magnificent buildings, unabated creativity, and generous and kind spirits.

Affordable accessibility to all who wish to experience the precinct is key, including providing professional and amateur artists and creative producers with cost-effective access to the multitude of studios on-site to learn and thrive,



empowered by the many collaborative opportunities that will emerge organically.

The Building One site is so large that there could be different precincts within the precinct; wet areas for painters and potters, dry areas for leather makers and weavers, sound and recording studios for solo musicians and bands, spaces for band practice, large studios for the performing arts, dance and fashion, small studios for writers, poets and songwriters, for example. Imagine, hot areas for steelworkers and blacksmiths including kilns and ovens, all interspersed with an array of healthcare services and affordable yoga classes. There are several unique, open spaces to



The Vision

collaborate and share with others, all of which could be surrounded by cafés and bars. Imagine a commercial kitchen, hangi pits and a bakery to reflect the site's past uses; perhaps, one day, even a distillery or coffee roastery. The possibilities, while not quite endless, are certainly immense.

Building One has many proposed gallery and exhibition spaces that can provide tenants with opportunities to express and impress, and to sell their products to a steady stream of general public visitors and heritage tourists. Twice-yearly open days for the public will encourage the community to celebrate and explore the activity at Building One. Food markets, open-air concerts, cinema, and performances will be a drawcard for the community, and turn Building One into a destination, in ways similar to international facilities like Abbotsford Convent in Melbourne, Carriageways in Sydney and 798 in Beijing.

Building One will one day earn its stripes on the international circuit, opening up for international arts and writers' residencies, annual festivals, Matariki and Mardi Gras as well as providing, potentially, a new home and venue for budding musicians and bands to showcase their talent. In the meantime, Building One could serve as a playground for our creative souls, an essential ingredient to the health and wellbeing²⁷ of our community, Auckland and Aotearoa New Zealand.



Conclusion

This feasibility report has presented a proposal that responds to the brief produced by MHUD and that the Trust considers to be feasible. The community consultation and other research undertaken by the Trust reveals a high demand for the services Building One could provide.

The next steps to bring the vision of Building One to life include the following:

1. Secure the necessary financial investment to activate Scenario 3 funding model, which is the Trust's preferred social investment option
2. Complete a comprehensive business plan
3. Confirm lease arrangements for a minimum five-year period
4. Recruit additional Trustees for the Point Chevalier Social Enterprise Trust
5. Establish BOCA Ltd including the recruitment of the inaugural Board of Directors
6. Contract a CEO for BOCA
7. Continue to develop a comprehensive implementation plan ahead of opening.

Prepared by:

Point Chevalier Social Enterprise Trust

Trustees:

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Delivery date:

September 2020

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Appendices

- Building One Floor Plan and Room Sizes
 - [Basement](#)
 - [Level One](#)
 - [Level Two](#)
 - [Level three](#)
 - [Room Sizes](#)
- BOCA [Lease Rates and Membership](#)
- [Community Consultation Report](#)
Completed by Point & Associates
- [Needs Analysis Report](#)
Completed by Point & Associates
- [Unitec Topographical Subdivision Survey Plan](#)
- Census 2018,
<https://knowledgeauckland.org.nz/publications/2018-census-results-all-local-boards/>
- Resilio Report [Facilitation, Method, Delivery and Outcomes](#)
- [Nga Mana Whenua o Tamaki Makaurau & Crown Reference plan](#)



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Additional photo sources:

Abbotsford Convent
Building One Facebook Group
CEAC
TAPAC
Google Earth
Pexels.com
Unsplash.com

¹ Carrington Hospital is a Category 1 heritage site under the protection of Heritage New Zealand Pouhere Taonga

² Local boards play an important role in supporting arts and culture activities in their communities, through supporting arts and culture programmes, events and public art; funding local arts, cultural groups, and projects, and supporting local facilities.

³ Point & Associates based in Point Chevalier, Tāmaki Makaurau for over 20 years, are highly regarded by their clients throughout Auckland and New Zealand including Auckland Council and respective Local Boards. Their approach to using ‘research and evaluation’ is to inform an emerging workforce focused on addressing inequities and creating positive change.

⁴ Resilio Studio is a sustainable design practice dedicated to building a resilient and regenerative Tāmaki Makaurau through landscape architecture, urban design, social innovation and education.

⁵ The Open Day Communications Plan included media releases targeting information outlets, such as local newspapers, Auckland Council, social media and online platforms, and community and educational email databases. Event posters were also printed and distributed via local businesses, clubs and the libraries. An advertisement was placed with The Big Idea to inform and engage with their extensive online creative community database.

⁶ Te Ora Auaha is a national network for the arts, health and wellbeing that aims to connect people working across a diverse and innovative field to grow a thriving community of practice

⁷ The Creative Thinking Project was established in 2011 with the aim of starting a conversation about the role and benefits of creative thinking for the individual, society, business and education. The project also aims to demystify the creative process so that everyone can invest in developing their own creativity.

⁸ The Creative Thinking Project was established in 2011 with the aim of starting a conversation about the role and benefits of creative thinking for the individual, society, business and education. The project also aims to demystify the creative process so that everyone can invest in developing their own creativity.

⁹ Volunteers will serve as a significant resource of expertise and there has been significant interest from

the community to provide volunteer services as highlighted in the community consultation. Volunteers will provide a variety of services in various situations from roving ambassadors during opening hours, to welcoming visitors to exhibitions.

¹⁰ The costs for running the building when no one is in it assume no heating, water, power and steam is being used.

¹¹ In discussions with Graeme Bennett in early 2020, Nick Hanvey the Infrastructure Operations Manager at Unitec responsible for Building One said the average costs to keep the building going are, “definitely trending up with the age of the infrastructure and repairs required”.

¹² Even if Building One is left unoccupied from late 2021 when Unitec fully moves out, maintaining the building will require circa \$500,000 per annum minimally so it isn’t left to deteriorate. While spending nothing when the building is vacant is an option the various heritage professionals and organisations will consider this a dereliction of duty by the owner.

¹³ Americans for the Arts was founded in 1996 as a result of the merger between the National Assembly of Local Arts Agencies (NALAA) and the American Council for the Arts (ACA). In 2005, they further merged with Arts & Business Council Inc. Released online in 2003, the [Arts and Economic Prosperity Calculator](#) offers free estimates of economic impact by non-profit cultural organizations.

¹⁴ [Scenario 2 Arts & Economic Prosperity IV Calculator](#)
[Scenario 2 Arts & Economic Prosperity IV Calculator 653.pdf](#)

[Scenario 4 Arts & Economic Prosperity IV Calculator](#)
[Scenario 4 Arts & Economic Prosperity IV Calculator 833.pdf](#)

[Scenario 3 Arts & Economic Prosperity IV 1260.pdf](#)
[Scenario 3 Arts & Economic Prosperity IV 1260.pdf](#)

¹⁵ Grants from philanthropic sources to be used for specific community focused purposes, e.g. lectures; residencies; education and skills development programmes and so on.

¹⁶ For Building One operational costs.

¹⁷ Potentially the capital could be rolled over for a third time if investors were willing to keep their money in.

¹⁸ Year 1: \$3.1m - Year 2: 575k

¹⁹ ARG will provide business support services to the arts sector onsite and off. As partners of BOCA, ARG will be the benefactors of a generous five-year contract to supply a full range of services to BOCA to maintain Building One, and look towards the larger Unitec site to continue to grow each business.

²⁰ See 5. Events and Public Programmes (EPP); note M&C and EPP may be combined into one service.

²¹ Creative New Zealand, [Profile of Creative Professionals](#) 2019, p. 66.

²² Such funds are not unusual in the UK and US, for example: [Arts Investment Forum](#), [The ArtFund](#), [Theatre Development Fund](#).

²³ There are a number of broken windows in Building One, probable roof tile breakages and other areas that have been neglected over the last few years. Unitec has literally ripped out the wifi network routers, hot water heating units in kitchens, damaged doors and frames and removed locks, all of which need to be replaced and/or repaired.

²⁴ A new heating system has previously been suggested to upgrade from steam to gas; however for environmental reasons the Trust prefers steam piped in from Taylors Laundry for five months of the year 1 June to 30 October for at least the next five years, until the upgrade takes place, or when Taylors move out. While steam is more expensive than gas, any works requiring significant capital, will likely need to be put off until year five anyway.

²⁵ All electrical plugs, switches, fittings and cabling needs to be assessed throughout the building; however, any upgrades can be dealt with when interior upgrades are undertaken.

²⁶ The current system of card access at the main entries to Building One and key entry to studios is the most cost effective at present. However, managing and replacing 300+ individual keys is ineffective especially when there are more secure options available. It is easy for tenants to copy the keys and share. If tenants move out,

Building Management will not know if keys have been copied, and this might put new tenants at risk. Keyless

entry or extending card access to individual studios is preferred.

However, this is another significant capital cost, and any hardware upgrades should really happen when the interior upgrade happens. It is possible to manage the current system in the meantime without too much extra expense. Retaining the onsite Unitec Security Team to provide camera and door monitoring is proposed as they are familiar with the internal and external idiosyncrasies of the site.

²⁷ Wellbeing can be defined as the experience of health, happiness and prosperity. Our study looked at the arts, creative and well-being sectors, in terms of community inclusion and socio-economic benefit, and why this was a point of difference for the proposal.

Through national goals and programmes, Aotearoa New Zealand is recognising wellbeing as a priority goal in local and national government decision-making. The impact of community creative expression on wellbeing via arts and culture activity, for example in a repurposed Building One, is increasingly recognised within public policy for its contribution to socio-economic goals including social inclusion.

The concept of kinship, which is the foundation of a Māori view of wellbeing or hauora recognises that supporting each other with unconditional and reciprocal giving (koha) and kindness, and with a sense of shared and lived experiences is the essence of sustained wellbeing (Durie, Prof M 2006).

[“Engagement in the arts improves quality of life, and leads to better educational and vocational outcomes, improved health and well-being, and stronger, more resilient communities.”](#)

[Michael Moynihan, Creative New Zealand \(NZ Herald 2017\)](#)

Since 2011, the New Zealand Government has been developing the Living Standards Framework (LSF), which measures wellbeing and societal progress by analysing the interactions between four dimensions of wellbeing crucial to New Zealand's future. The LSF recognises that a community has many ways to measure its wealth. For example, in the context of this study, a volunteer who gives ten hours per month of their time, for free, to teach a language at a night class offered in Building One, contributes to many of the above domains. These types of community donations of

time are considered the "unheralded and unseen" element of GDP (Gross Domestic Product). Therefore, including such contributions to our GDP, for example through measures that account for volunteer time (time use), would show the true value of the health and wellbeing sector, which already contributes billions of dollars per year to the economy and employs hundreds of thousands of people.