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## Concerts at Eden Park: Assessment of Social Effects

Prepared for the Eden Park Trust

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## Table of Contents

1	INTRODUCTION .....	1
1.1	The assessment .....	1
1.1.1	Affected and interested parties .....	1
1.1.2	Social effects .....	2
1.1.3	Concert specification .....	2
2	POSITIVE IMPACTS OF THE ARTS .....	3
2.1	The Arts and urban vitality.....	3
2.2	Social Effects of Music.....	4
2.2.1	Personal-level effects .....	5
2.2.2	Family/whanau and community effects .....	7
2.2.3	Cultural development and artistic growth .....	8
2.2.4	City brand-building .....	8
3	ARTS ATTENDANCE.....	11
4	CONCERTS AT SPORTING VENUES .....	15
4.1	Croke Park Dublin.....	16
4.2	Emirates Old Trafford.....	18
4.3	Anfield .....	20
4.4	Lang Park/Suncorp Stadium.....	22
4.5	Western Springs, Auckland.....	25
5	EDEN PARK AS A MULTI-PURPOSE SPORTING AND CULTURAL VENUE .....	28
5.1	Demography of the Eden Park locality .....	29
6	AUDIENCE BEHAVIOUR.....	33
6.1	Audience Behaviour at Eden Park.....	34
7	2018 DEVELOPMENTS .....	39
7.1	Proposed LifePods Charity Concert 2019.....	39
7.2	Opinion on concerts at Eden Park .....	40
7.2.1	Opinion on the proposed LifePods concert.....	45
7.3	Anecdotal evidence .....	46
8	ASSESSMENT.....	48
8.1	Preliminaries .....	48
8.1.1	Baseline for the assessment .....	48
8.1.2	Findings of studies on amenity attributes .....	49
8.1.3	Multi-use stadia .....	50
8.1.4	Public opinion .....	51
8.1.5	Social infrastructure .....	52
8.2	Lifestyle impacts .....	53
8.3	Cultural impacts.....	54
8.4	Community impacts.....	54
8.5	Health impacts - mental, physical and social well being .....	56
8.6	Amenity/quality of life impacts.....	57
8.7	Distribution of effects .....	57
8.8	Conclusion .....	59

## SUMMARY

“Auaha ~ creativity, innovation” is one of five values which inform the *Auckland Plan 2050*. The 2050 Plan recognises “*the value of arts, culture, sport and recreation to quality of life*” (Focus Area 7) and that “*Creativity, culture and the arts make Auckland a vibrant and dynamic city* (section 2.1).

Music is one of the seven creative fields covered by the UNESCO Creative Cities Network (UNCCN). There are currently 31 Cities of Music around the World including Auckland, which was admitted to the network in late 2017 (section 2.2).

The *Auckland Music Strategy (2018)* considers that “*A primary benefit of being a City of Music is the contribution a vibrant music economy offers to the quality of life that makes people want to live and work in Auckland, echoing the Mayor’s vision for Auckland to be a “world-class city where talent wants to live”.*

The social benefits of music which would be fostered by concerts at Eden Park include personal (Section 2.2.1), family/whānau (Section 2.2.2), and community effects (Section 2.4); cultural development and artistic growth (Section 2.2.3); and city brand building (section 2.2.4). There are also economic benefits from music tourism and music related employment that are covered elsewhere by Fraser Colgrave.<sup>1</sup>

Arts attendance is a key part of everyday life for most New Zealanders with 90% having attended an arts event in the last 12 months. Around three in ten in the culture market (over 792,000 people) have attended a rock or pop concert within the past year and around half within the past three years, marking this genre out as having by far the largest market within the music art form. Auckland, unlike other regions, had steady growth in recent years in the proportion of the culture market who had attended a music event in the last year, rising from 61% in 2011 to 75% in 2017. At 75%, this level of current activity was 4% of the national average of 71% in 2017, (Section 3).

Concerts at Eden Park would help meet this increasing demand and enhance the quality and broaden the range of facilities in Auckland available to artists, promoters and music fans.

Concerts at major sporting venues like Eden Park are commonplace around the World (Section 4). Many stadia are located in areas with significant residential development with examples considered here of Croke Park in Dublin, Emirates Old Trafford in Manchester, Anfield in Liverpool, and Suncorp Stadium in Brisbane (Sections 4.1-4.4). Western Springs in Auckland, which may have six concerts a year and still has speedway events after previously not renewing the contract, has the same number of people living within one kilometre of the venue as Eden Park. Furthermore, some homes in Old Mill Road physically about Western Springs with no intervening road as at Eden Park (section 4.5).

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<sup>1</sup> Insight Economics, (2019), *The Regional Economic Impacts of Proposed Future Concerts at Eden Park*, 9pp

A key consideration in holding concerts is the behaviour of patrons. Eden Park has demonstrated the capability and capacity to manage the effects of audiences of up to 60,000 people and events lasting over ten hours from gates-open with very few complaints. Analysis of statistics from 2017 to date demonstrates that the frequency of incidents (including arrests, evictions, and cars being towed) is relatively low at the largest events when taking into account the duration of the event and the number of patrons. (section 6.1)

Opinion on concerts at Eden Park has been assessed using submissions on a proposed charity concert at Eden Park on Waitangi Day 2019 and a random sample social survey commissioned by the Eden Park Trust. Both show the balance of opinion in favour of concerts at Eden Park even among those closest to the stadium (Section 7)

The existing level of effects for major sporting events is taken as the baseline for this assessment with the focus on what makes concerts different and the way that this may be manifested in social effects (section 8.1.1).

The social effects of concerts have been assessed in terms of impacts on lifestyle, culture, community, health, and amenity/quality of life (section 8.n). Effects on amenity are focussed on the perceptions and expectations that people hold about amenity as the amenity attributes, particularly acoustic and traffic effects, are assessed separately by Marshall Day and Traffic Design Group respectively and summarised in section 8.1.2.

The assessment of effects also considers their distribution between a range of affected and interested parties including individual concert-goers and their families/whanau and local communities; employees at the venue; businesses supplying goods and services to concert-goers; local residents; and the wider Auckland community and New Zealand taxpayers who have provided support for the venue, principally for the Rugby World Cup, (section 8.7).

The assessment concludes that social effects of concerts at Eden Park (excluding amenity attributes which are addressed elsewhere) are strongly positive at the individual and community level. While plans and resource consents focus on the volume of sound generated by concerts, the social, cultural, and economic benefits of music need to be considered when assessing how concerts contribute to enabling people and communities to provide for their social, economic, and cultural well-being and health and safety. The pioneering Canadian music city strategy notes that *“there is nothing like music as a means to connect people, bridge linguistic and cultural divides and provide an avenue for identity and expression and that collectively, the music ecosystem generates rich social, cultural and economic benefits.* The market for musical experiences continues to expand in Auckland and concerts at Eden Park could help realize some of the potential benefits.

## 1 INTRODUCTION

This social assessment considers how concerts might change the established and accepted effects on lifestyle, culture, community, health, and amenity of major sporting events held at Eden Park. To avoid double-counting it relies on parallel studies to assess the acoustic and transport effects on amenity and on the movement of patrons and residents.

The focus here is on what would make the concerts different from sporting events. Overseas examples are used to illustrate how concerts at sporting stadia in residential areas are established practice. The example of Western Springs Stadium here in Auckland, which may hold six concerts a year, is also considered as in 2013<sup>2</sup> it had the same number of people living within a radius of one kilometre as Eden Park.

Particular attention is paid to the social, cultural, and economic benefits of music, one of the central themes of the UNESCO Cities of Music which Auckland joined in 2017. The assessment also examines the distribution of effects between various affected and interested parties including neighbours, concert-goers, the wider community, mana whenua, and a range of businesses and organisations.

The assessment concludes that the modest differences in the logistics of concerts are unlikely to have any noticeable adverse impact on lifestyle on perceived amenity/quality of life, or on health; there are significant positive effects in terms of culture and community; and that therefore that the balance of social effects of holding concerts at Eden Park is positive.

### 1.1 The assessment

There are two primary considerations in the design of the social assessment – who are the affected and interested parties and what effects are considered? The assessment uses a standardised concert specification in common with the other studies.

#### 1.1.1 Affected and interested parties

The distribution of effects is considered in terms of individuals and groups identified on the basis of activity and location:

- (a) Directly affected – people working at Eden Park, the Eden Park Trust as owners, and artists potentially appearing at the stadium and their promoters;<sup>3</sup>
- (b) Neighbours – people living on properties in the immediate vicinity of the Park who may be affected by events such as those inside the area of closed roads;
- (c) Local community – people living in the balance of locality affected by the events, such as those who have patrons parking on the street outside their homes and businesses supplying goods and services to concert-goers;

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<sup>2</sup> The 2018 meshblock data was not available at the time of writing

<sup>3</sup> Unlike many infrastructure projects which may take land for construction there is nobody living at Eden Park so the “*directly affected*” are restricted to those who own the stadium, work on the site and would be engaged in the concerts.

- (d) Wider community of interest - people living in the area with a direct or indirect interest in Eden Park's operations and/or the local roading network;
- (e) Organisations - institutions and special interest, both governmental and non-governmental including central government which provided support for the venue and local government which has provided a loan and grant support to Eden Park;
- (f) Mana whenua; and
- (g) Users – the concert patrons.

### 1.1.2 Social effects

Social effects are defined for the purposes of the assessment using a framework developed by the United Nations Environment Programme<sup>4</sup> covering:

- (a) lifestyle impacts - on the way people behave and relate to family, friends and cohorts on a day-to-day basis;
- (b) cultural impacts - on shared customs, obligations, values, language, religious belief and other elements which make a social or ethnic group distinct;
- (c) community impacts - on infrastructure, services, voluntary organisations, activity networks and cohesion;
- (d) health impacts - on mental, physical and social well-being; and
- (e) amenity/quality of life impacts.

In terms of the potential impact on amenity, this assessment of social effects is part of a suite of studies on holding concerts and other events at Eden Park. Amenity is considered to have two components:<sup>5</sup>

- (1) amenity attributes the tangible and measurable matters that together define the amenity character of an area; and
- (2) the perceptions and expectations that people hold about amenity. These derive from people's culture, values, and desires, and from differing tolerances in relation to amenity attributes and changes to those attributes.

The amenity attributes in this case, primarily those related to acoustics and transportation, are dealt with in separate studies.

### 1.1.3 Concert specification

The standard specification for concerts to be assessed covers the activities, staffing, and vehicles movements for the period starting seven days prior to the show day and two-three days afterwards. The activities include security, staging, production, set-up on the Outer Oval, arrival and departure of patrons, catering, ticketing, bus movements, sound check and the performance. The assessment is based on six concerts in a 12 month period to be held on Sundays preceding public holidays.

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<sup>4</sup> Sadler B, and M McCabe (Eds), (2002), *United Nations Environment Programme, Environmental Impact Assessment Training Resource Manual, Second edition: Topic 13-Social Impact Assessment*, UNEP Division of Technology, Industry and Economics, Economics and Trade Branch, Geneva, pp461-487

<sup>5</sup> Ministry for the Environment, (2000), *Managing Rural Amenity Conflicts*, MfE, Wellington p15

## 2 POSITIVE IMPACTS OF THE ARTS

### 2.1 The Arts and urban vitality

The *Auckland Plan 2012*<sup>6</sup> was the first to articulate a plan to deliver a widely shared vision to be the World’s most liveable city. A key component of this was the enhancement of Auckland as a culturally rich and creative city. The 2012 Plan recognised that “*Our arts and culture connect and strengthen us as communities*” and that “*Arts and culture are central to Auckland’s character and identity, and attract people to visit and to live here.*”<sup>7</sup>

The 2012 Plan identified the contribution of the arts and culture across communities and the economy, and how they foster understanding, tolerance, and learning, Figure 1.

Figure 1 Impact of Arts and Culture



Source: Auckland Plan (2012) p116

The directives in the 2012 Plan related to *Priority 2: Value our artists, our creative sector and our cultural institutions*, included *Directive 3.5: Promote the city centre as a focus for major cultural institutions and develop a diverse supporting network of cultural centres and programmes across Auckland.*

While the agenda and language has changed somewhat with the *Auckland Plan 2050*, “*Auaha ~ creativity, innovation*” is recognised as one of five values which inform the new plan.<sup>8</sup> The 2050 Plan retains an emphasis on creativity recognising “*the value of arts, culture, sport and recreation to quality of life*” (Focus Area 7) and that “*Creativity, culture and the arts make Auckland a vibrant and dynamic city.*”<sup>9</sup>

<sup>6</sup> Auckland Council, (2012), *The Auckland Plan: The World’s Most Liveable City*, 380pp

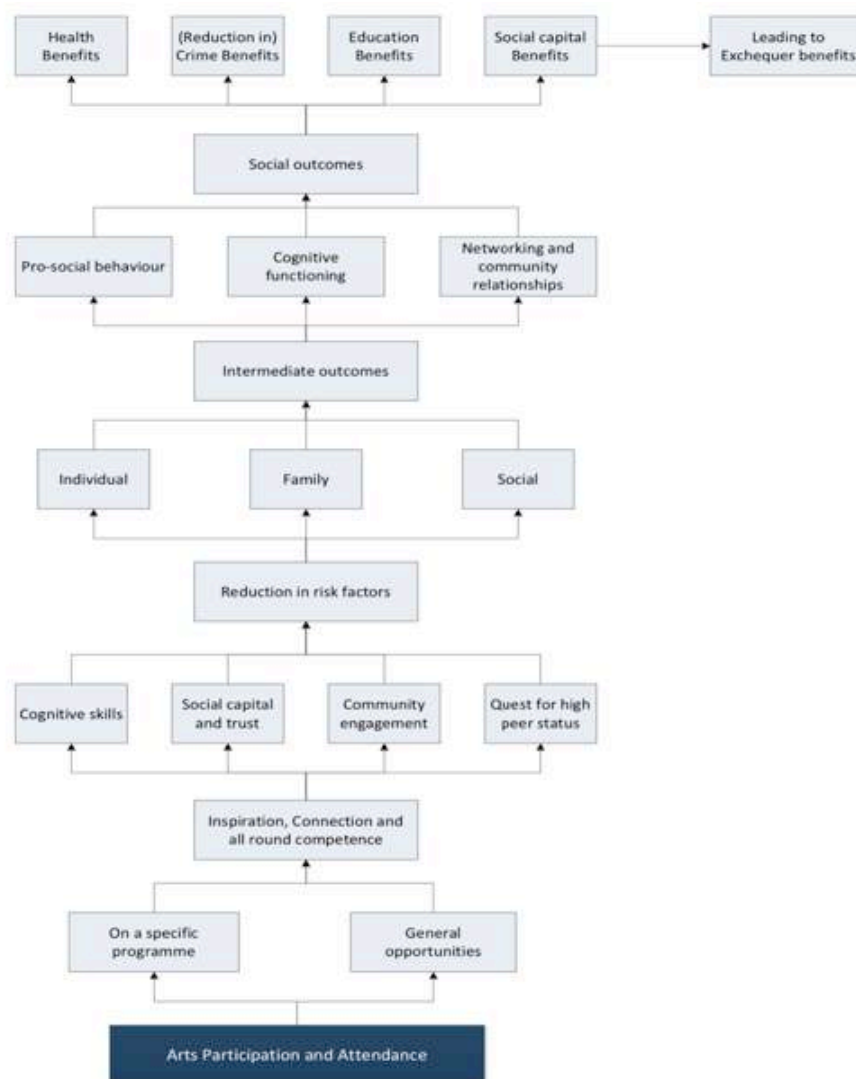
<sup>7</sup> Auckland Council, (2012)

<sup>8</sup> Auckland Council, (2018), *Auckland Plan 2050*, p24

<sup>9</sup> Auckland Council, (2018), *op. cit.*, p63

A wide-ranging analysis of the social impacts of the arts, Taylor P, et al. (2015) concluded that the evidence points to positive associations between participation in arts and health, social capital, crime and education. The evidence of beneficial effects of the arts extends to clinical and non-clinical populations, and to physical and mental health. The overall logic model for these impacts is summarised in Figure 2.<sup>10</sup>

Figure 2 Summary of the Social Impacts of the Arts<sup>11</sup>



## 2.2 Social Effects of Music

Within this broader spectrum of the social impacts of the arts there is significant research specifically on the effects of music both in terms of participation and attendance. Focussing

<sup>10</sup> Taylor P., et al. (2015) discuss a range of studies related to the various levels and interactions whilst acknowledging that the evidence of causality and final outcomes is still patchy.

<sup>11</sup> Taylor P., L. Davies, P. Wells, J. Gilbertson and W. Tayleur, (2015), *op. cit.*, p68



down further, live performance is considered to be the most elemental form of music as an experiential medium which “*informs identity, leaves long standing memories and helps create meaning across communities and cultures.*”<sup>12</sup>

The positive socio-economic effects of music are recognised in the UNESCO Creative Cities Network (UNCCN), with music one of seven creative fields covered by the UNCCN. There are currently 31 Cities of Music<sup>13</sup> including Auckland, which joined the network in late 2017.

The Auckland Music Strategy (2018) considers that “*A primary benefit of being a City of Music is the contribution a vibrant music economy offers to the quality of life that makes people want to live and work in Auckland, echoing the Mayor’s vision for Auckland to be a “world-class city where talent wants to live”*<sup>14</sup> (more fully expressed as Auckland being “*a place where talent wants to live, keeping the best and the brightest Kiwis living here in our country, and attracting skill and talent and investment from overseas*”).<sup>15</sup>

### 2.2.1 Personal-level effects

Based on neurophysical research Weinberger (1998) argues “*music competency is a part of our biological heritage – part of human nature.*” He contends that because music is a big part of most people’s culture and development, it causes a feeling of comfort and safety.<sup>16</sup>

On a general level, Stats NZ (2019) have identified that Kiwis who had participated in at least one cultural or recreational activity in the last four weeks were more likely to rate their overall life satisfaction as ‘high’ (7 or over on the 1–10 scale) than those who did not participate – 83 percent compared with 75 percent. Similarly, those who participated were more likely to feel that the things they do in life are worthwhile than those who did not participate (88 percent compared with 78 percent).<sup>17</sup>

The Australian Unity Wellbeing Index survey has examined the relationship between habitual music engagement and wellbeing in Australia.<sup>18</sup> It found that personal wellbeing scores

<sup>12</sup> D. Carter, P. Muller, (2015, *The economic and cultural value of live music in Australia 2014*, University of Tasmania, Australian Live Music Office, South Australian government, City of Melbourne and Live Music Office (Australia), City of Sydney, p6

<sup>13</sup> Adelaide (Australia); Almaty (Kazakhstan); Amarante (Portugal) /Auckland (New Zealand); Brazzaville (DR Congo); Brno (Czech Republic); Bogotá (Colombia); Bologna (Italy); Chennai (India); Daegu (Korea); Frutillar (Chile); Ghent (Belgium); Glasgow (UK); Hanover (Germany); Hamamatsu (Japan); Idanha-a-Nova (Portugal); Kansas City (USA); Katowice (Poland); Kingston (Jamaica); Kinshasa (DR Congo); Liverpool (UK); Morelia (Mexico); Norrköping (Sweden); Mannheim (Germany); Medellín (Colombia) /Pesaro (Italy); Praia (Cape Verde); Salvador (Brazil); Seville (Spain); Tongyeong (Korea); Varanasi (India); <https://en.unesco.org/creative-cities/creative-cities-map>

<sup>14</sup> Auckland City of Music, (2018), *op. cit.*, pp11-15

<sup>15</sup> Mayor Phil Goff’s vision for Auckland, Te moemoeā a Koromatua Phil Goff mū Tāmaki Makaurau, (nd) <https://www.aucklandcouncil.govt.nz/mayor-of-auckland/Pages/mayors-vision-video-transcription.aspx>

<sup>16</sup> Weinberger, N.M., (1998), *The Music in Our Minds, Educational Leadership*, 56, 3, p38

<sup>17</sup> Stats NZ, (2019), *Kiwis’ participation in cultural and recreational activities*, <https://www.stats.govt.nz/reports/kiwis-participation-in-cultural-and-recreational-activities>

<sup>18</sup> Lasek, A, (2017), *The Relationship Between Music and Wellbeing*, <https://culturecounts.cc/blog/the-relationship-between-music-and-wellbeing/>

were significantly higher for people who danced and attended musical events compared to those who did not engage with music in those forms for each of the seven domains assessed as well as the overall well-being index. Participants who had attended musical concerts, theatre, or exhibitions had significantly higher scores related to standard of living, relationships and community than those who did not attend musical events.

A study in Scotland, Leadbetter and O'Connor, (2013)<sup>19</sup> also found that people who participate in cultural activities or sport, or attend cultural places or events, are more likely to be satisfied with their lives and to report good health. Like Bygren *et al* in the Swedish study, the Scottish research found this to be true even when other factors, such as age, economic status, income, educational qualification, and disability or long-standing illness, were accounted for. They concluded that *"after controlling for relevant factors, participation in culture and sport are independently and significantly associated with good health and high life satisfaction. Overall, those who attended a cultural place or event were almost over 59% more likely to have reported good health compared to those who did not attend any cultural place or event in the last 12 months."* Interestingly the ratings for attendance at cultural places/events was higher for both good health and life satisfaction than participation in cultural activities.<sup>20</sup>

In explaining these responses specifically in relation to music experiences, Salimoor *et al.*, (2011)<sup>21</sup> and Chandra and Levitin (2013)<sup>22</sup> identified a range of neuro-chemical changes associated with intense pleasure in response to music and stress reduction through neuro-chemical releases in the body induced by music.

A study conducted by researchers at Goldsmiths, University of London, has suggested that listening to live music could add more years to a person's life claiming direct links of high levels of wellbeing with a lifespan increase of nine years. The research also showed that those who went to the concert had a 21% boost in mood (while those who took a yoga class only saw a 10% increase). According to the lead researcher Patrick Fagan, *"Our research showcases the profound impact gigs have on feelings of health, happiness and wellbeing – with fortnightly or regular attendance being the key."*<sup>23</sup>

These findings echo earlier research, Konlaan *et al.*, (2000) which found *'a higher mortality risk for those people who rarely visited the cinema, concerts, museums, or art exhibitions*

<sup>19</sup> Leadbetter C, and N. O'Connor, (2013), *Healthy Attendance? The Impact Of Cultural Engagement And Sports Participation On Health And Satisfaction With Life In Scotland*, Scottish Government Social Research, 38pp

<sup>20</sup> Leadbetter C, and N. O'Connor, (2013), *op. cit.*, p10

<sup>21</sup> Salimpoor, V N, Ml Benovoy, K Larcher, A Dagher & RJ Zatorr, (2011), Anatomically distinct dopamine release during anticipation and experience of peak emotion to music, *Nature Neuroscience*, 14, 257–262

<sup>22</sup> Chandra, ML, and DJ Levitin, (2013) The neurochemistry of music, *Trends in Cognitive Science*, 17, 4, 179-193

<sup>23</sup> <https://news.o2.co.uk/press-release/science-says-gig-going-can-help-you-live-longer-and-increases-wellbeing/>

compared with those visiting them most often' and concluded that 'attendance at certain kinds of cultural events may have a beneficial effect on longevity'.<sup>24</sup>

Similarly, a 13 year longitudinal study in Sweden, Bygren *et al*, (2009), controlling for age, sex, chronic conditions, disposable income, educational attainment, smoking status, leisure time, physical activity, and urban/non-urban residency found that death from cancer was 3.23 times more likely among rare attendees of cinemas, theatre, art galleries, live music shows, and museums and 2.92 times more likely among moderate attendees.<sup>25</sup> They concluded that the results 'imply that promoting attendance at cultural events could lead to improved urban population'.<sup>26</sup>

### 2.2.2 Family/whanau and community effects

Four ways in which music strengthens social bonds have been identified<sup>27</sup> as:

- (1) music increases contact, coordination, and cooperation with others through the contact involved in attending live performances;
- (2) music may affect oxytocin levels in the body, a neuropeptide known to play an important role in increasing bonding and trust between people;
- (3) music strengthens our "theory of mind" and empathy by activating many areas of the brain, including the circuit that helps us to understand what others are thinking and feeling, and to predict how they might behave;
- (4) music increases cultural cohesion as it is one way of communicating belonging be it a familiar lullaby, song and anthem. It can increase a person's sense of safety and obligation toward a group as people affiliate musical taste with holding certain values.<sup>28</sup>

Such effects are quite universal. Boer (2009)<sup>29</sup> based on research undertaken in New Zealand and internationally concluded on the basis of six cross-cultural studies that "Music is important in most people's lives independent of their cultural origin. Music can foster bonds between people and communicate values and identity". These effects were also apparent independent of socio-demographic characteristics.

<sup>24</sup> Konlaan BB, LO Bygren & S-E Johansson (2000) Visiting the cinema, concerts, culture or art exhibitions as determinant of survival: a Swedish fourteen-year cohort follow-up, *Scandinavian Journal of Public Health*, 28 (3) 174–178.

<sup>25</sup> These estimates have a 95% accuracy

<sup>26</sup> Bygren LO, S-E Johansson, BB Konlaan, AM Grijbovski, AM Wilkinson & M Sjöström, (2009) Attending cultural events and cancer mortality: a Swedish cohort study. *Arts & Health* 1 (1) 64–73.

<sup>27</sup> Suttie J, (2015), Four Ways Music Strengthens Social Bonds: Why would human evolution have given us music? New research says the answer may lie in our drive to connect, *Greater Good Magazine* [https://greatergood.berkeley.edu/article/item/four\\_ways\\_music\\_strengthens\\_social\\_bonds](https://greatergood.berkeley.edu/article/item/four_ways_music_strengthens_social_bonds)

<sup>28</sup> Boer D, R Fischer, M Strack, M. H. Bond, E Lo, J Lam, (2011), How Shared Preferences in Music Create Bonds Between People: Values as the Missing Link, *Personality and Social Psychology Bulletin*, 37, 9, pp 1159-1171

<sup>29</sup> Boer D, (2009), *Music Makes the People Come Together: Social Functions of Music Listening for Young People Across Cultures*, Thesis submitted in fulfillment of the requirements for the degree of Doctor of Philosophy in Psychology, Victoria University of Wellington, piii

Ruebottom (2017) discusses the role of rock concerts in social change using the example of “We Day” in the US and Canada where a series of a series of rock concerts and speaking events are designed to inspire social change.<sup>30</sup> Ruebottom notes that such politically oriented concerts are nothing new. Benefit concerts like Live Aid date back to 1985. Live Aid was a dual concert held simultaneously in London and Philadelphia to bring attention (and money) to the Ethiopian famine.

The Auckland Music Strategy recognises the role of music in strengthening the social fabric stating: *“Coinciding with cultural benefits, vibrant music scenes offer valuable social benefits. Music connects people across ages, genders, cultures, languages and economic backgrounds – within a city, a region and across borders and oceans. Auckland can use music to encourage positive social well-being. It can also use music to engage young people – making it relevant and accessible to them – and in doing so provide future pathways for youth.”*<sup>31</sup> Research suggests that the social benefits of concerts in terms of the social experience and separation experience are amplified at musical festivals.<sup>32</sup>

### 2.2.3 Cultural development and artistic growth

Music Canada (2015) argues that *“a successful City of Music also creates the conditions to support artists in their career development. Access to supporting professionals and training to improve their craft and business skills enables more artist entrepreneurs to advance from hobby/amateur to accomplished practitioners. Furthermore, it will allow those who practice creative, non-generic music making, and professionals and composers working in the artistic and experimental music spaces, to become a known and valued part of the music landscape. Live performance opportunities in high-quality venues, of the appropriate size for the stage of their career and in front of engaged audiences, help artists to hone their skills.”*<sup>33</sup>

Research has demonstrated the importance of live performance to the income of artists and their continued practice. A survey of 5,371 musicians in the US by the Future of Music Coalition found that respondents received only 6% of their income from recorded music over the last year with 66% receiving no income at all from recorded music. In contrast, 28% of their income came from live performance.<sup>34</sup>

### 2.2.4 City brand-building

Music Canada (2015) states that *“Music can play a powerful role in building a city’s brand. For a select group of cities with the strongest music scenes or deep music heritage, music is a big part of who they are. Think ‘Liverpool’, and most people think of The Beatles. Think*

<sup>30</sup> Ruebottom T, (2017), How a rock concert inspires social change, *The Conversation*, September 28, 2017, <http://theconversation.com/how-a-rock-concert-inspires-social-change-84513>

<sup>31</sup> Auckland City of Music, (2018), *op. cit.*, p11

<sup>32</sup> See, for example, Packer J & J Ballantyne, (2011), The impact of music festival attendance on young people’s psychological and social well-being, *Psychology of Music*,39(2), pp164–181

<sup>33</sup> Music Canada, (2015) *op. cit.*, p25

<sup>34</sup> Cited in: Wynn J.R., (2015) *Music/city: American festivals and placemaking in Austin, Nashville, and Newport*, University of Chicago Press, Chicago, p29

*'Memphis', and music icons like Elvis and Johnny Cash come to mind. Nashville's tagline is simply, 'Music City'.*<sup>35</sup>

The impact of events on civic pride was assessed with local attendees at seven UK Sport funded sports events in 2014. On average 96% either strongly agreed or agreed with the statement "I feel proud that [the host area] is staging [the event]". At these events, 96% of UK spectators (including those residing in the host area) said that they felt proud about the event being held in the UK.<sup>36</sup>

Research has also demonstrated the impact of events on perceptions of host cities. Responses of attendees of four events held in London in 2013/14 showed positive responses in terms of perception and behavioural intention, Table 1.

Piva et al., (2017) note that "Cultural events have become a significant component within the strategies of destination branding of a place. Territories are increasingly using events and cultural festivals to enhance their image and boost tourism development. Many destinations worldwide have built events portfolios as a strategic initiative to attract visitors and to develop their own brand." Following an analysis of visitors to the Atres Festival, Piva et al. found that there is a positive relationship between this cultural event and the enhancement of the city image and its territory.

**Table 1 Percent who strongly agreed or agreed with the statement**

Indicator	Diving World Series	Triathlon World Series	Wheelchair Tennis Masters	World Triathlon Grand Final
My visit to this event has enhanced my image of London as a visitor destination	87%	85%	77%	70%
My visit to this event means that I am more likely to visit London for a short-break or holiday in the next 2 years	55%	54%	43%	n/a
My visit to this event means that I am more likely to recommend London as a place to visit to my friends & family	76%	70%	69%	n/a

Although on a different scale, it is interesting to note that an evaluation of the outcomes of Liverpool being a European City of Culture (ECoC) in 2008 found that 68 per cent of UK businesses believed the ECoC had a positive impact on Liverpool's image.<sup>37</sup> The most commonly identified positive impact of the Liverpool ECoC among small and medium enterprises in the North-West was the change in the perceptions of Liverpool and the sub-region, but most businesses also cited a positive impact on their turnover as a result of the Liverpool ECoC. Furthermore, the region's creative industries sector felt that the Liverpool ECoC had improved the profile of the city, particularly externally, and that it had improved the 'local morale' of the sector and increased its credibility within the city region.<sup>38</sup> By early

<sup>35</sup> Music Canada, (2015), *op. cit.*, p25

<sup>36</sup> International Association of Event Hosts, (2015), *Social Measures: The Complete Toolkit*, <http://www.eventimpacts.com/impact-types/social>, p

<sup>37</sup> Garcia B, R Melville, and T Cox, (2010), *Impacts '08: Creating an impact: Liverpool's experience as European Capital of Culture*, University of Liverpool and Liverpool John Moores University, p31

<sup>38</sup> Garcia B, R Melville, and T Cox, (2010), *op. cit.*, p37

2009, 51% of arts representatives, promoters and funders in Liverpool and selected national peers considered that the city had achieved its aspiration to reposition itself as a ‘world class city’, while 30% agreed that the city had undergone a positive renaissance but considered that the term ‘world class’ was inappropriate or too ambiguous.<sup>39</sup> Furthermore, following 2008, nearly three-quarters of creative industries enterprises who took part in the research felt that the Liverpool ECoC would create long-term, positive impacts for their businesses.<sup>40</sup>

While focused largely on the economic impacts of the New Zealand Festival in Wellington, BERL also considered the impact the Festival has on the wider wellbeing of the city using the Living Standards Framework.<sup>41</sup> They concluded that “*Remarkably, the data showed that people who did not attend any Festival events feel almost as positively about its worth as people who did not attend. This suggests that Wellingtonians want their city to buzz; and it demonstrates that arts and culture play a very important role.*”<sup>42</sup>

In Auckland, ATEED tracks annually the “*Percentage of Aucklanders who agree events make Auckland a great place to live (engender pride and sense of place)*” as one of its Key Performance Indicators. In June 2017, 80% of residents agreed with the statement.

Between 2015 and 2018 ATEED also surveyed event attendees on the extent to which they think events make Auckland a great place to live. There was a high level of agreement and consistently low level of disagreement over these four surveys, Table 2.

**Table 2 ATEED survey of event attendees**

To what extent do you agree that events make Auckland a great place to live?	2015	2016	2017	2018
Number of respondents	4244	4244	4242	4475
Agree	79%	73%	74%	73%
Neutral		19%	17%	19%
Disagree		7%	8%	7%

ATEED also have evaluated the outcomes of 12 concerts held in Auckland between 2012 and 2018. Table 7 summarises their opinions on civic pride and liveability.

**Table 3 Average outcomes across 12 Auckland concerts (2012-2018)**

	Average
Pride in Auckland score (out of 5)	4.1
Liveability score (out of 5)	4.4

The ATEED research provides evidence that the positive impacts of events including concerts on city brand-building seen overseas are also present in Aotearoa-New Zealand.

<sup>39</sup> Garcia B, R Melville, and T Cox, (2010), *op. cit.*, p35

<sup>40</sup> Garcia B, R Melville, and T Cox, (2010), *op. cit.*, p37

<sup>41</sup> New Zealand Treasury, (2018), *The Treasury Approach to the Living Standards Framework*, 12pp

<sup>42</sup> New Zealand Festival, (2018), *op. cit.*, p41



### 3 ARTS ATTENDANCE

Understanding the pattern of arts attendance is important in the assessment of social effects as, amongst other things, it helps scale the number of people who might derive positive benefits from concerts at Eden Park.

Research has shown that attendance of arts events is a critical part of the life in Aotearoa-New Zealand. In 2014 the *New Zealanders and the Arts Survey* found that 890% of New Zealanders have attended or participated in at least one arts event in the last 12 months, with 37 per cent engaging with more than 12 events in the previous 12 months.<sup>43</sup> This figure for overall engagement had been relatively consistent since 2005.<sup>44</sup> The *Audience Atlas New Zealand 2017*<sup>45</sup> reported that 97% of adults, or 3.7 million people, were in New Zealand’s culture market in 2017,<sup>46</sup> with Auckland at the national average, Figure 3.

Figure 3 Regional proportions of residents in the culture market



Source: Morris, Hargreaves, McIntyre, (2018)

<sup>43</sup> Creative New Zealand, (2015), *New Zealanders and the arts: Attitudes, attendance and participation in 2014*, Arts Council of New Zealand Toi Aotearoa,

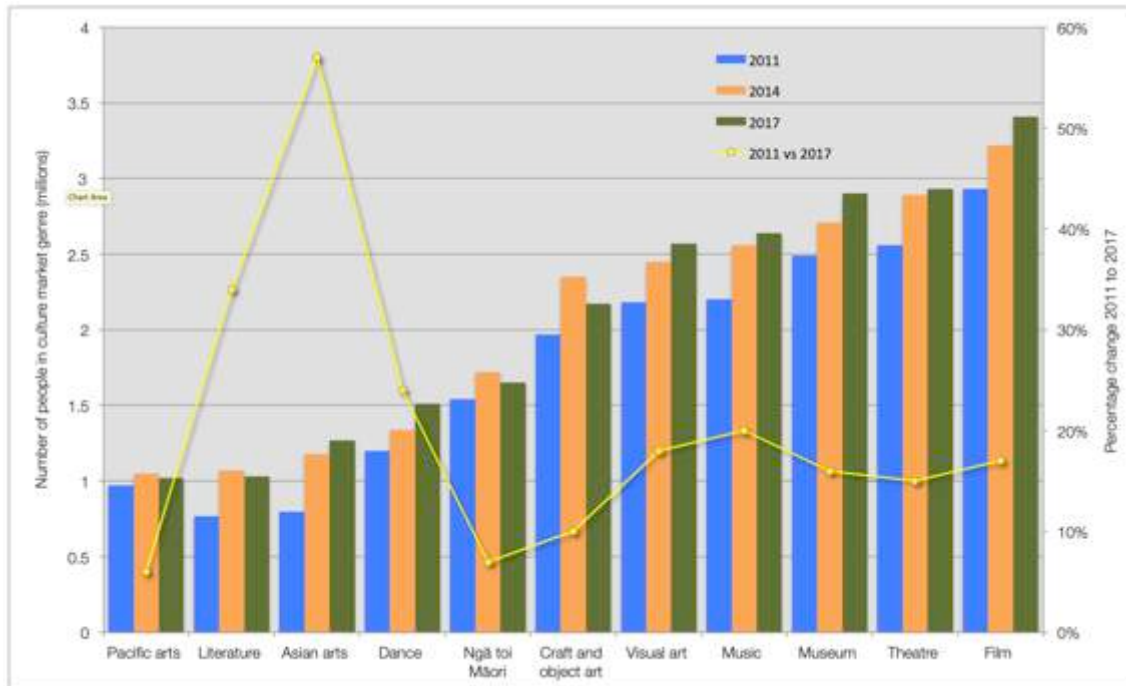
<sup>44</sup> Ministry of Social Development, (2016), *The Social Report 2016: Data and Resources*, <https://catalogue.data.govt.nz/dataset/the-social-report-2016>

<sup>45</sup> Morris, Hargreaves, McIntyre, (2018), *Audience Atlas New Zealand 2017*, Report was prepared for Creative New Zealand, p9. The “culture market” is defined as New Zealand adults aged 16 years old and over who have attended at least one cultural activity within the past three years.

<sup>46</sup> The Atlas compares this with 97% with 93% of adults in the San Francisco Bay Area who are in the market for arts culture and heritage, 90% in New York City, 87% in Australia, 85% in the UK and 60% in China, Morris, Hargreaves, McIntyre, (2018), *op. cit.*, p9.

The Atlas also reported that “Half the culture market (1.9 million people, 51%) has experienced a music event in the past year, and just over seven in ten (2.64 million, 71%) have at least once in the past three years, making music one of the larger artform markets.”<sup>47</sup> The estimated audience for music grew from 2.20 million in 2011 to 2.64 million in 2017, an increase of 20%, Figure 4.

Figure 4 Growth in arts market segments 2011-2017



The Atlas reported that “Around three in ten in the culture market (over 792,000 people) have attended a rock or pop concert within the past year and around half within the past three years, marking this genre out as having by far the largest market within the music artform.”<sup>48</sup>

Auckland, unlike other regions, had steady growth in recent years in the proportion of the culture market who had attended a music event in the last year, rising from 61% in 2011 to 75% in 2017. At 75%, this level of current activity was 4% of the national average of 71% in 2017, Figure 12.

The Atlas also reports that a further 28% (1.04 million people) had attended a rock or pop concert more than three years ago and a further 11% (407,000 people) were classified as potential attendees. Only 12% of the total culture market (444,000 people) were classified as not in the market for rock or pop concerts.<sup>49</sup>

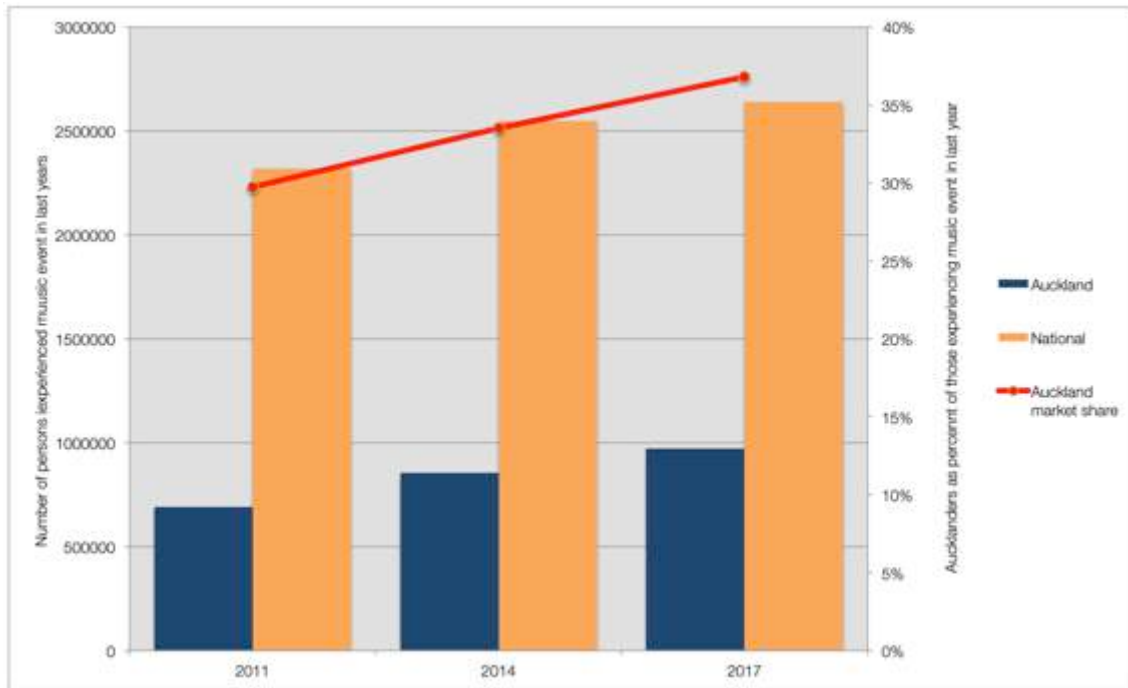
<sup>47</sup> Morris, Hargreaves, McIntyre, (2018), *op. cit.*, p127

<sup>48</sup> Morris, Hargreaves, McIntyre, (2018), *op. cit.*, p132

<sup>49</sup> Morris, Hargreaves, McIntyre, (2018), *op. cit.*, p132

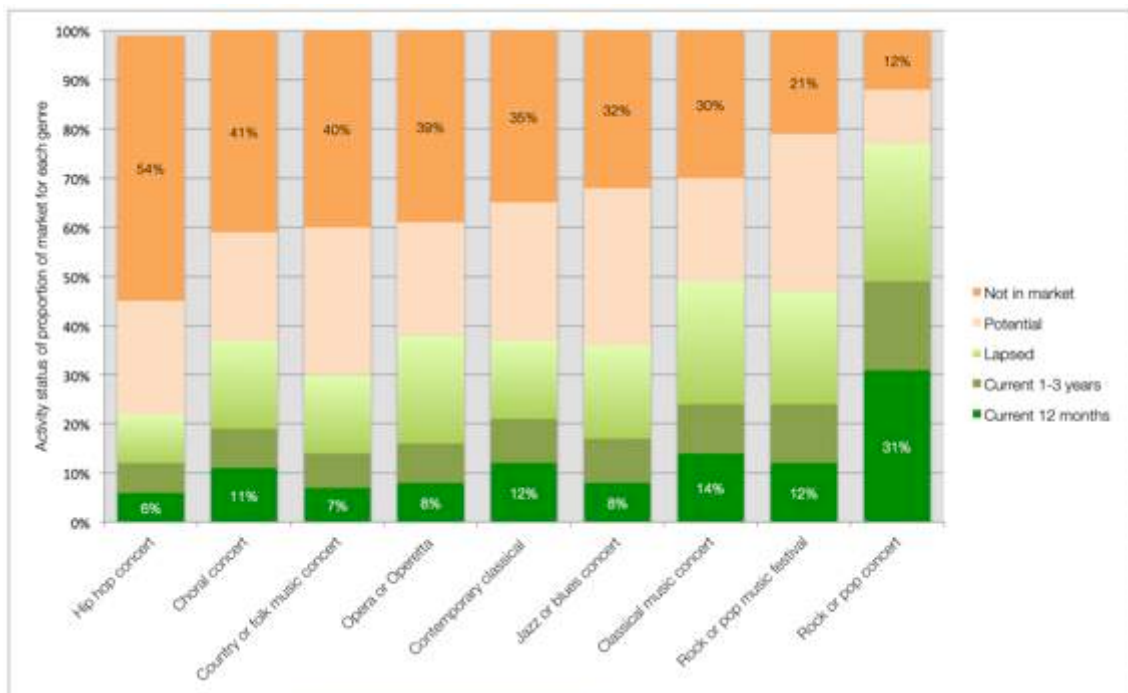


Figure 5 Aucklanders experiencing music concerts in last 12 months



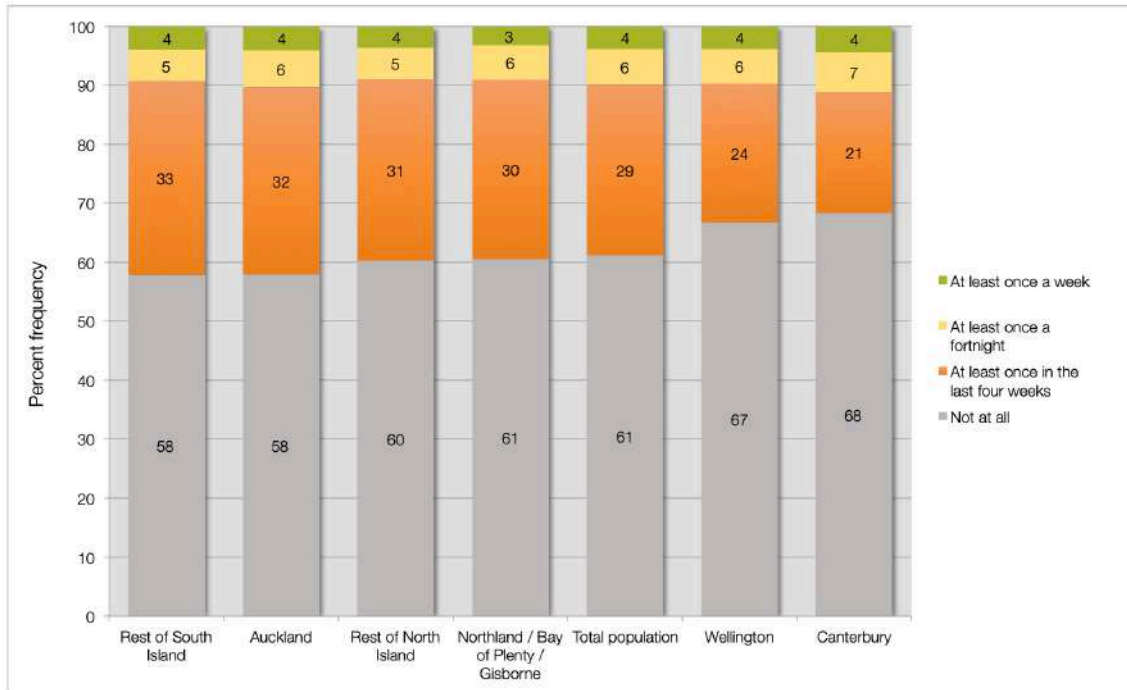
This compares markedly with other music genres. Classical music concerts had 30% not in the market, 39% for Opera or Operetta, and 54% for a hip hop concert, Figure 6.

Figure 6 Currency of audience of music genres



Parallel figures are available from the Stats NZ study on *Kiwis' participation in cultural and recreational activities*.<sup>50</sup> Data from between April 2016 and April 2017 as part of the *New Zealand General Social Survey* shows that Aucklanders had amongst the highest frequency in the country of having attended a live musical event in the last four weeks, and significantly higher than the other main centres, Figure 7.

**Figure 7 Attendance of live music event in last four weeks**



<sup>50</sup> Stats NZ, (2019), *op. cit.*, , p

## 4 CONCERTS AT SPORTING VENUES

Large stadia have been part of the urban fabric for millennia. It is estimated that the Flavian Amphitheatre in Rome (the Colosseum) could hold 50,000 spectators.<sup>51</sup> The smaller Roman Amphitheatre at Pompeii is the earliest known to have been built of stone, in around 70BC.

Sports stadia have been built in many cities since the industrial revolution ranging up in capacity to over a quarter of a million people at the Indianapolis Speedway (257,325 permanent seats).<sup>52</sup> Stadia continue to be built and redeveloped. Baade and Matheson (2012) reported that as of 2012, 125 out of the 140 teams making up the five largest professional sports leagues in the United States played in stadia built or refurbished since 1990. US\$30B was spent on stadium construction and refurbishment in the US between 1990 and 2012 (not accounting for investment in surrounding infrastructure).<sup>53</sup>

Hosting popular music concerts at what were initially just sports stadia is well established around the world including Maracana Stadium, Rio de Janeiro; Borg El Arab Stadium, Alexandria; National Stadium, Abuja; Ellis Park, Johannesburg; and the Shanghai Stadium. Most sporting stadia in Aotearoa-New Zealand host concerts including Westpac Stadium, Wellington and Forsyth Barr in Dunedin. An early example in the modern era was The Beatles at Shea Stadium, New York, in 1965. The iconic Wembley Stadium in the UK can house up to 98,000 for one of its concerts. It has hosted over 80 concerts since it was rebuilt in 2007.<sup>54</sup> Sports stadia in the US also host many concerts. A report in 2015 noted that "As of last week, 95 concert dates had been confirmed at big league and major college stadiums across North America, according to SportsBusiness Journal research. The number is on par with last year's total, even before dates for stadium tours by the Rolling Stones and Paul McCartney are announced."<sup>55</sup> In 2016, the Pompeii amphitheatre hosted a rock concert by David Gilmour.<sup>56</sup>

Many such stadia are located in residential areas. Hosting concerts in these venues is possible, in part, because managing cultural events is not very different to sports (without the potentially adversarial fans of different teams). The logistics on the day are very similar – the main difference is in the pack-in prior, and pack-out after the concerts. The sound is also more continuous, unlike the peaks in a sporting event. The impact on amenity attributes of both of these differences is considered in parallel studies.

<sup>51</sup> Lomas K, & T Cornell, Eds., (2003) 'Bread And Circuses: Euergetism and Municipal Patronage in Roman Italy', cited in William H. Byrnes IV (2005) "Ancient Roman Munificence: The Development of the Practice and Law of Charity", *Rutgers Law Review* 57, 3, pp1043–1110.

<sup>52</sup> [http://usatoday30.usatoday.com/sports/motor/irl/indy500/2004-05-27-attendance-count\\_x.htm](http://usatoday30.usatoday.com/sports/motor/irl/indy500/2004-05-27-attendance-count_x.htm)

<sup>53</sup> Baade, Robert A., and Victor A. Matheson. "Financing professional sports facilities." *Financing economic development in the 21st century* (2012): p323

<sup>54</sup> <https://www.bbc.com/news/uk-44499299>

<sup>55</sup> <https://www.sportsbusinessdaily.com/Journal/Issues/2015/03/30/Facilities/Stadium-tours.aspx>. The Rolling Stones tour included 15 concerts, once of which was at the Indianapolis Speedway, <https://www.indystar.com/story/entertainment/music/2015/07/04/rolling-stones-indianapolis-motor-speedway-jagger-richards-stonesindy/29719635/>

<sup>56</sup> The first live performance since AD79, see, for example, <https://youtu.be/LTseTg48568>

Three stadia in Europe and one in Australia are discussed by way of example: Croke Park in Dublin which has hosted concerts since 1985; Emirates Old Trafford in Manchester which has had regular concerts since 2002; Anfield in Liverpool was granted permission in September 2018 to hold concerts in 2019 and 2020;<sup>57</sup> and Suncorp Stadium, Brisbane.

#### 4.1 Croke Park Dublin

Croke Park is the Gaelic Athletic Association ground in Dublin. It has a capacity of 82,300. It is set in a largely residential suburb with areas of adjoining commercial activity. Adopting the arbitrary 1km radius used in the EPNA newsletter of 25/3/19 for comparison purposes without attributing any significance to this distance in terms of effects, at the 2016 census there were about 34,660 living within 1km of Croke Park, Figure 8. <sup>58</sup>

Figure 8 Croke Park, Dublin Census Small Areas within 1km radius



It is 40 metres from the back of the Dineen Hill 16 terrace at the north end of the stadium to the back of nearest dwelling and 20m across the road from an entrance to Croke Park in Jones' Road to the front of the nearest dwelling, Figure 9.

<sup>57</sup> <https://www.bbc.com/news/uk-england-merseyside-45558485>

<sup>58</sup> This calculation reuses the arbitrary distance in the EPNA newsletter of 25/3/19 for comparison without attributing any significance to this distance in terms of effects. Data was derived from Populations in Small Areas partially within the 1km radius have been allocated in proportion to the number of dwellings.



Figure 9 Distance to residences in vicinity of Croke Park



As well as Gaelic football, hurling, rugby union and soccer, concerts have been hosted at the ground since 1985.<sup>59</sup> Since 2014 concerts have featured a range of artists, Table 4:

Table 4 Concert attendances at Croke Park 2014-2018

Date	Band	Tour	Attendees
23-5/5/14	One Direction	Where We Are Tour	235,008
20/6/15	The Script & Pharrell Williams	No Sound Without Silence Tour	74,635
24-5/7/15	Ed Sheeran	x Tour	162,308
27&29/5/16	Bruce Springsteen	The River Tour 2016	160,188
9/7/16	Beyoncé	The Formation World Tour	68,575
8/7/17	Coldplay	A Head Full of Dreams Tour	80,398
22/7/17	U2	The Joshua Tree Tour 2017	80,901
17/5/18	The Rolling Stones	No Filter Tour	64,823
15-6/6/18	Taylor Swift	Reputation Stadium Tour	136,000
7/7/18	Michael Bublé		70,000

<sup>59</sup> Rule 42 of the GAA which banned non-Gaelic games at Croke Park was officially relaxed in 2005 while the Lansdowne Road (now Aviva Stadium) was rebuilt allowing soccer games involving the Republic of Ireland team and Irish rugby internationals to be played at the ground.

In 2018 there were four concerts, with two on successive nights. The One Direction concerts in 2014 were three nights in a row, averaging over 78,000 per night. Concerts are scheduled for Westlife and Spice Girls for 2019.<sup>60</sup>

## 4.2 Emirates Old Trafford

Emirates Old Trafford has been the home of the Lancashire County Cricket Club since 1864. The surrounding area is a mixture of commercial and residential landuse with about 11,950 people living within 1km of the ground in 2016. There is also an overlap with the 1km radius of the Old Traffortds ground of Manchester United FC which is about 800 metres to the North-North West (centre to centre of the grounds). In 2016 there were about 4,050 people living within 1km of both.

Figure 10 Emirates Old Trafford, Census LSOAs<sup>61</sup> within 1km radius



<sup>60</sup> <https://crokepark.ie/special-events/concerts>

<sup>61</sup> Lower Layer Super Output Areas. Source: Annual Small Area Population Estimates, Office for National Statistics © Crown Copyright 2018



The nearest dwellings to the ground is a small block of terrace houses on Trent Bridge Walk which are under 40m from the back of Stand B on the south-eastern side of the ground, Figure 5.

Figure 11 Distance to residences in vicinity of Emirates Old Trafford



Emirates Old Trafford has hosted concerts since 2002 and has a capacity of 50,000.

Table 5 Concerts 2015 Onwards at Emirates Old Trafford

Date	Band	Tour	Attendees
May 2015	Foo Fighters	Sonic Highways World Tour	50,000*
June 2016	Rihanna	Anti World Tour	50,000*
July 2016	Beyoncé	The Formation World Tour	50,000*
May 2017	The Courteeners	Mapping the Rendezvous Tour	50,000*
June 2017	Ariana Grande, Justin Bieber, Coldplay, Katy Perry, Miley Cyrus, Pharrell Williams, Take That, Niall Horan, Little Mix, Liam Gallagher, Robbie Williams, the Black Eyed Peas	One Love Manchester	50,000*
July 2017	Radiohead	A Moon Shaped Pool Tour	50,000*
August 2018	Liam Gallagher	Rize presents Liam Gallagher	50,000*

- No precise figures are available for sold out concerts. Attendance is variously reported. For example, for the Liam Gallagher concert it was reported that “More than 50,000 people packed into the cricket ground” <https://www.manchestereveningnews.co.uk/whats-on/music-nightlife-news/review-liam-gallagher-emirates-manchester-15046752>

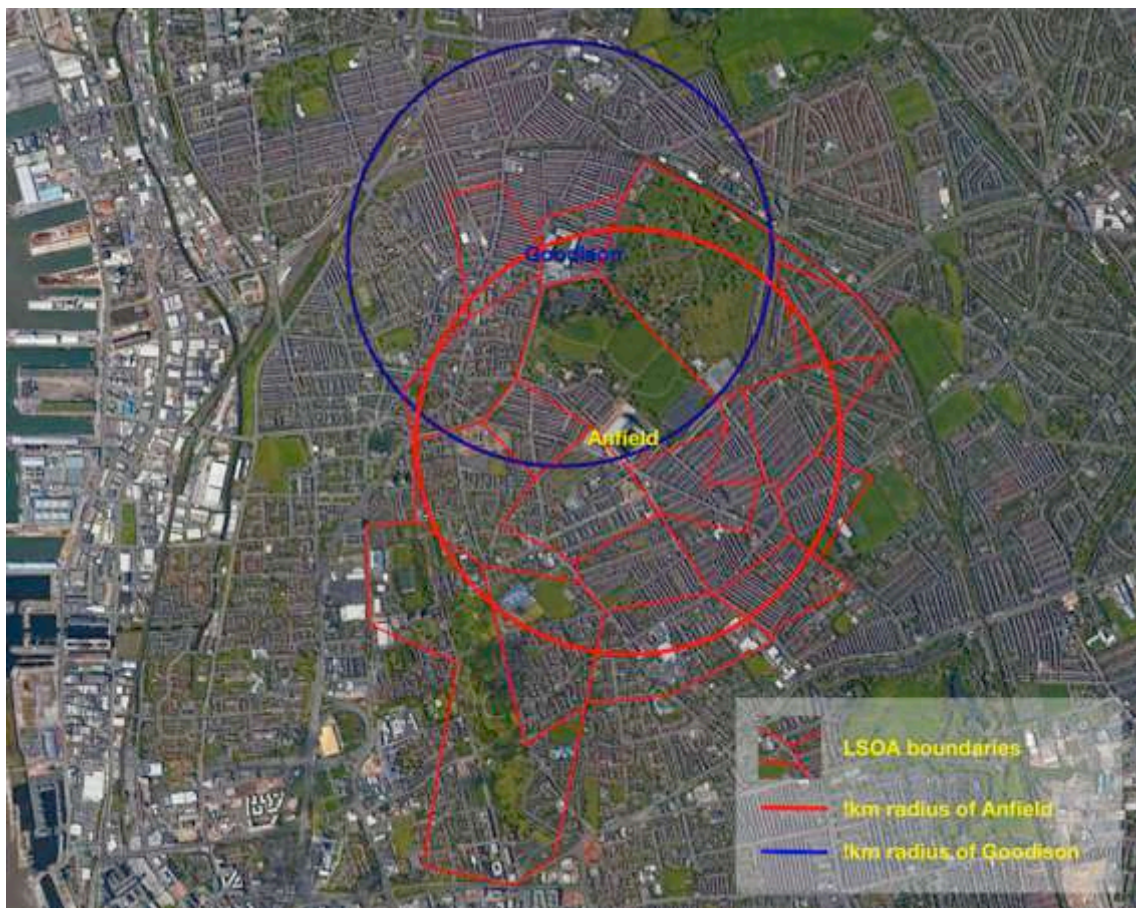
### 4.3 Anfield

Anfield is the home of Liverpool Football Club (LFC)<sup>62</sup> which was founded in 1892. It has played at Anfield since its inception. The ground has a capacity of 54,074 since the redevelopment of the Main Stand in 2015/6.

Liverpool play in the English Premier League with 19 home fixtures over the season. Further first team games depend on progress in the various cup competitions. LFC played only one home game in the FA Cup and one in the EFL Cup in 2018/19. LFC played six home games in the Champions League before winning the final in Madrid.

In mid-year 2017 it is estimated that there were about 17,600 people living within a 1km radius of Anfield. Of these about 5,400 (31%) also lived within 1km of Goodison Park, the home of Everton FC, which is just under 1km from Anfield.

Figure 12 Anfield, Liverpool Census LSOAs within 1km radius

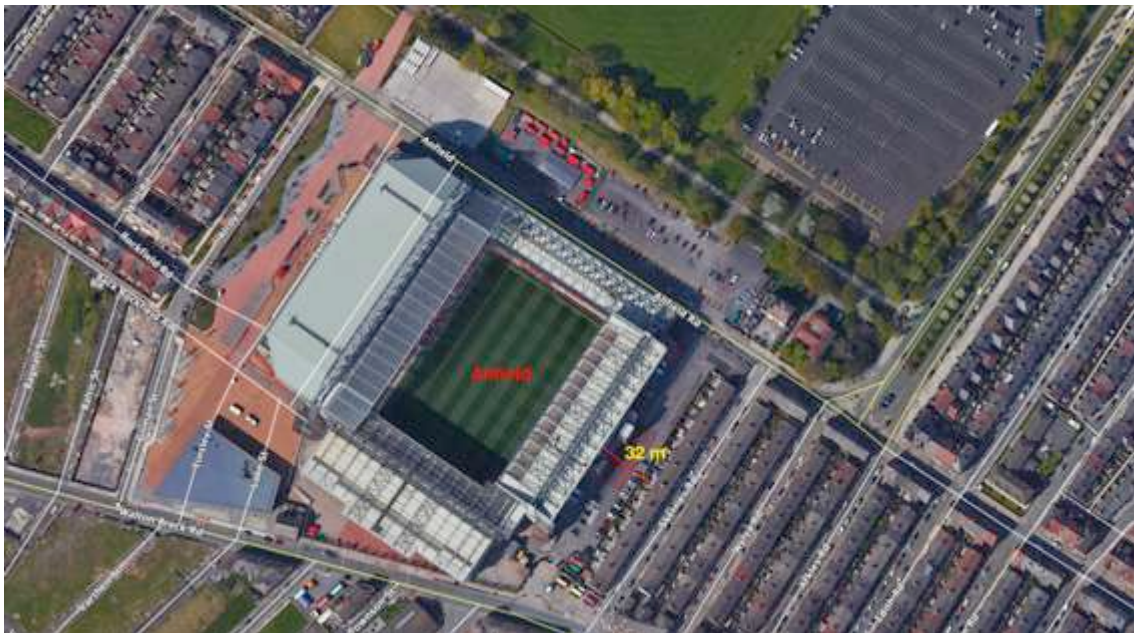


The nearest dwellings to the Anfield stadium are in Skerries Road with about 32m from the back of the terraced housing to the Sir Kenny Dalglish stand, Figure 12.

<sup>62</sup> In full: The Liverpool Football Club and Athletics Ground Ltd



Figure 13 Distance to residences in vicinity of Anfield



In September 2018 LFC was granted planning permission to host music concerts and major events at Anfield for the next two years. According to the club, *the application forms part of its plans to offer more cultural and sporting events to its supporters, the city of Liverpool and those visiting the area....Bringing a wider programme of events to Anfield is consistent with Liverpool City Council’s aspiration to use music and sport to attract more visitors to the city.*<sup>63</sup>

The planning application for concerts notes that: *Major cultural events, such as large-scale live music concerts, are particularly highlighted by strategy documents as effective stimulants of local economic growth. Attracting visitors to such events can have significant positive impacts on local and regional supply chains, and therefore contribute to fulfilling the wider Government aims of boosting productivity and earning power in all regions of the UK.*<sup>64</sup>

Permission was granted for up to six events per year. The events will be held during the early part of the summer close-season for football – about a six-week window between mid-May and the end of June. There are three concerts at Anfield for 2019, Table 6.

The expected event capacity for most events is between 47,000 and 50,000, which is lower than an average match day attendance. The capacity will rise to 60,000 for in-the-round concerts<sup>65</sup>. Besides concerts, Anfield also hosts a range of other events. On 25/26 May 2019 it hosted the Super League “Magic Weekend” which featured six games, three each

<sup>63</sup> <https://www.liverpoolfc.com/news/announcements/317013-lfc-granted-temporary-planning-permission-for-anfield-concerts>

<sup>64</sup> Turley, (2018), *Planning Application to Use Anfield Stadium for Music Concerts and Other Major Events On behalf of The Liverpool Football Club and Athletic Grounds Limited*, p4

<sup>65</sup> <https://www.anfieldstadiumevents.co.uk>

**Table 6 Concerts at Anfield in 2019**

Date	Band	Tour
6 June 2019	Take That	Greatest Hits Tour 2019
19 June 2019	Bon Jovi	This House Is Not For Sale Tour 2019
25 June 2019	Pink	Trauma Tour 2019.

day (Anfield last hosted a Super League game almost 20 years ago). It has also played host to international Rugby League, including the 2016 Four Nations final and international Tests.<sup>66</sup> In 2017, the stadium hosted 3,500 conferences and events, including weddings and gala dinners and more than 170,000 persons took part in stadium tours.<sup>67</sup> In the past it has hosted a range of other non-sporting events.<sup>68</sup>

#### 4.4 Lang Park/Suncorp Stadium

The site at Lang Park first hosted sports in the 1920s with cycling and athletics. Soccer was the next sport to be played at the Park following the sublease of the grounds by Queensland Soccer Council from the Queensland Amateur Athletics Association in 1934. In 1957 Lang Park became the headquarters for Queensland Rugby League. Lang Park was renamed Suncorp-Metway Stadium in 1994. In 1999 the Queensland Government announced plans to undertake a \$280 million redevelopment of the venue which hosted the Rugby World Cup, 2003. In /12/ 2006 Suncorp Stadium held its first concert since those at Lang Park in the 1970 and 1980s<sup>69</sup> with Robbie Williams playing two shows to full-houses.<sup>70</sup>

The Stadium, with a seating capacity of 52,500 plus, now hosts a range of uses including:

- Rugby League – Brisbane Broncos home games in the National Rugby League, other NRL games, annual State of Origin games, International Test Matches, and the Queensland Rugby League’s Intrust Super Cup Grand Final;
- Rugby Union – Queensland Reds home games in the Super Rugby competition and International Tests featuring the Wallabies;
- Soccer – Brisbane Roar home games in the Hyundai A-League and international matches including World Cup qualifying games featuring the Socceroos;
- Concerts;
- Boxing; and
- Extreme Sports.<sup>71</sup>

<sup>66</sup> <https://www.liverpoolfc.com/fans/local-residents/concerts-events>

<sup>67</sup> Turley, (2018), *op.cit.*, p4

<sup>68</sup> One week in July 1984, the American evangelist Billy Graham preached at Anfield, attracting of over 30,000 each night. Anfield also featured in Liverpool's 2008 European Capital of Culture celebrations when c.36,000 people attended a concert headlined by Paul McCartney, Turley, (2018), *op.cit.* p4

<sup>69</sup> Earlier concerts included John Denver (1977), [https://concerts.fandom.com/wiki/John\\_Denver](https://concerts.fandom.com/wiki/John_Denver); David Bowie (1978), <http://www.bowiedownunder.com/tours.html>; Kiss (1980), [https://www.vice.com/en\\_au/article/rkqg53/kissteria-a-look-back-at-the-1980-australian-kiss-tour](https://www.vice.com/en_au/article/rkqg53/kissteria-a-look-back-at-the-1980-australian-kiss-tour); and Simon and Garfunkel (1983), <http://www.paul-simon.info/PHP/listconcerts.php?tour=-2&year=1983>

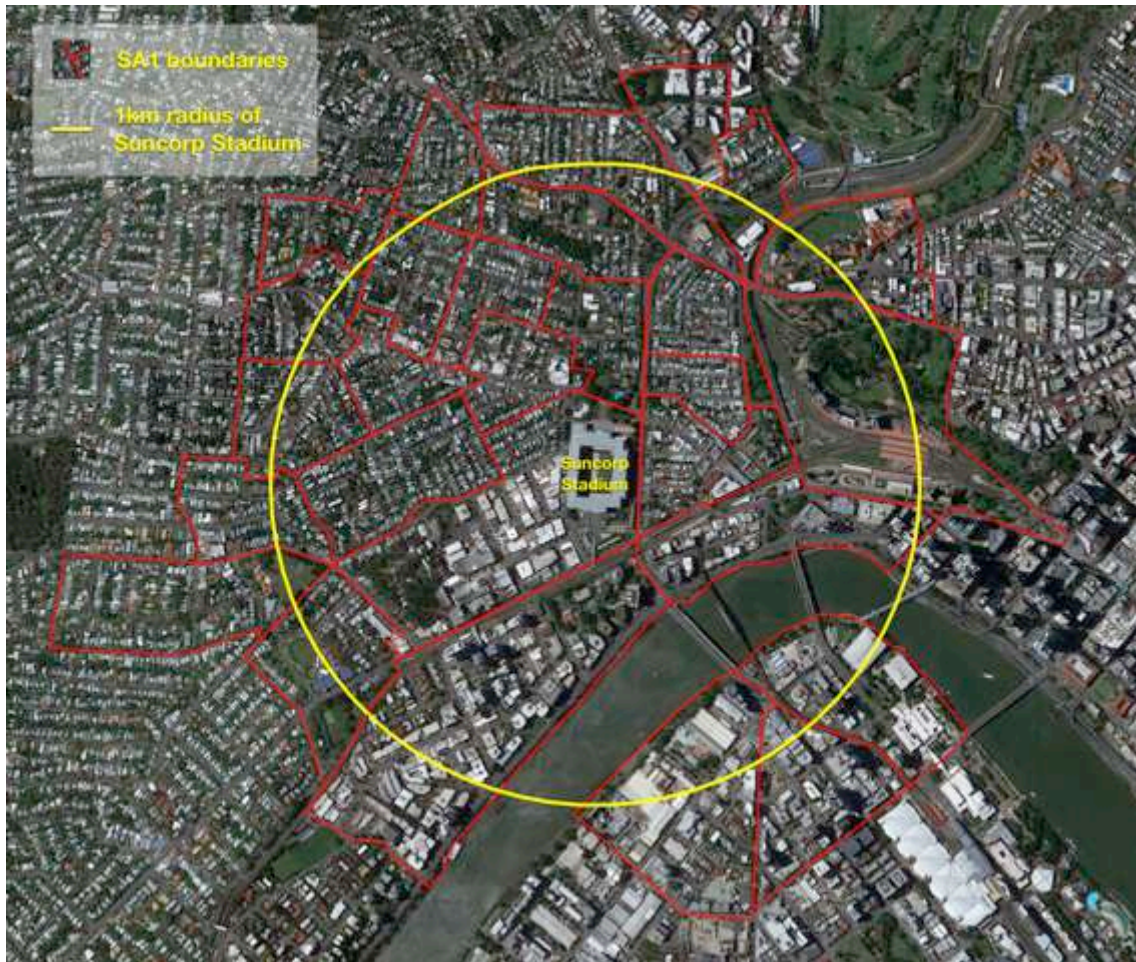
<sup>70</sup> <https://www.suncorpstadium.com.au/About-Us/About-The-Stadium/Stadium-History.aspx>

<sup>71</sup> <https://www.suncorpstadium.com.au/about-us/about-the-stadium.aspx>



Suncorp adjoins areas of residential, commercial and public land uses. It is estimated that there were 9,660 people living within 1km of Suncorp Stadium in 2018, Figure 14.<sup>72</sup>

Figure 14 Suncorp Stadium, Brisbane, Census SA1s within 1km radius



The nearest dwelling to the stadium is about 41 metres away across Castlemain Street on the west side of the stadium. The nearest dwellings on the east side are a little further away at around 60m.

<sup>72</sup> This estimate is based on Australian Bureau of Statistics' Statistical Area Level 1 (SA1). Population estimates at the SA1 level as at 30 June of a Census year are compiled by apportioning the population estimate for each SA2 across the SA1s within the SA2, using Census usual residence counts by age and sex. Total SA1 population estimates are updated in post-Census years using aggregated Medicare enrolments and Australian Electoral Roll counts at the SA1 level.

Figure 15 Distance to residences in vicinity of Suncorp Stadium



Table 7 Concert attendances at Suncorp Stadium 2014-2019

Date	Band	Tour	Attendance
20/2/2014	Eminem	Rapture Tour	43,339
11/2/2015	One Direction		32,889
24/2/2015	Foo Fighters		39,851
28 /11/ 2015	Ed Sheeran		46,135
5 /12/ 2015	Taylor Swift		46,139
6 /12/ 2016	Coldplay		51,059
13/3/2017	Justin Bieber		40,102
9 /12/ 2017	Paul McCartney		40,150
25/1/2018	Foo Fighters		39,190
20/3/2018 21/3/2018	Ed Sheeran		53,127 53,272
6 /12/ 2018	Bon Jovi		NA
19/1/2019	Phil Collins	"Not Dead Yet"	38,308
22/2/2019	Nitro Circus	"You Got This"	NA
12 /11/ 2019	U2	"Joshua Tree"	NA



## 4.5 Western Springs, Auckland

The stadium at Western Springs was opened in 1929 to serve cycling, athletics and football. Speedway with motorcycles began in 1935 and midget cars in 1937. The lease for the speedway ended on 31/3/2019 and has not been renewed.<sup>73</sup> The ground is currently used by Ponsonby Rugby Club. It has a capacity of about 30,000 for sports and 50,000 for concerts although some attendances in the past may have been as high as 80,000.

Western Springs is accessible by road by private and public transport. RFA bills the stadium as “3km from downtown Auckland” although this is slightly misleading.<sup>74</sup> It is about 2km (24 minutes walk) to the Baldwin Avenue rail station and about 2.1km (26 minutes walk) to the Morningside rail station (by comparison it is less than 300 metres from the Kingsland rail station to Entry A at Eden Park).<sup>75</sup>

In 2013 there were about 8959 people living within 1km radius of the centre of the Outer Field of Western Springs, Figure 16, notwithstanding that Western Springs Park, MoTaT,

Figure 16 Census meshblocks within 1km of Western Springs



<sup>73</sup> <https://www.stuff.co.nz/auckland/111049617/western-springs-speedway-shutdown-confirmed-after-lease-is-not-extended-past-march>

<sup>74</sup> <https://www.rfa.nz/our-venues/western-springs-stadium>. 3km only gets as far as the vicinity of the junction of Maidstone Street and Great North Road which is on the boundary of the Karangahape Road Precinct in the City Centre Master Plan. “Downtown Auckland” might be more conventionally associated with Aotea Square (approx. 4.6km) or 1 Queen Street (approx. 5.5km)

<sup>75</sup> All distances and times from Google Maps as a consistent standard.



the Auckland Zoo, part of Pasadena Intermediate School, St Joseph's School, Westmere School, part Chamberlain Park and most of Fowlds Park all fall within this area. This reflects, in part, the relatively higher density of development in Grey Lynn. The 1km radius from the centre of the stadium was home to about 8033 people in 2013 reflecting the reduced coverage of Grey Lynn, Western Springs south of the North-Western Motorway and Kingsland.

Western Springs is unusual in terms of major stadia in predominantly residential areas in that there is no separation at all between the facility and 31 homes in Old Mill Road and two in Western View Road, Figure 17 and Figure 18. Properties on the eastern side of Western Springs are separated from the property boundary of the facility by the width of the Bullock Track (in places less than 20 metres to the nearest dwelling).

Figure 17 Homes in the immediate vicinity of Western Springs



Figure 18 Detail of adjoining residences in Old Mill Road



Western Springs has been used for open air concerts since at least 1971.<sup>76</sup> The first artist, Elton John, returned to Western Springs in 1974, 1980, and 1982.<sup>77</sup>

**Table 8 Concert attendances at Western Springs Stadium 2014-2019**

Date	Band	Tour	Attendance
15/2/14	Eminem	Rapture Tour	55,000
15/12/15	AC/DC	Villainy	30,000
4/2/17	Guns N' Roses	Not In This Lifetime	50,000
18/11/18	Friday Jams Live		NA
12/1/19	Mumford & Sons		NA
19/1/19	Fat Freddy's Drop	Trickle Down	NA
23/2/19	Six60		50,000

The venue has generated a number of noise complaints with the AC/DC concert in December 2015 reported to have been heard “heard four miles (6.5km) away across Waitemata Harbour in Birkenhead.”<sup>78</sup>

Stuff recently published a somewhat provocatively titled article on the experience of ten concerts at Western Springs (*Riots, records and rockers: Ten of the biggest nights at Western Springs*).<sup>79</sup> In practice with modern control processes including road closures, an alcohol ban, and public transport included in the tickets, no significant issues were reported with the recent Six60 concert, suggested to have been attended by 50,000.

Western Springs Park also hosts events most notably the Pasifika Festival most recently on 24-25 March 2018, and 23-24 March 2019.

<sup>76</sup> There may have been earlier concerts but none have been identified.

<sup>77</sup> Elton John played at Western Springs on 29 October 1971. <http://www.eltonography.com/tours/newzealand.html>

<sup>78</sup> Chilton, M, (16/12/15), *AC-DC concert was heard four miles away*, <https://www.telegraph.co.uk/music/artists/ac-dc-concert-was-heard-four-miles-away/>

<sup>79</sup> Croot, J, (21/2/19), *Riots, records and rockers: Ten of the biggest nights at Western Springs*. *Stuff*, <https://www.stuff.co.nz/entertainment/music/110766670/riots-records-and-rockers-ten-of-the-biggest-nights-at-western-springs>,

## 5 EDEN PARK AS A MULTI-PURPOSE SPORTING AND CULTURAL VENUE

Eden Park is the largest stadium in New Zealand. It is the home ground of Auckland Rugby, the Auckland Blues and Auckland Cricket. In 1902, Harry Ryan, a young, passionate cricketer, established the Eden Cricket Club. In 1910 the Park became the home of Auckland Cricket and then Auckland Rugby Union leased the Park in 1914, officially making Eden Park its home in 1925.

The Eden Park Trust operated Eden Park for the benefit of Auckland Cricket and Auckland Rugby until 2009, when the Trust Deed was updated as part of the redevelopment of the Stadium. The updated Deed provided that the Trust also be operated as a multi-purpose venue for the benefit of the Auckland Region.

Eden Park today with a seating capacity of up to just under 50,000, hosts a broad range of events both large and small, including:

- Rugby – Eden Park is the home ground of the Auckland and Auckland Blues teams and is the Auckland venue for All Blacks internationals which attract sell-out crowds. It hosted the 2011 NZ v France Rugby World Cup final watched by 60,000 spectators.
- Cricket – Eden Park’s outer oval hosts Auckland domestic test, ODI and T20 fixtures and the Park is the Auckland venue for Blackcaps international fixtures each summer. Eden Park hosted Cricket World Cup events in 2011 including the Semi-Final between New Zealand and Australia.
- Rugby League – Eden Park has hosted the Auckland Warriors, NRL Nines and will be hosting the Rugby League International Triple Header in November 2019;
- Football – The Wellington Phoenix has played several A-League fixtures at Eden Park and attracted a home crowd record in 2019.
- Cultural/musical events – Eden Park has long been a venue for cultural events, having hosted the Prince and Princess of Wales in 1983, the Dalai Lama in 2002, and a Donny and Marie Osmond concert in 1975. Following redevelopment the stadium has hosted the Eid and Japan Day cultural festivals and will host the Te Matatini Kapa Haka Cultural Festival in 2021 (which attracted 50,000 visitors in Wellington in 2019) and recently entered into a partnership with a local business, Piano Traders, to provide “free-to-play” pianos around the stadium for patrons.
- Motorsports – Eden Park hosted the *Nitro Circus – You Got This Tour* in 2019.
- Charity and community events – Eden Park hosts community and charitable groups including the distribution of Christmas food parcels by City Mission, the Lifewise Sleepout and regularly provides facilities for local schools and clubs to use.

Recently the Eden Park Trust has been focusing on developing its relationship with the community through “The Hood” supporters club and the Trust has renovated the old Gate A lounge for use by the local community.



## 5.1 Demography of the Eden Park locality

Again adopting the arbitrary 1km radius used in the EPNA newsletter of 25/3/19 without attributing any significance to this distance in terms of effects, there were about 8987 people living within 1km of Eden Park in 2013, Figure 19.

Figure 19 Census meshblocks within 1km radius of Eden Park



The population within 1km of Eden Park grew steadily after 2001 apparently undeterred by redevelopment at the ground in readiness for the Rugby World Cup 2011, Table 9.

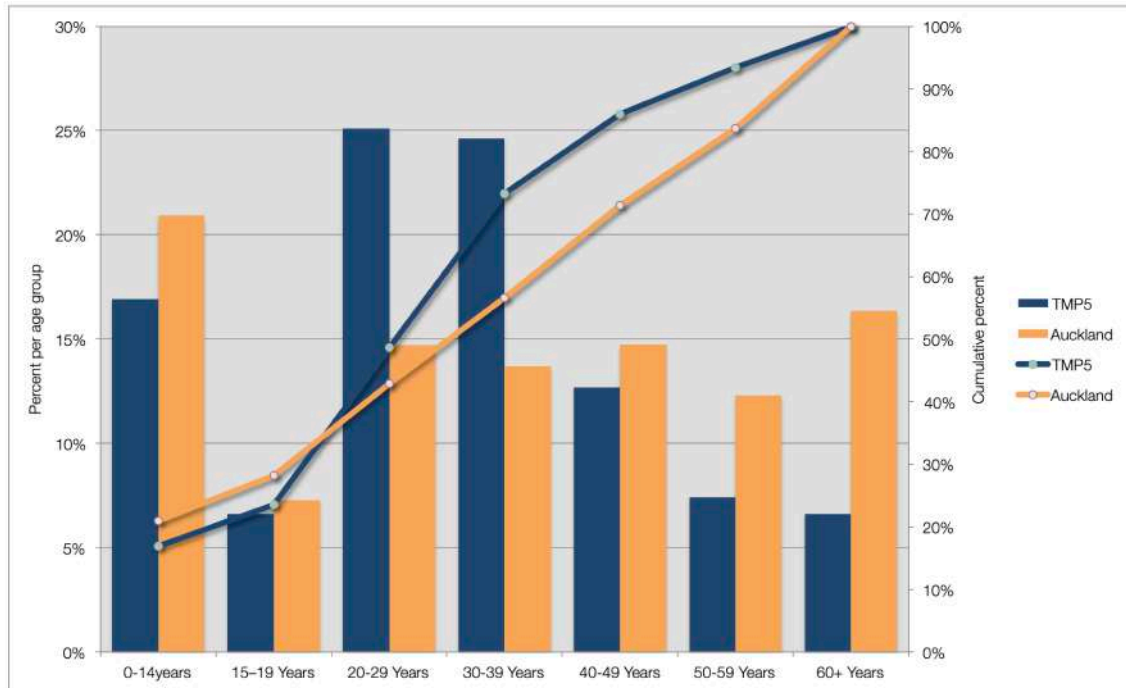
Table 9 Population within 1km radius of Eden Park

Census	Usually resident population	Inter-censal increase
2001	7789	
2006	8375	8%
2013	8987	7%

In 2013 the population within the Traffic Management Plan 5 area, Figure 27, (the area covered by “The Hood”) had a strikingly different population distribution to that of Auckland as a whole,

Figure 20. People between 20-39 years of age made of half (50%) of the population in the TMP5 area compared with just over one quarter (28%) in Auckland.

Figure 20 Population distribution of TMP5 area and Auckland



While concert attendance (and potentially, by extension, opinion of concerts at Eden Park) is conditioned by a range of factors, it is noteworthy in interpreting the age distribution of the TMP5 area that Statistics New Zealand have identified that New Zealanders in the 15–44 age group were more likely to participate in cultural and recreational activities than those aged 45 and over.<sup>80</sup> In 2013, 64% of people in the TMP5 area were aged 15-44 years compared with 43% for Auckland as a whole.

The TMP5 area has a significantly lower proportion of children of 0-14 years than Auckland with 704 living in the area on Census night in 2013. At the average rate for Auckland there would have been 870.

The lower proportion of children of 14 years and under in the TMP5 area is reflected in the TMP5 area having a higher proportion of families as couples without children than the Auckland region. In 2013 there were 42% couples without children in the TMP5 area compared with 35% in Auckland as whole.

In 2013 the average length of residence of people living within the 1km radius of Eden Park at their Census night address was 5.6 years. 67% had lived at that address for 0-4 years.<sup>81</sup> This was well above the regional average of 54% reflecting a higher turnover of residents around Eden Park (reflecting, at least in part, their lifecycle stage). Only 12% of residents had lived 15 or more years at their 2013 Census night address, Table 10.

<sup>80</sup> <https://www.stats.govt.nz/reports/kiwis-participation-in-cultural-and-recreational-activities>

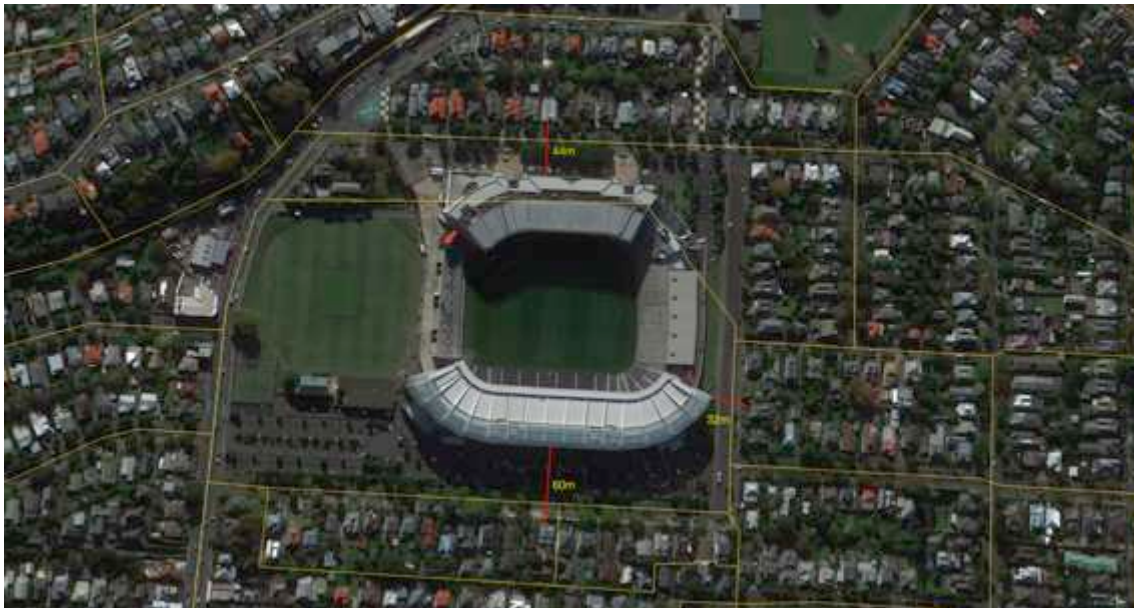
<sup>81</sup> Based on reported length of residence, 2013 Census MB data Auckland region, Individual Part 1

Table 10 Length of residence, 2013

	0 Years	1–4 Years	5–9 Years	10–14 Years	15–29 Years	30 Years or More
1 km radius	33%	34%	15%	7%	9%	3%
Auckland	23%	31%	21%	11%	11%	4%

The nearest dwelling to a stand is in Cricket Avenue at about 32m. Properties in Walters Avenue, (from 44m), and Reimers Avenue (from 60m) are a little further away, Figure 21.

Figure 21 Distance to residences in vicinity of Eden Park





## 6 AUDIENCE BEHAVIOUR

Eden Park will host a full Super Rugby (seven fixtures) and Provincial Rugby (seven fixtures) season and one All Black test match in 2019 (reduced from the usual two tests due to the World Cup). The stadium will also host up to five cricket matches over the summer.

Rugby Test matches have the largest audiences of current events at Eden Park, typically attracting up to a capacity audience of 48,600 people. In February 2019 the T20 international cricket game attracted the maximum cricket capacity of 42,000 people.

Concerts at Eden Park would be expected to attract the same level of patronage as sold out cricket internationals or All Black tests and be subject to the same management procedures used for rugby test matches and major cricket games.

Some level of disorderly behaviour tends to accompany most large events irrespective of the purpose and could be considered to have more to do with New Zealanders' attitudes to alcohol and lack of personal responsibility rather than the event *per se*. RNZ reported, for instance, that 18 people were arrested on New Years Eve, 31 /12/ 2018, for drunk and disorderly behaviour in Nelson and four in Gisborne. At the same time there were no arrests at the contemporaneous "*Rhythm and Vines*" day music festival in Gisborne or the three-day "*Rhythm and Alps*" festival at Cardona.<sup>82</sup> There was one arrest at the Rhythm and Alps festival in 2017 but this compares with three arrests in the settlement of Wanaka, seven arrests in the area for drunken driving and the NZ Police having to contend with "*large numbers of unsupervised drunken teenagers roaming the streets*" on New Years Eve.<sup>83</sup>

There is a history of minor levels of disorderly behaviour associated with sporting events. For instance, five people were arrested and 16 evicted from an All Blacks test in Christchurch in 2012. The NZ Police alleged in this instance that most of the troublemakers were Irish supporters.<sup>84</sup> Police reportedly dealt with a number of disorder events on the streets of South Auckland, particularly around the Otahuhu Town Centre, following Tongan league games in 2017.<sup>85</sup>

Alcohol-related problems are by no means limited to the rugby codes. NZ Police at the 2015 Cup Day at Riccarton recorded seven instances of the sale or supply of alcohol to drunk people, 102 of allowing people to become intoxicated, 16 of allowing intoxication on licensed premises and five of disorderly conduct during the horse racing meeting. Offences included disorderly behaviour, possession of cannabis, common assault and male assaults female, all but one of which were alcohol-related.<sup>86</sup>

While not as common as overseas, clashes between fans in Aotearoa~New Zealand are not unknown. In 2006, NZ Police made four arrests for assault, wilful damage and intoxication, as well as evicting many more fans from Carisbrook, and issuing \$200 fines

<sup>82</sup> <https://www.rnz.co.nz/news/national/379302/new-zealanders-well-behaved-on-new-year-s-eve>

<sup>83</sup> <https://www.odt.co.nz/regions/wanaka/drunken-teens-main-issue>

<sup>84</sup> <http://www.stuff.co.nz/the-press/7117792/Police-disappointed-with-drunk-rugby-fans>

<sup>85</sup> <https://www.police.govt.nz/news/release/police-will-not-tolerate-disorderly-behaviour-following-weekends-rugby-league-game>

<sup>86</sup> <https://www.racecafe.co.nz/forums/index.php?/topic/49344-nz-galloping-cup-alcohol-problems/>

for alcohol offences. Sergeant David Scott said the combination of the warm night and the rugby loss led to the trouble. *"If it's cold and raining people don't usually loiter around [after the game], they usually come out of the pub and get a taxi. But if it's warm and there are two groups of males - it all turns to custard."*<sup>87</sup>

The experience with concerts like other events is mixed. In contrast to the arrest-free events at Gisborne and Cardrona at the last New Years Eve, there were six arrests within the concert confines and campgrounds for minor drunk and disorderly behaviour the same evening in Nelson at the *"Bay Dreams South"* concert, and there were 16 arrests at an Eminem concert in Wellington attended by 46,000 at the Westpac Stadium in Wellington on 2<sup>nd</sup> March 2019.<sup>88</sup>

Raineri (2004) summarises the issue by concluding *"Crowds occur frequently in modern society. A major sporting or entertainment event can attract tens of thousands of avid fans. Usually, these large gatherings of people occur without serious problems. Occasionally, however, the combination of inadequate facilities and deficient crowd management results in injury and death."*<sup>89</sup>

## 6.1 Audience Behaviour at Eden Park

An analysis of 77 events at Eden Park attended by a total of 1,216,181 patrons between/1/2016 and April 2019 shows that audiences are typically well-behaved. There were very low levels of occurrence of incidents measured in terms of the rates of assaults, burglaries in the surrounding area, disorderly behaviour, thefts from cars, thefts of cars or motorcycles, arrests, ground evictions, cars ticketed, and cars towed, Table 11.<sup>90</sup> Some of the key findings include:

- no burglaries in the local area during the events;
- no thefts of cars or motorcycles;
- one theft from a car.

A feature of the occurrence of incidents is the high proportion of events which have no incidents of bad behaviour resulting in arrests. There were no arrests made at 58 (75%) of the events. Overall there was one arrest for every 19,759 patron hours at the Park, with only one arrest being outside the Park where residents not attending the event might potentially have been affected in some way.

A second feature of the occurrence of arrests was that 39% of the arrests were made at the four days of NRL Nines games in 2016 and 2017. Three of these four events were also in the top ten of the rate of occurrence of arrests by rank order, Table 12.

<sup>87</sup> [https://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=10373375](https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10373375)

<sup>88</sup> <https://www.nz.co.nz/news/national/383808/eminem-concert-rocks-records-in-wellington>

<sup>89</sup> Raineri, A, (2004), The causes and prevention of serious crowd injuries and fatalities at outdoor music festivals *12th Annual Safety Institute of Australia Conference*, 14pp

<sup>90</sup> Event statistics were analysed to take account of the different duration of events (from a Mitre 10 rugby game through to test cricket) and the number of patrons at the event based on incidents per 1000 patron hours.

One of the most significant features of Table 11 in terms of potential concerts at Eden Park is the low level of appearance in the top ten of incident frequencies of the largest events (coloured light blue).

The rank order positions of these events is summarised in Table 12. The All Blacks v France game in 2018 ranked fourth on the rate of arrests, and the All Blacks v Lions game in 2017 was 9<sup>th</sup>, while All Blacks v Australia in 2016 was 10<sup>th</sup> on disorderly incidents.

**Table 11 Rank order of events by most frequent incidents per 1000 patron hours**

Rank order	1	2	3	4	5	6	7	8	9	10
Arrests per 1000 patron event hours	Cricket Intl Sat 24-Mar Day 3 Blackcaps v England	Super Rugby Fri 26-Feb-16 Blues v Highlanders	NRL Nines Sun 7-Feb-16 Day2	Interntl Sat 9-Jun-18 All Blacks v France	Super Rugby Sat 16-Feb-19 Blues v Crusaders	Super Rugby Fri 26-May-17 Blues v Chiefs	Mitre 10 Sat 27-Oct-18 Auckland v Canterbury	NRL Nines Sat 4-Feb-17 Day1	DHL Lions Sat 8-Jul-17 All Blacks v Lions	NRL Nines Sat 6-Feb-16 Day1
Assaults per 1000 patron event hours	Super Rugby Sat 11-Feb-17 Blues v Highlanders	Mitre 10 Cup Sat 25-Aug-17 Auckland v Northland	Mitre 10 Sat 27-Oct-18 Auckland v Canterbury	NRL Nines Sat 4-Feb-17 Day1						
Disorder incidents per 1000 patron event hours	Mitre 10 Cup Sun 18-Sep-16 Auckland v Counties	NRL Nines Sun 7-Feb-16 Day2	NRL Nines Sat 6-Feb-16 Day1	ODI Intl Sun 31-Jan-16 Blackcaps v Sri Lanka	T/20 Intl Wed 15-Jan-16 Blackcaps v Sri Lanka	Cricket Intl Sun 25-Mar-18 Day 4 Blackcaps v England	Super Rugby Sat 16-Feb-19 Blues v Crusaders	Super Rugby Sat 19-May-18 Blues v Crusaders	Super Rugby Fri 12-May-17 Blues v Cheetahs	NZRFU Sat 22-Oct-16 All Blacks v Australia
Ground evictions per 1000 patron event hours	Mitre 10 Cup Wed 30-Aug-17 Auckland v Waikato	Cricket Intl Sat 24-Mar Day 3 Blackcaps v England	AKL Rugby Sat 29-Jul-17 Club Finals	Mitre 10 Cup Sat 1-Oct-16 Auckland v Otago	Cricket Intl Sun 25-Mar-18 Day 4 Blackcaps v England	Super Rugby Fri 29-Jun-18 Blues v Reds	Mitre 10 Cup Sat 18-Aug-18 Auckland v Counties	NRL Nines Sat 4-Feb-17 Day1	T/20 Intl Fri 16-Feb-18 Blackcaps v Australia	Mitre 10 Cup Thu 6-Oct-16 Auckland v Tasman
Cars Ticketed per 1000 patron event hours	Super Rugby Fri 29-Jun-18 Blues v Reds	Cricket Intl Mon 26-Mar-18 Day 5 Blackcaps v England	Super Rugby Sat 11-Feb-17 Blues v Highlanders	Super Rugby Sat 2-Jun-18 Blues v Rebels	Cricket Intl Sat 24-Mar Day 3 Blackcaps v England	Nitro Circus Sat 9-Mar-19	ODI Intl Sun 4-Mar-17 Blackcaps v South Africa	Super Rugby Sat 6-Apr-19 Blues v Waratahs	WMG Fr 21-Apr-19 WMG Opening	Cricket Intl Fri 23-Mar-18 Day 2 Blackcaps v England
Cars Towed per 1000 patron event hours	Super Rugby Sat 28-Apr-18 Blues v Jaguares	Super Rugby Sat 19-May-18 Blues v Crusaders	Super Rugby Fri 29-Jun-18 Blues v Reds	Super Rugby Sat 1-Apr-17 Blues v Force	WMG Fr 21-Apr-19 WMG Opening	Mitre 10 Cup Wed 30-Aug-17 Auckland v Waikato	Super Rugby Sat 31-Mar Blues v Sharks	Super Rugby Fri 11-May-18 Blues v Hurricanes	Super Rugby Fri 12-May-17 Blues v Cheetahs	Super Rugby Sat 11-Feb-17 Blues v Highlanders

This low incidence with audiences of 40,000 plus is also seen in the figures showing that the occurrence of incidents bears no systematic relation to audience size.

**Table 12 Rank order of occurrence of incidents at major events**

	Rank order (High to low incidence out of 77 events)						
	DHL 8/7/17 ABs v Lions	DHL 24/6/17 ABs v Lions	Investec 25/8/18 ABs v Australia	NZRFU 11/6/16 ABs v Wales	NZRFU 9/6/18 ABs v France	NZRFU 22/10/1 6 ABs v Australia	DHL 7/6/17 Blues v Lions
Arrests per 1000 patron event hours	9th	19th	12th	28th	4th	14th	16th
Assaults per 1000 patron event hours	None	None	None	None	None	None	None
Disorder incidents per 1000 patron event hours	None	None	20th	19th	None	10th	None
Ground evictions per 1000 patron event hours	45th	38th	26th	46th	29th	25th	39th
Cars Ticketed per 1000 patron event hours	43th	37th	65th	64th	36th	65th	35th
Cars Towed per 1000 patron event hours	54th	36th	52th	57th	26th	60th	21th
Patrons	48609	48181	48000	46270	45850	45423	40639

In general terms the low occurrence of incidents at Eden Park or in the vicinity of the Stadium reflects the behaviour of most people in Aotearoa-New Zealand as law-abiding citizens. A contributing factor is the active management of the audiences through the presence of security staff, community ambassadors, the traffic management area, and the local liquor ban for major events, Figure 22. There is also no incentive for people to carry alcohol to Eden Park as they are not allowed to take it in even if they surreptitiously carry it through the alcohol ban area. The conditions of entry include that alcohol purchased away from the Stadium is not permitted into the Stadium and that:

- all patrons and their possessions may be subject to a search prior to being granted entry into the Stadium;
- patrons and their possessions may also be searched during an event and when leaving the stadium;
- all vehicles entering and leaving the Stadium may be searched; and
- all prohibited items will be confiscated.

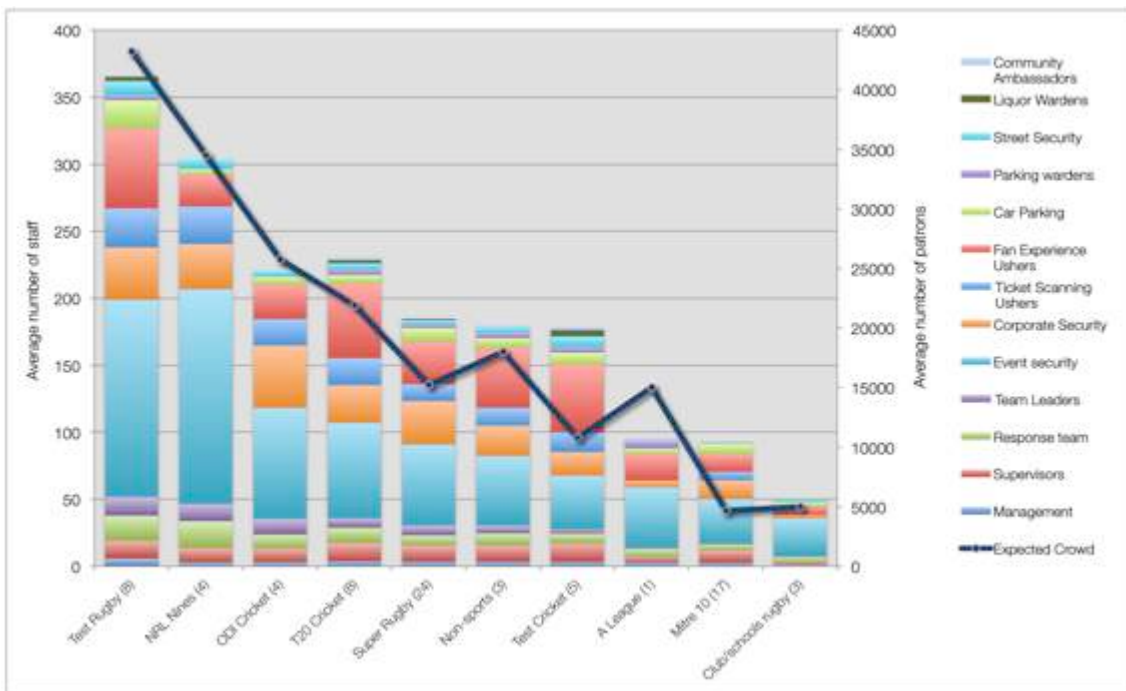
The Eden Park Trust determines the extent of the traffic management area and the number of security staff primarily on the basis of predicted audience size and judgements about the type of event. Figure 22 shows the mix of staff on duty at the 77 events which were grouped by the sport and by the competition. The Test cricket had perhaps a somewhat lower staffing level than might be predicted on the basis of the number of patrons.



Figure 22 Liquor Ban Area



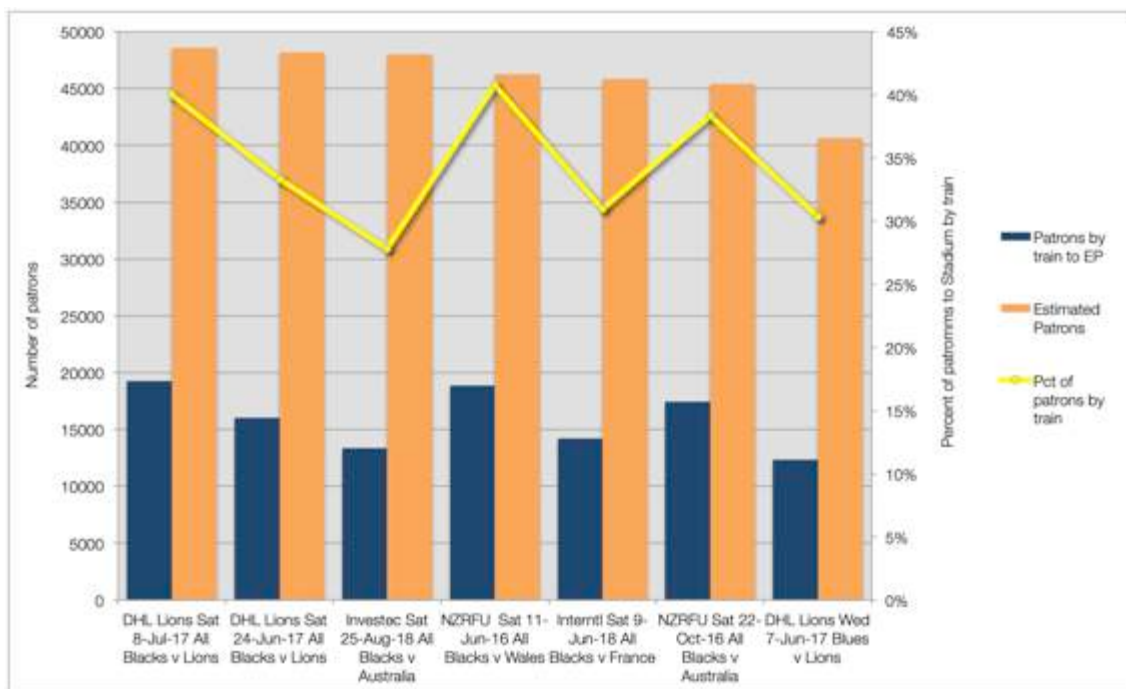
Figure 23 Operational staffing



Overall the proportion of security staff to total staff was very consistent for rugby with 74% for Test Rugby and Super Rugby and 76% for the Mitre 10 competition. Security staff made up 82% of the total staff numbers for the NRL Nines. Like the NRL Nines the ODI cricket matches were ten hour events but they did not generate the same rates of incidents as the league, as illustrated in Table 12.

A factor in the relatively low rate of ticketed (Figure 18) and towed (Figure 19) vehicles at major games is the significant use of public transport for these games. Eden Park is well placed compared with some other venues in Auckland for access by train. At events with 40,000 or more patrons typically 30-40% of patrons use the train to get to and from the Stadium, Figure 24.

Figure 24 Proportion of patrons travelling by train



## 7 2018 DEVELOPMENTS

### 7.1 Proposed LifePods Charity Concert 2019

In 2018 a proposal was made to hold a charity concert at Eden Park on Waitangi Day, 2019. It was hoped the proceeds from the event, which would include a broadcasted telethon, would secure funding of \$4 million to produce 2,000 LifePods. The LifePods, which were invented by Sir Ron Avery, are a low-cost, bubble-shaped incubator for premature babies. It was intended to ship them to developing countries.

Auckland Council sought submissions on the application for a resource consent. A total of 492 submissions were received on the resource consent application with 370 in support, 120 in opposition and 2 neutral.<sup>91</sup>

The EPNA website update of 30/7/18 stated: *“Update re submissions. There was a lot of miss-information (sic) around submission numbers and support / opposition. Having now gone through submissions and removed the out of area ones (even as far as Wanaka!) we see that the majority of local submissions opposed the concert proposal.”*

The submissions in the 1km radius of Eden Park used by EPNA are mapped in Figure 25. If this is what was intended by the EPNA statement about the *“local area”* then the assertion on the website of a majority in opposition is incorrect with a simple majority of those living within 1km of Eden Park in support of the concert (111 vs 99), Table 13.

As the area under consideration is extended, the proportion supporting the concert increases. Two thirds of submitters (66%) lived within 5km of Eden Park and almost two thirds of this group (64%) supported the proposal. Overall 97% of submissions were from Auckland, with 75% of the Auckland submissions in support, Figure 26.

**Table 13 Submissions on LifePods charity concert by distance from Eden Park**

Residential location	Support		Neutral		Oppose	
	No.	% zone	No.	% zone	No.	% zone
Under 1 km radius	111	52%	2	0%	99	47%
1.0-1.9 km radius	37	73%	0	0%	14	27%
2.0-4.9 km radius	59	97%	0	0%	2	3%
Rest of Auckland (5 km+)	146	97%	0	0%	5	3%
Elsewhere	17	100%	0	0%	0	0%
Total	370	75%	2	0%	120	24%

As noted previously, the 1km radius, like any arbitrary distance, is not effects-based in its delineation. One option is to consider the submissions from people living within the traffic management area for events where restrictions are placed on access during major events and parking is managed using residents permits.

<sup>91</sup> <https://www.aucklandcouncil.govt.nz/have-your-say/have-your-say-notified-resource-consent/Pages/resource-consent-public-notice.aspx?itemId=55&src=Search>



Figure 25 Submitters within 1km radius of Eden Park



Within Traffic Management Plan 5 area submissions were received from a total of 128 people, Figure 27. These were split 99 (53%) in support and 87 (47%) opposed.

## 7.2 Opinion on concerts at Eden Park

People who make submissions on resource consent applications typically reflect the opinions of the more motivated of the affected and interested parties and may not be representative of wider public opinion. Submitters in support or opposition are self-selecting whereas formal social surveys adopt random sampling procedures. This means that the survey results can be generalized (within defined confidence limits) from the sample to the wider population. In contrast, submissions only reliably reflect the opinion of their writers and any organisations they are mandated to represent.

Such a random sample survey was commissioned by the Eden Park Trust to gauge the views of local residents and the wider population of Auckland about concerts at Eden Park.<sup>92</sup> This had two subsamples: the first was an Auckland-wide sample and the second people defined as “local residents”.

<sup>92</sup> UMR, (2018), *Eden Park: Qualitative and Quantitative Research: Summary*, 16pp



Figure 26 Submitters in Auckland

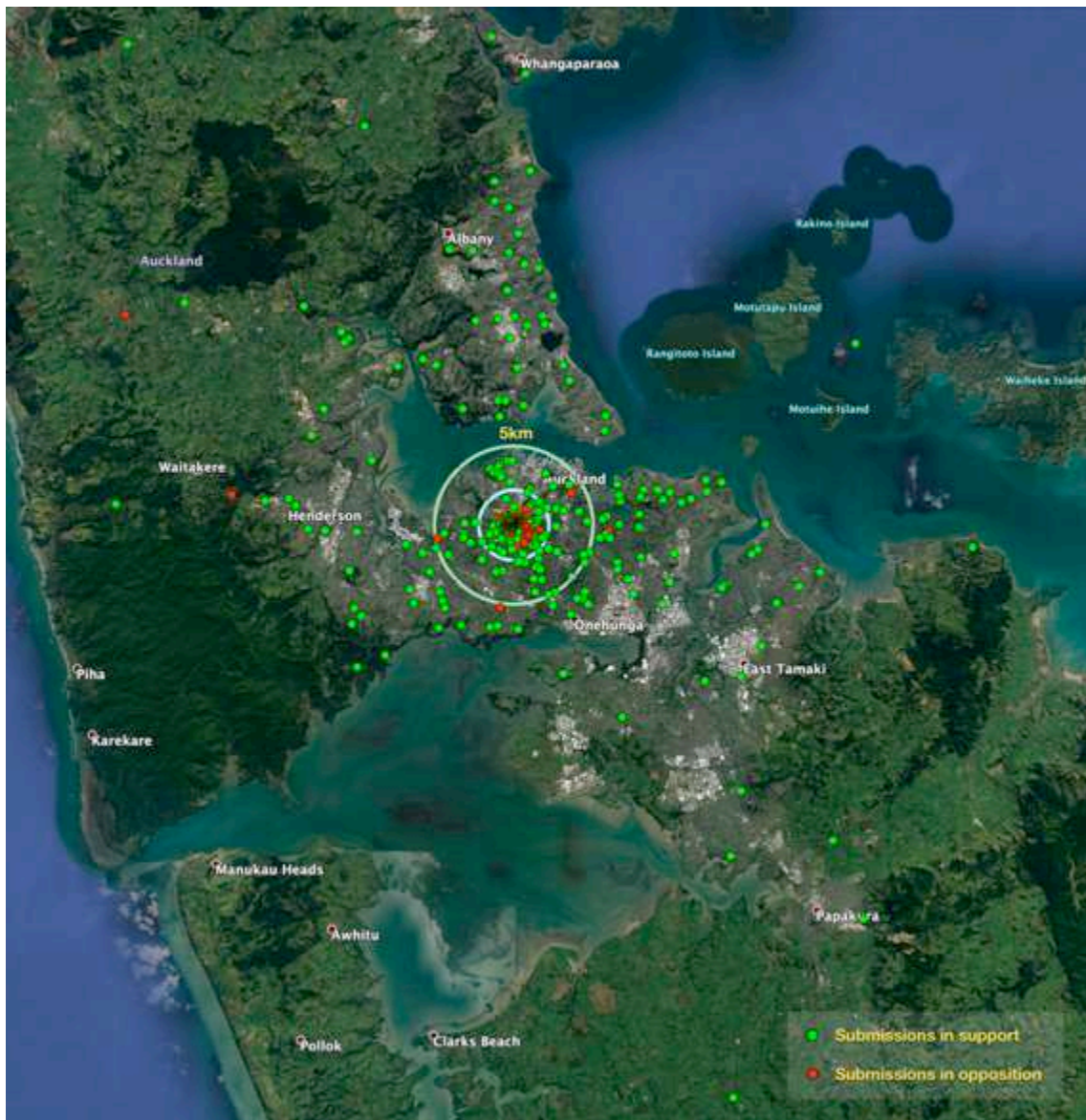


Figure 27 Submissions from people in the Traffic Management Plan 5 area



The area covered by the “local residents” comprised the suburbs of Balmoral,<sup>93</sup> Eden Terrace, Kingsland, Morningside, Mt Albert, and Mt Eden, using the White Pages as the sampling frame, Figure 28.<sup>94</sup>

<sup>93</sup> Balmoral is included in Mt Eden in the Fire and Emergency NZ classification of suburbs

<sup>94</sup> V Leonard, UMR, *pers.com*. The boundaries of the suburbs are based on local boundary data from Fire and Emergency NZ 2018, and the Area Unit and meshblock boundaries from Census 2013.



Figure 28 Catchment area of local residents in UMR survey



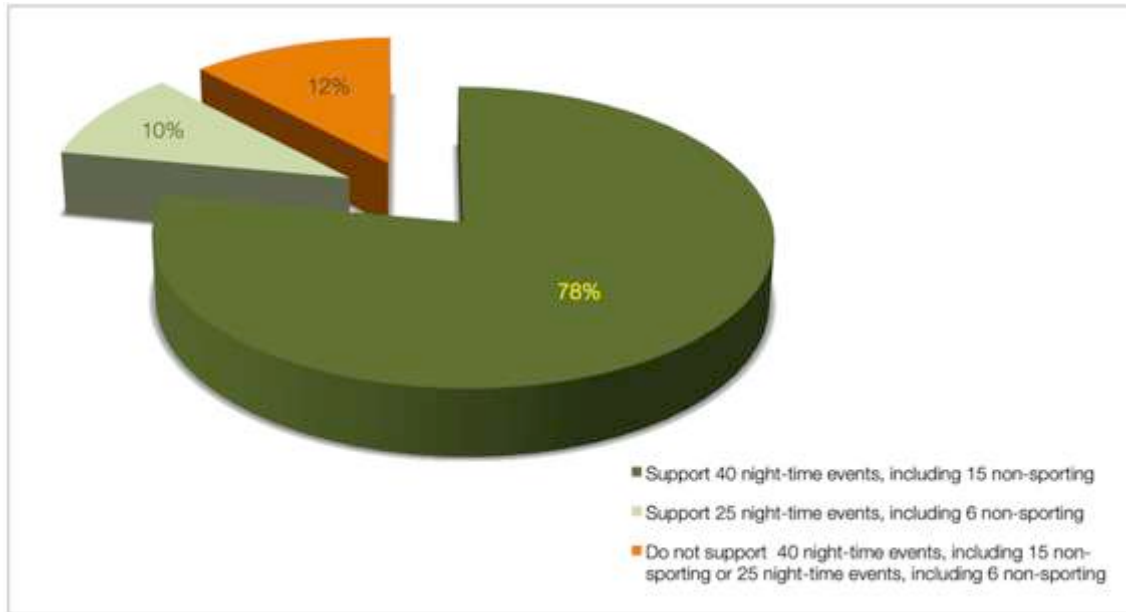
The Auckland-wide survey included a two-stage question exploring the response of Aucklanders to night-time event proposals for Eden Park:

- first, all respondents were asked on a proposal for an increase to 40 night-time events, including 15 concerts and other events; and
- second, those who did not support 40 night-time events were asked their view on staying at 25 night-time events but including six concerts and other events.

The survey of 650 from across Auckland found that 88% of Aucklanders were in favour of at least six night-time, non-sporting events including concerts, a year and 78% were in favour of 15 concerts and other events, Figure 29.

The local residents were asked, “Do you strongly support, somewhat support, somewhat oppose or strongly oppose the following? Eden Park having a maximum of 40 night-time events which would be made up of the existing 25 rugby and cricket games and an extra 15 nights for concerts and other events such as cultural festivals?” The responses were predominantly in support (at a rate of 3.4:1 support:oppose), Figure 30, The 75% supporting the night-time events is not statistically different from the 78% Auckland-wide approval rate.

Figure 29 Aucklanders' response to non-sporting event proposals



The positive response to the concerts by the local residents may reflect their experience of major events at Eden Park. When asked to select one of three statements that best described their experience of major events at the Park, 58% chose "I like the buzz of big games at Eden Park and being easily able to attend events if I choose", Figure 31. In contrast, 8% chose the statement "It is a major problem that seriously disrupts and inconveniences my household"

Figure 30 Local Residents' response to 40 night-time events including 15 nights for concerts and other non-sporting events

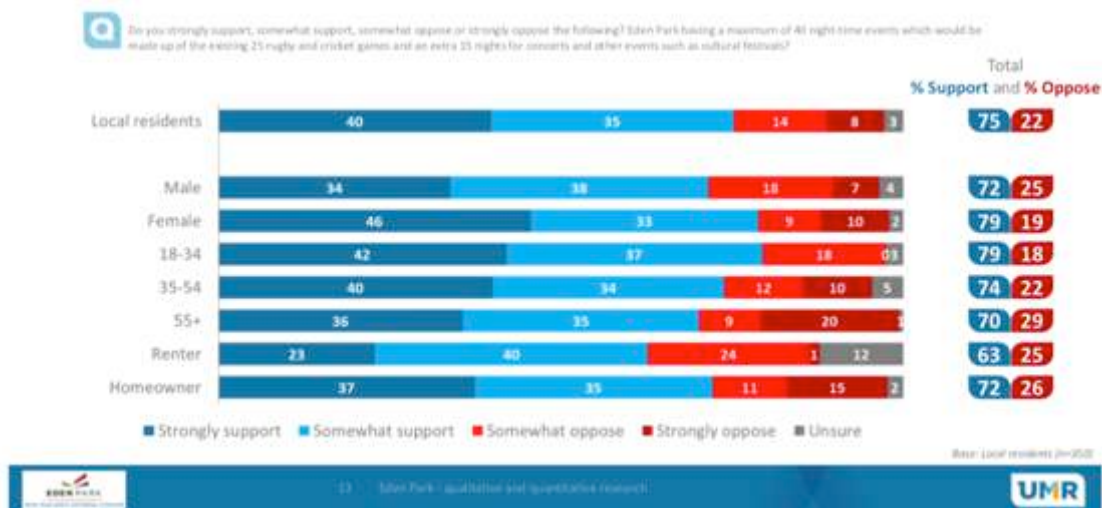
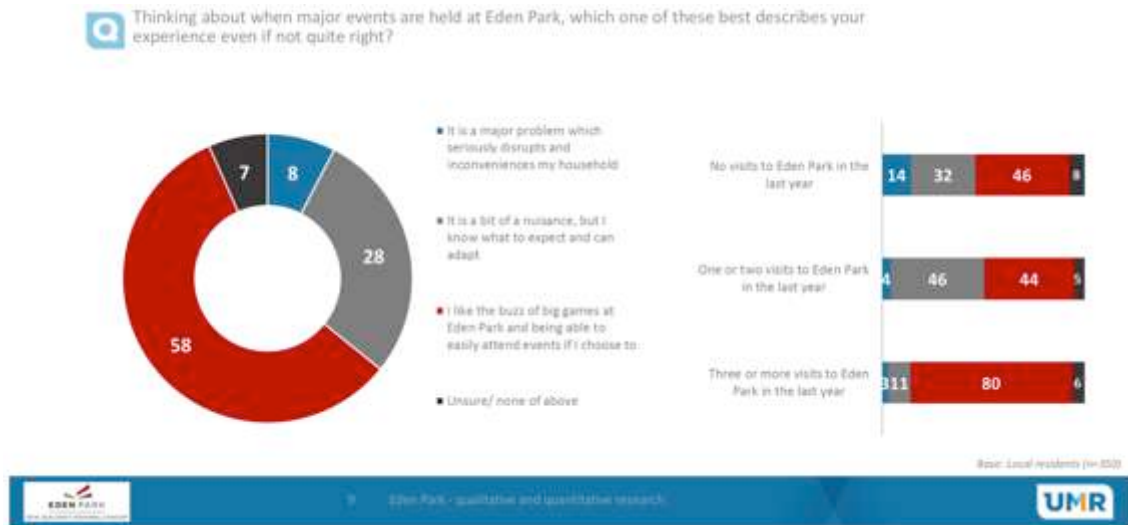




Figure 31 Experience of local residents of major events at Eden Park

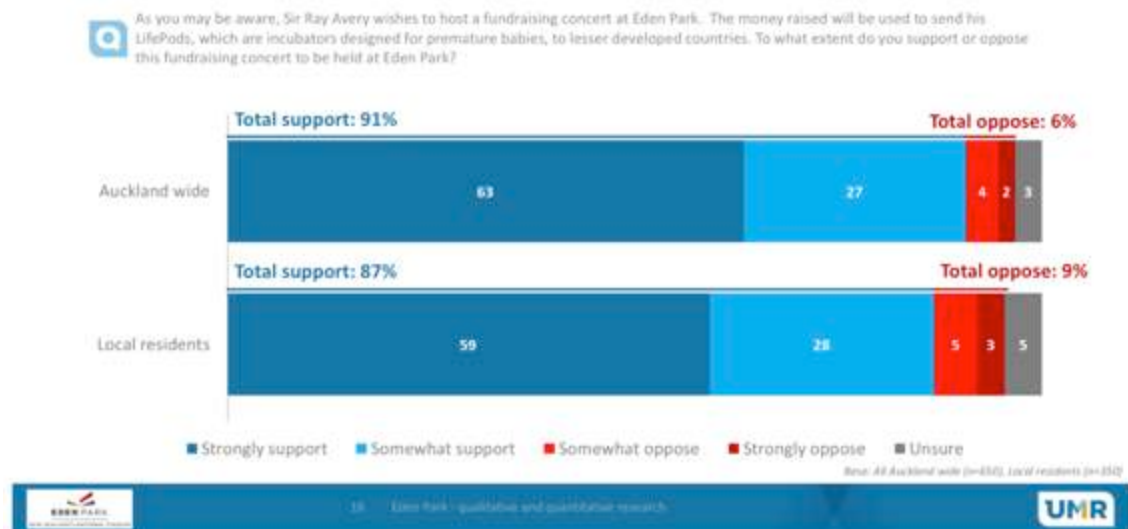


The perception of disruption appears to be influenced by frequency of attending events at the Park (right hand side Figure 31). Some 14% of those who had not visited Eden Park in the last year indicated it was a major problem compared with 4% for one or two visits and 3% for three or more visits.

### 7.2.1 Opinion on the proposed LifePods concert

The opinion of Aucklanders and local residents on the proposed LifePods charity concert (Section 7.1) was also surveyed. The Auckland-wide survey found a total of 91% in support and 6% opposed, Figure 32. The results for the local residents, with 87% in support and 8% opposed, were not statistically different from those of the region at large.

Figure 32 Opinion on the LifePods concert



### 7.3 Anecdotal evidence

While there was some opposition to the LifePods concert in the vicinity of Eden Park, it is also apparent that some local residents would positively welcome increased activity at Eden Park. One resident has articulated this support in the media:

*"This week the neighbours of Eden Park have been in the news, complaining about a proposed charity concert to be held in February to raise funds to provide incubators for premature babies in developing countries. Charity? Music? Helping premature babies?"*

*The Eden Park Neighbours Association wants none of that, and high profile member Helen Clark has publicly spoken out against the event. Why? It's trap they say – a Trojan horse designed to sneak concerts into the sports venue. You have one and soon there'll be more: disruptive, invasive, raucous, late night concerts. For years it's been discussed, and every time the idea gets shot down: too loud, too close to too many houses.*

*But not all the neighbours object. I don't, for one. It was a topic of conversation at a recent street party barbeque and the general consensus seemed to be that most people weren't overly fussed about it either way. Someone suggested that as long as concerts didn't go over multiple nights than they wouldn't be too worried, and everyone seemed to think that was reasonable. Even the most fervent Ed Sheeran fan would've got the gist by the third night in row.*

*But otherwise? I just don't think it'd be that big of a deal. Yes, it'd be loud, but fireworks are loud, and rugby is loud and life goes on. We can already hear concerts at Western Springs. Oh well. When we first looked at the house we're renting, I was worried that being so close to the stadium could be a hassle. Drunken crowds on the lawn, smashed bottles in the driveway. Honking cars with dickheads hanging out the windows waving flags. Airhorns.*

*But it's not like that at all. The bad sides are much more mundane than I feared: during smaller games there are a few extra cars parked on the road, and for big games our street gets blocked off, meaning we have to go through a kind of security checkpoint to get home. There's a window of about half an hour before and after a big game where it's a pain to get a taxi or takeaways delivered. Perhaps the toughest burden of all is when you don't go to a game and you're watching it at home: you can hear the real crowd cheer a few moments before something good happens on TV. So, micro-spoilers and occasional parking hindrances: it's a tough life.*

*In recent years, in response to the increasingly cranky Neighbours Association I guess, the park itself has dialled up a neighbourhood PR offensive. They give away a few tickets to things that haven't sold out (meaning basically everything except All Blacks games) and at Christmas they invite everyone who lives nearby to a big party with a sausage sizzle and presents for all the kids. If the weather is nice they let people play cricket on the number two field and one year Santa arrived on a Harley and did donuts under the western stand. Call me a sucker for a free sausage with onions and the odd ITM Cup ticket, but it works for me. I think they're good neighbours.*

*So I'm OK with the idea of concerts there. Eden Park was here long before me and it'll be here long after. As residents we didn't go in blind: it's literally very bloody visible, and while I've seen people argue it's been here as a sports venue not a concert venue,*

*I feel like a venue is a venue. I don't see how you can be all 'not in my backyard about something that's already been in your backyard for a hundred years.*

*From where I stand, the stadium is an asset, and I want the stadium to be used. I'm okay with a little bit of action, a little bit of noise. I don't want to sit at home in silence, I want to live in a city where things are happening. I want mates to park on my lawn and drop in for a chat before they go. I want something to talk about at work the next day. I want shared experiences. I want life in my neighbourhood. And sometimes life is loud.'*<sup>95</sup>

Local response can also be gauged by participation in the Eden Park's neighbours supporters club "The Hood" which has over 1,000 members living in the immediate area covered by the Traffic Management Plan 5, Figure 33.<sup>96</sup> In 2013 (the latest available data) there were about 4,883 people usually resident in this area of whom about 3,856 were 15 years or older. The 1000 plus members is equivalent to a quarter (26%) of usual residents of 15 years or older and one in five (20%) of all usual residents.

Figure 33 Area covered by "The Hood"



<sup>95</sup> Morris T, (6 July 2018), Turn it up, Eden: the Yimby case for concerts at Eden Park, *The Spinoff*, 4pp, <https://thespinoff.co.nz/music/06-07-2018/turn-it-up-eden-the-case-for-concerts-at-eden-park/>

<sup>96</sup> To join people must live within the area covered by the Traffic Management Plan 5 <https://www.edenpark.co.nz/uploads/images/The%20Hood%20map.jpg>

## 8 ASSESSMENT

### 8.1 Preliminaries

#### 8.1.1 Baseline for the assessment

Eden Park has demonstrated the capability and capacity to effectively manage the operations and related effects for sporting and non-sporting events of audiences of up to 60,000 people, and events where the activity spans over six hours plus arrival and departure periods for the audience. Sporting events of this scale and attendant effects are a permitted use under the Auckland Unitary Plan.

The existing level of effects for major sporting events is therefore taken as the baseline for this assessment with the focus on what makes concerts different and the way that this may be manifested in social effects. In summary these difference relate to:

- (5) the focus on music, on which UNWTO (2018) has commented “*Music is our only universal language. We all speak music.*”<sup>97</sup> While plans and resource consents focus on the volume of sound generated by concerts, the social, cultural, and economic benefits of music need to be considered when assessing how concerts contribute to enabling people and communities to provide for their social, economic, and cultural well-being and health and safety. The pioneering Canadian music city strategy notes that “*there is nothing like music as a means to connect people, bridge linguistic and cultural divides and provide an avenue for identity and expression and that collectively, the music ecosystem generates rich social, cultural and economic benefits.*”<sup>98</sup>

Similarly, the public discourse on the value of live music has a strong emphasis on the economic impact of the music industry in terms of job creation, increased tourism and consumer spending, such as Australasian Performing Right Association, (2011)<sup>99</sup> and Carter and Muller, (2015).<sup>100</sup> But the impacts of live music are much wider. Indeed, popular music concerts are considered by Homan, (2010) to be a vital element in urban cultures with a wide range of social benefits, as discussed in Section 2.<sup>101</sup>

- (6) the operational differences which relate principally to (1) the pack-in before the concert and the pack-out after the concert, and (2) the extended opening hours prior to the concert compared with the current longest sporting event, a T20 international double-header.

<sup>97</sup> Sound Diplomacy and ProColombia, (2018), *Music is the New Gastronomy: White Paper on Music and Tourism – Your Guide to Connecting Music and Tourism, and Making the Most Out of It*, United Nations World Tourism Organisation, p6

<sup>98</sup> Music Canada, (2015), *The Mastering of a Music City: Key Elements, Effective Strategies and Why It’s Worth Pursuing*, p9

<sup>99</sup> Australasian Performing Right Association, (2011), *Economic contribution of the venue-based live music industry in Australia*, APRA, Sydney)

<sup>100</sup> Carter, D, Muller P, (2015), *The economic and cultural value of live music in Australia 2014*, University of Tasmania, Australian Live Music Office, South Australian Government, City of Melbourne and Live Music Office (Australia), City of Sydney, <http://livemusicoffice.com.au/research/>

<sup>101</sup> Homan S, (2010), Governmental as anything: Live music and law and order in Melbourne, *Perfect Beat*, 11 (2) (2010), pp. 103-118



Consideration also needs to be given to the potential effect of adding more large events to the calendar of activities at the stadium.

### 8.1.2 Findings of studies on amenity attributes

As noted in Section 1.1.2, the effects on amenity attributes has been assessed in separate studies and are excluded from the assessment here to avoid double counting. It is worthwhile, however, to summarise the findings of these studies to round out the assessment of social effects.

#### 8.1.2.1 Acoustic effects

Noise modelling of three different stage arrangements undertaken by Marshall Day<sup>102</sup> shows that noise can be contained to comply with 75 dB L<sub>Aeq</sub> at the residential zone around Eden Park during typical concerts.<sup>103</sup> Western Springs, which in 2013 had the same number of residents living within a 1km radius (section 4.5), is noted in the report as having a high noise event control limit of 82dB L<sub>Aeq</sub>.<sup>104</sup>

The report notes that *“there is no doubt that some residents around Eden Park will be annoyed by these levels of music noise for the short period that they occur. However, there will also be a large number of people who will be indifferent and some who will enjoy the music. It is considered that the noise effects from the proposed concerts on the residential community are “reasonable” based on the short duration of the noise (3 to 6 hours), the cut-off time of 10:30/11:00pm and the infrequent occurrence (max 6 per year). The modelled noise levels here are less than or similar to, what Auckland Council considers reasonable for residents around other large stadia and for temporary events in general parks.”*<sup>105</sup>

These conclusions are consistent with the pattern of submissions on the proposed LifePods concert (section 7.1), the surveys of the opinion of Aucklanders and local residents on concerts at Eden Park (section 7.2), and anecdotal evidence about the perceptions of some local residents (section 7.3).

The report also address the potential issues of crowd noise and load-in/pack-down noise. In terms of crowd noise it concludes that *“It is expected that a concert crowd would generally not produce as much vocal effort as during a try but perhaps towards the end of a concert it might be similar. Based on this maximum vocal effort, the largest capacity concert crowd of 60,000 could produce a noise level of 67 to 70 dB – approximately 2 dB louder than a rugby try. This difference of 2 dB would not be discernible and would happen rarely. Most concert crowd sizes are expected to be approximately 40,000, thus the concert crowd noise is expected to be generally similar in level to a rugby match or one day cricket event.”*<sup>106</sup>

<sup>102</sup> Marshall Day Acoustics, (2019), *Eden Park - Concerts Application: Assessment of Noise Effects*, p13

<sup>103</sup> The report also addresses a small group of houses in the north west corner of the Eden Park Precinct that might experience noise levels 1 or 2dB higher than 75 dB L<sub>Aeq</sub> .

<sup>104</sup> Marshall Day Acoustics, (2019), *op. cit.* p5

<sup>105</sup> Marshall Day Acoustics, (2019), *op. cit.* p13

<sup>106</sup> Marshall Day Acoustics, (2019), *op. cit.* p9

In terms of the pack-down activities the report concludes that *“Disestablishment was assessed at the U2 concert at Mt Smart Stadium in November 2019 and found to be inaudible immediately outside the stadium. Calculations of the transfer function from inside Eden Park to the residential zone shows that noise from disestablishment will be well screened by the large stands and can comply with the night time noise limits.”*<sup>107</sup> The report also found that truck movements from the removal of equipment after the concert would meet the  $L_{Amax}$  of 75dB except for two properties on the north-west corner of Eden Park.<sup>108</sup>

#### 8.1.2.2 Traffic/transportation effects

The transport assessment of the proposal<sup>109</sup> concluded that:

- *The likely transport effects on the day of a concert event are no worse than any other sporting or recreational event;*
- *The traffic management response around the Eden Park environs can be designed to mitigate the effects of the event and ensure traffic flow and pedestrian safety is maintained while minimising the impact traffic management has on the surrounding neighbourhood; and*
- *The proposed methodology for transportation required for the set up and disestablishment of a concert stage and related infrastructure will ensure that any effects on the surrounding environment will be limited to truck movements to and from site. The intensity of truck movements can be accommodated on the surrounding network with minimal adverse effect such that no further mitigation is required.*

The report also determined in relation to the Set Up and Pack Down that *“Trucks are proposed to approach the site from the Western Motorway via St Lukes Road and Sandringham Road before turning into the site via Gate Q to access the tunnel to the ground for unloading and loading and departing via the bus interchange. All trucks will therefore be able to enter and leave in a forward direction and avoid the residential local streets of Walters Road, Reimers Avenue and Cricket Avenue”* and that *“This level of truck activity on an arterial road network is negligible and well within any daily variations in flows, such that no mitigation will be required.”*<sup>110</sup>

The report proposed a range of mitigation measures including the implementation of Traffic Management Plans) which parallel those already implemented for sporting events at the Stadium.

#### 8.1.3 Multi-use stadia

The practice of holding concerts at what might originally have been solely sporting venues is widespread, as evidenced by the examples cited on page 15. This is even the case for those located in predominantly residential areas as the examples of Croke Park, Emirates Old Trafford, Anfield and Suncorp Stadium have demonstrated, as discussed in Section 2.

<sup>107</sup> Marshall Day Acoustics, (2019), *op. cit.* p14

<sup>108</sup> Marshall Day Acoustics, (2019), *op. cit.* p14

<sup>109</sup> Traffic Planning Consultants, (2019), *Resource Consent Application (Concerts) Eden Park Precinct Sandringham: Transport Assessment*, p22

<sup>110</sup> Traffic Planning Consultants, (2019), *op. cit.* P21

Even Western Springs in Auckland which hosts both sports and concerts had an almost identical number of people living within one kilometre of the venue as Eden Park (8959 Eden Park vs 8987 Western Springs at the 2013 Census).

#### 8.1.4 Public opinion

Opinion is divided (although far from evenly) on the desirability of concerts at Eden Park. A recent test was the proposed LifePods concert on Waitangi Day 2019 as discussed in Section 7.1. It attracted 492 submissions on the resource consent application with 370 in support, 120 in opposition and two neutral. Even within 1km of the Stadium where people would be potentially most affected, the balance of submissions was in favour of the concert.

Opinion of non-sporting events at Eden Park has also been tested by random sample survey canvassing the views of Aucklanders as a whole, and residents of what the researchers termed as the “local area”, Figure 20. There was strong support for non-sporting events in both samples with no statistical difference between the two, as discussed in Section 7.2.

Beyond the survey and the submissions, membership of representative organisations can be a useful way to calibrate opinion. The Eden Park Residents Association, which is generally supportive of activities at the Stadium, has about 350 members.

Unfortunately there are no publicly available, verifiable data on the number or location of the members of the Eden Park Neighbours Association which opposes concerts at the Stadium (although the president, Mark Donnelly, claimed in 2018 that his group represented “*about 450 households*”).<sup>111</sup>

One possible surrogate indicator of membership is the submissions on the LifePods concert. Within Traffic Management Plan 5 area, Figure 27, submissions in opposition were received from 87 people, some of whom at least are members, or potential members of EPNA. Among the submissions are three from the EPNA president Mark Donnelly - as Mark Donnelly (Eden Park Neighbours Association); as Mark Donnelly; and as Mark Donnelly and Karen Donnelly (MD Family Trust); and one from the treasurer, Julie Kelleway. There was also a submission from James Donnelly of the same address as Mr and Mrs Donnelly and a submission from Barry Kelleway at the same address as Julie Kelleway. There were also submissions from Vincent Kelleway and Emma Kelleway which the Council’s analysis notes are “*Same as Kelleway (no 429)*” even though they were from a Post Office Box address in Dominion Road not a residential address. There was also a submission from James Donnelly of the same address as Mr and Mrs Donnelly and a submission from Barry Kelleway at the same address as Julie Kelleway. There were also submissions from Vincent Kelleway and Emma Kelleway which the Council’s analysis notes are “*Same as Kelleway (no 429)*”.<sup>112</sup> Each (quite appropriately) was treated separately as a submission in opposition.

<sup>111</sup> <https://www.driven.co.nz/news/motorsport/roar-no-more-speedway-is-leaving-western-springs/>

<sup>112</sup> The eight submissions from these two families represent 9% of submissions in opposition from the TMP5 area

In this same area there are about 1000 households that are members of the Eden Park Supporters Club, “The Hood” which was established in late 2017.

### 8.1.5 Social infrastructure

Like any established suburb, the area around Eden Park has its usual complement of social infrastructure including early childhood centres (ECE), schools, medical facilities, and rest homes. Probably the most sensitive of these are the early childhood centres and schools which could be affected both in terms of hearing music during a sound check and access if a concert was:

- held on a weekday in term time;
- if road closures began while the facility was still in session; or
- if schools scheduled evening activities on the same night as a concert.

Again, using the arbitrary one kilometre radius, there are two schools within the 1km radius of Eden Park Kowhai Street Intermediate and St Joseph’s Grey Lynn.<sup>113</sup> There are also nine ECEs in the 1km radius, Figure 34.

Figure 34 Schools and Early Childhood centres within 1km of Eden Park



By way of comparison, there are four schools within a 1km radius of the Outer Field at Western Springs (Western Springs College, Pasadena Intermediate, Grey Lynn School and St Josephs), and six ECEs. St Josephs is outside the 1km radius for Western Springs Stadium, but this includes an extra ECE (Westmere Kindergarten), Figure 35.

The two schools within 1km of Eden Park had a total roll of 329 in September 2019 compared with the four schools within 1km of the Outer Field at Western Springs with 1595.

<sup>113</sup> Mt Eden Normal in View Road is just outside the 1km radius



## 8.2 Lifestyle impacts

Holding concerts at Eden Park potentially opens up new opportunities for the way people behave and relate to family, friends and cohorts on a day-to-day basis opening up new opportunities for interaction. The Stadium also has excellent facilities for people with disabilities compared with some other venues opening up the potential for attendance that might not otherwise occur.

The scale of the potential impact can be considered in the light of the findings of the *Audience Atlas New Zealand 2017* discussed in Section 4 that “Around three in ten in the culture market (over 792,000 people) have attended a rock or pop concert within the past

**Figure 35 Schools and Early Childhood Centres within 1km of Western Springs**



year and around half within the past three years, marking this genre out as having by far the largest market within the music art form.” Only 12% of the total culture market (444,000 people) were classified as not in the market for rock or pop concerts.

The potential is reinforced by the finding that Auckland, unlike other regions, had steady growth in recent years in the proportion of the culture market who had attended a music event in the last year, rising from 61% in 2011 to 75% in 2017. This represents a growth in the current market for music events in Auckland from 690,000 to 972,000 and increase of 41% in six years.

In terms of concert attendance in Auckland it is unlikely to be a zero sum game that concerts at Eden Park would simply draw them away from the Council-owned venues at Western Springs and Mt Smart. It is clear that the market for music events in Auckland is growing,

just as is the population of Auckland.<sup>114</sup> With Auckland's diverse population there are inevitably audiences, events, and sponsors for whom Eden Park will be a more suitable venue. Added to this is the amenity and size of the facility which can attract artists who might otherwise not come to Auckland.<sup>115</sup>

In terms of effects on day-to-day living of people in the vicinity of the stadium the additional large events would present an inconvenience for some but an added opportunity for others. The proposition of respondents in UMR's "local area" with a negative opinion of the impact of events on their lifestyle was roughly one in twelve (8%), whereas seven times as many (56%) said that *"I like the buzz of big games at Eden Park and being easily able to attend events if I choose,"* (page 44). These inconveniences might include difficulties in getting children to sleep and access for visitors.

### 8.3 Cultural impacts

The benefits articulated in the *Auckland Music Strategy Te Rautaki Puoro o Tamaki Makaurau 2018–2021* included the creation of the conditions to support artists in their career development. It notes that *"Live performance opportunities in high-quality venues, of the appropriate size for the stage of their career and in front of engaged audiences, help artists to hone their skills."*

Concerts at the Stadium would represent the pinnacle of this process where bands from Aotearoa-New Zealand can be both headline and supporting acts. As discussed in Section 3.3, live performance represents the key source of income for artists and the Stadium would represent a significant addition to concert venues in Auckland.

### 8.4 Community impacts

In terms of effects on community infrastructure, hosting concerts at Eden Park would have a positive effect on the finances of the Eden Park Trust (the "Trust"). The Trust is a Charitable Trust, set up under the *Eden Park Trust Act 1955*, as amended by the *Eden Park Trust Act 2009*. The Trust's activities are governed by the terms of a Trust Deed, which forms part of the Act. The Objects of the Trust, include at clause 4.1:

- (a) *To promote, operate and develop Eden Park as a high quality multi-purpose stadium for the use and benefit of rugby and cricket (including under the organisations of ARU and ACA respectively pursuant to their rights under this deed) as well as other sporting codes and other recreational, musical, and cultural events for the benefit of the public of the Region; and*

<sup>114</sup> The estimate for Auckland's population for 2018 is 1,695,900, up 14% from the 2013 figure of 1,493,200: [http://nzdotstat.stats.govt.nz/wbos/Index.aspx?DataSetCode=TABLECODE7501&\\_ga=2.35030113.1700213583.1566338863-521312440.1494455447](http://nzdotstat.stats.govt.nz/wbos/Index.aspx?DataSetCode=TABLECODE7501&_ga=2.35030113.1700213583.1566338863-521312440.1494455447)

<sup>115</sup> Sir Ron Avery addressing why the LifePods concert could not be held at another venue is quoted as saying *"A handful of other powerful objectors including the former Prime Minister Rt Hon Helen Clark insist that the concert could be held at another venue. This is simply not true. We are holding it particularly at Eden Park because of the type of concert, the talent, the Telethon and associated sponsors and the facilities Eden Park has so generously offered to us."* <http://www.scoop.co.nz/stories/AK1807/S00122/statement-on-eden-park-anti-concert-submissions.htm>

- (b) *To administer Eden Park and the Trust Assets on a prudent commercial basis so that Eden Park is a successful financially autonomous community asset.*

Financial success of Eden Park would also increase the potential to continue to realise the benefits of the public investment in the ground in 2008-10.<sup>116</sup> The Minister, Rt Hon Trevor Mallard stated at the time that *"The neighbours have raised legitimate concerns, but have also recognised the opportunities that the redevelopment can create not only for Rugby World Cup 2011, but for the longer term benefit of community."*<sup>117</sup>

The increased financial security that concerts at Eden Park would bring would also facilitate the work the Trust's activities in the community including its work with the RSA. The Trust supports key commemorative activities and provides facilities whenever possible for the RSA's activities. Another local group who would benefit from concerts is the Kowhai Intermediate School who derive an income from parking on match days

The Auckland Music Strategy recognises the role of music in strengthening the social fabric stating: *"Coinciding with cultural benefits, vibrant music scenes offer valuable social benefits. Music connects people across ages, genders, cultures, languages and economic backgrounds – within a city, a region and across borders and oceans. Auckland can use music to encourage positive social well-being. It can also use music to engage young people – making it relevant and accessible to them – and in doing so provide future pathways for youth"*

It is considered unlikely that holding concerts at Eden Park would have any impact on community cohesion as there are already differences of opinion about the relations with the Stadium among people living in the vicinity of Eden Park. The Eden Park Residents Association has stated:

*For the last 10 years the Eden Park Neighbourhood Association (EPNA) has existed and battled to ensure that developments surrounding Eden Park had minimal effect on the neighbourhood. However in the neighbourhood there is a feeling that the EPNA is no longer representative of the residents, as it is believed that some committee members no longer live in the immediate area. There are many residents who have moved into the neighbourhood since the EPNA was formed and have never been invited to get involved. Many of this new wave of residents has moved into the neighbourhood as they see Eden Park as an asset not a curse and welcome the opportunity to live next to such a wonderful stadium.*

*Eden Park Residents Association (EPRA) was formed in December 2005 because with New Zealand securing the 2011 Rugby World Cup hosting rights, there are going to be inevitable changes to Eden Park and there was*

<sup>116</sup> In 2018 the Eden Park Trust posted a net operating profit before interest, depreciation and other comprehensive income of \$3.731m (2017: \$5.899m). The net loss of \$7.326m (2017: \$3.651m) included on-going interest payments of \$1.474m servicing the \$40m loan required to complete the RWC development in 2011 when an anticipated \$40 million in grants from the Auckland Territorial Local Authorities was not forthcoming

<sup>117</sup> *Eden Park Agreement*, (18 May 2007), Ministerial Press Release, Rt Hon Trevor Mallard, <https://www.beehive.govt.nz/release/eden-park-agreement>

*little or no confidence in the existing neighbours association representing the views of the majority of the neighbourhood.*<sup>118</sup>

This positive perception of Eden Park is perhaps exemplified in the views of Toby Morris quoted on pages 48-9.

The large membership of “The Hood” can also be considered to be a positive force in promoting networking and interaction in the local community.<sup>119</sup> This is likely to extend beyond the various activities the Hood undertakes including the family fish and chips night, food trucks, backyard cricket on the Number 1 Ground, various giveaway prizes including a house exterior repaint valued at \$10,000, the Christmas barbeque, and access to match tickets for most event days (including tickets given away for each Blues home game).<sup>120</sup> This would more than off-set any effects on cohesion of differences of opinion between the EPRA and the EPNA.

## 8.5 Health impacts - mental, physical and social well being

Research has demonstrated a range of positive effects at the personal level between music attendance and well-being, Section 3.1. The Australian Unity Wellbeing Index survey, for instance, found that people who had attended musical concerts, theatre, or exhibitions had significantly higher scores related to standard of living, relationships and community than those who did not attend musical events. A study conducted by researchers at Goldsmiths, University of London, has suggested that listening to live music could add more years to a person's life claiming direct links of high levels of wellbeing with a lifespan increase of nine years.

Music has also been found to strengthen social bonds in four ways as discussed in Section 3.2. Music:

- increases contact, coordination, and cooperation with others;
- can induce biochemical responses in the body which increase bonding and trust between people;
- strengthens our “*theory of mind*” and empathy; and
- increases cultural cohesion.

Physical well-being is tied, in part, to having an income. At the general level is clear that music, particularly live music, can make a significant contribution to the regional economy as discussed in Insight Economics report. In 2014 the music industry contributed \$472 million to national GDP and the equivalent of 4,295 full-time jobs in 2014. Live music contributed \$120 million (25%) of the total value added, the largest of any music industry segment, and 1193 FTEs (28%). Increased activity through the opening of an additional venue can support this activity and create new employment opportunities.

<sup>118</sup> Eden Park Residents Association, (2015), <https://www.adcoss.org.nz/item/eden-park-residents-association/>

<sup>119</sup> The Hood initiative was awarded the ‘Best Community Integration’ award at the World Stadium Congress Awards in Amsterdam in 2018; Eden Park Trust, (2019), *The Eden Park Trust 2018 Annual Report*, p23.

<sup>120</sup> <https://www.edenpark.co.nz/the-hood>



The long value chain of music as a tourism attractor is well established, as discussed in Section 3.4.1. This is already apparent in ATEED’s evaluation of 12 concerts held in Auckland between 2012-18 which showed that 46% of concert attendees were visitors who have come specifically for the concert, that they stayed an average of 1.5 nights each in Auckland, and spent on average \$200 per night in Auckland each (excluding GST).

Concerts at Eden Park would require in the order of 2663 staff which would further contribute to sustaining household incomes both in terms of the Stadium’s normal operational staff and workers dedicated to delivering the concert.

## 8.6 Amenity/quality of life impacts

The impact of concerts on the sense of place, aesthetics and heritage, perception of belonging, security and liveability, and aspirations for the future will be conditioned in part by people’s experience of major events at Eden Park. As discussed in Section 5.2 at p39, when asked to select one of three statements that best described their experience of major events at the Stadium:

- 58% of local residents (as defined by UMR Research) chose *“I like the buzz of big games at Eden Park and being easily able to attend events if I choose”*;
- 28% agreed chose the statement *“it is a bit of a nuisance but I know what to expect and can adapt”*; and
- 8% chose the statement *“It is a major problem that seriously disrupts and inconveniences my household”*.<sup>121</sup>

In many respects this result is consistent with the EPRA statement quoted on p56 that *“Many of this new wave of residents has moved into the neighbourhood as they see Eden Park as an asset not a curse and welcome the opportunity to live next to such a wonderful stadium.”* Access to music concerts and other cultural events seems only likely to reinforce this perception by broadening the offer of events at the Stadium.

While there is some element of poor behaviour with large events both sporting and non-sporting the Eden Park Trust has demonstrated the capacity to manage this and keep infractions to minimal levels.

## 8.7 Distribution of effects

The effects for the various affected and interested parties are summarised in Table 14:

**Table 14 Summary of distribution of effects (excludes amenity attributes)**

Group	Effect
Direct affected <ul style="list-style-type: none"> <li>• people working at Eden Park</li> </ul>	Positive for the over 2600 staff involved in staging concerts and other cultural events through additional employment opportunities for casual staff and increased job security for salaried staff
<ul style="list-style-type: none"> <li>• Eden Park Trust</li> </ul>	Positive impact on viability of the stadium

<sup>121</sup> Visiting the Stadium for a music concert or cultural event may reduce this perception as Some 14% of those who had not visited Eden Park in the last year indicated it was a major problem compared with 4% for one or two visits and 3% for three or more visits.

• Artist and promoters	Superior large venue available for performance
------------------------	--

Group	Effect
Neighbours – people living on properties in the immediate vicinity of the Park	Neutral balancing the perceived inconvenience of patrons in their street and other nuisances with major events (excluding acoustic and traffic effects dealt with elsewhere) against easy access to the Stadium and outreach activities of the Hood for the 6375 <sup>122</sup> living within the Traffic Management Plan 5 area
Local community – people living in the balance of locality affected by the events	Positive impact on local businesses providing goods and services to concert patrons. Neutral effect on property values as presence of Eden Park and major events already factored in and the small number of concerts unlikely to have an effect on perceptions
Wider community of interest	Positive for wider community of Auckland (current population about 1.7 million) to have superior venue run by an independent charitable trust (91% support for LifePods concert across Auckland (p40)
Organisations - institutions and special interest, government and NGOs	Neutral as provision of services for major events by NZ Police and Auckland Transport are part of their core business
Mana whenua	Neutral as concerts raise no specific issues for mana whenua. Effects could be positive if cultural events at the Stadium were to include Te Matatini
Users – the concert patrons	Positive in terms of the amenity of the facility, its accessibility and the potential for different artists and extra musical/cultural experiences as well as the demonstrated benefits of attendance of music events

## 8.8 Conclusion

The social effects of concerts at Eden Park (excluding amenity attributes which are addressed elsewhere) are strongly positive at the individual and community level. While plans and resource consents focus on the volume of sound generated by concerts, the social, cultural, and economic benefits of music need to be considered when assessing how concerts contribute to enabling people and communities to provide for their social, economic, and cultural well-being and health and safety. The pioneering Canadian music city strategy notes that *“there is nothing like music as a means to connect people, bridge linguistic and cultural divides and provide an avenue for identity and expression and that collectively, the music ecosystem generates rich social, cultural and economic benefits.* The market for musical experiences continues to expand in Auckland and concerts at Eden Park could help realize some of the potential benefits.

<sup>122</sup> Based on 2013 Census data, the latest available at the time of writing. It seems likely that this may have increased marginally given the recent growth of 2.4% in the Albert-Eden Ward in the year ended 30 Jun 2017: <https://www.stats.govt.nz/news/auckland-population-grows-across-the-boards>

Appendix1: Relative frequency of incidents

NB The graphs show only events where the incident being graphed occurred, not nil values, to make them easier to read. The nil values vary between the various incidents from 73 events when no assaults occurred down to eight when no cars were ticketed.

Figure A1.1 Arrests per 1000 patron event hours

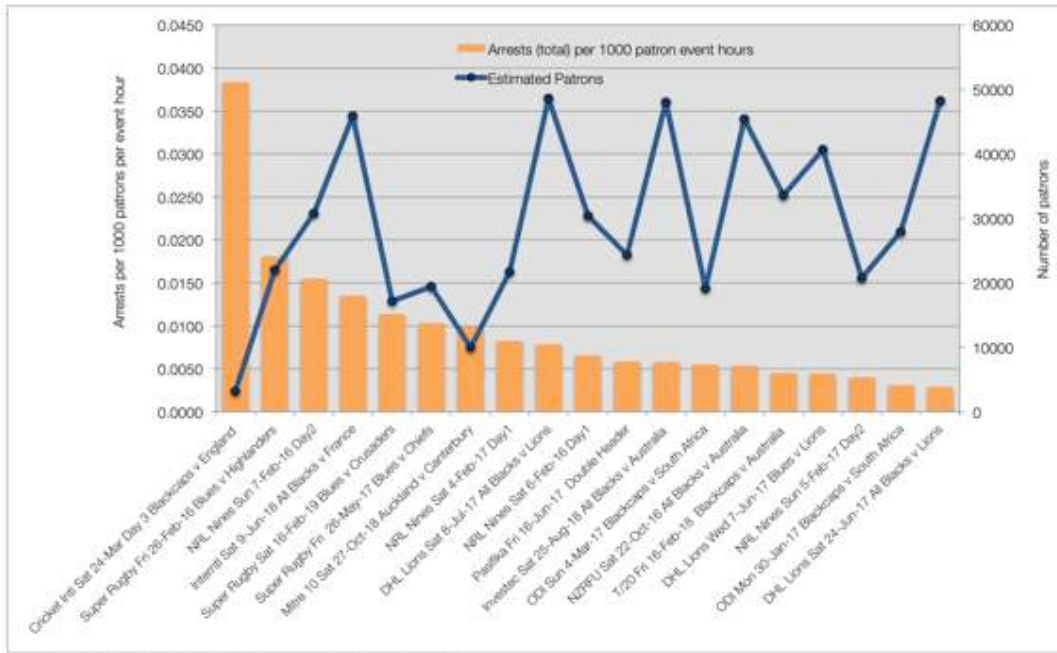


Figure A1.2 Assaults per 1000 patron event hours

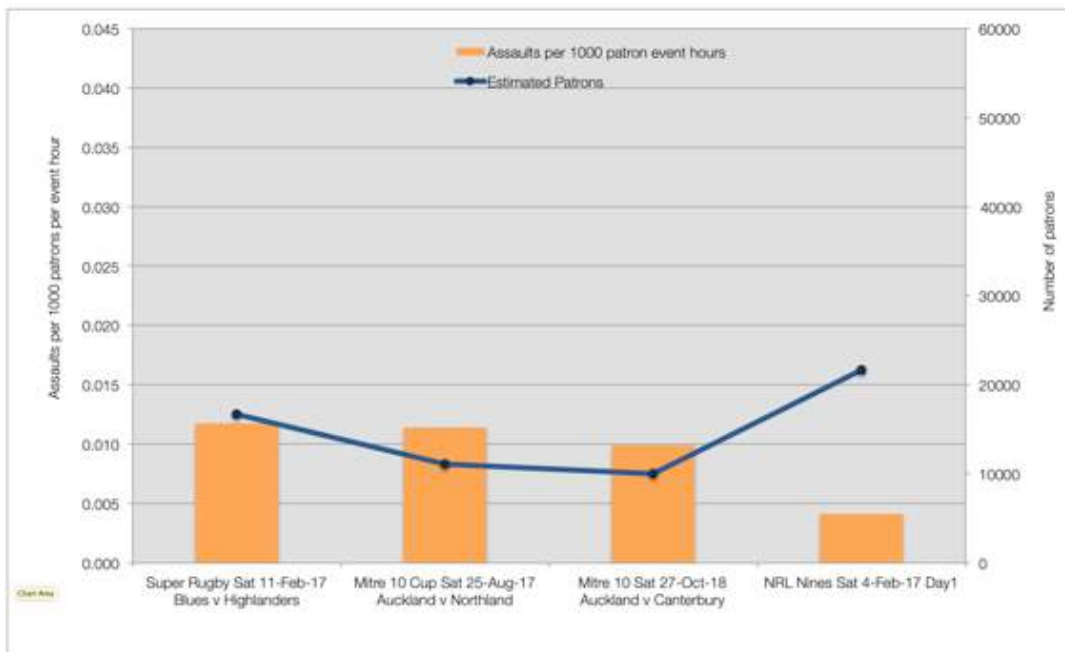




Figure A1.3 Disorder incidents per 1000 patron event hours

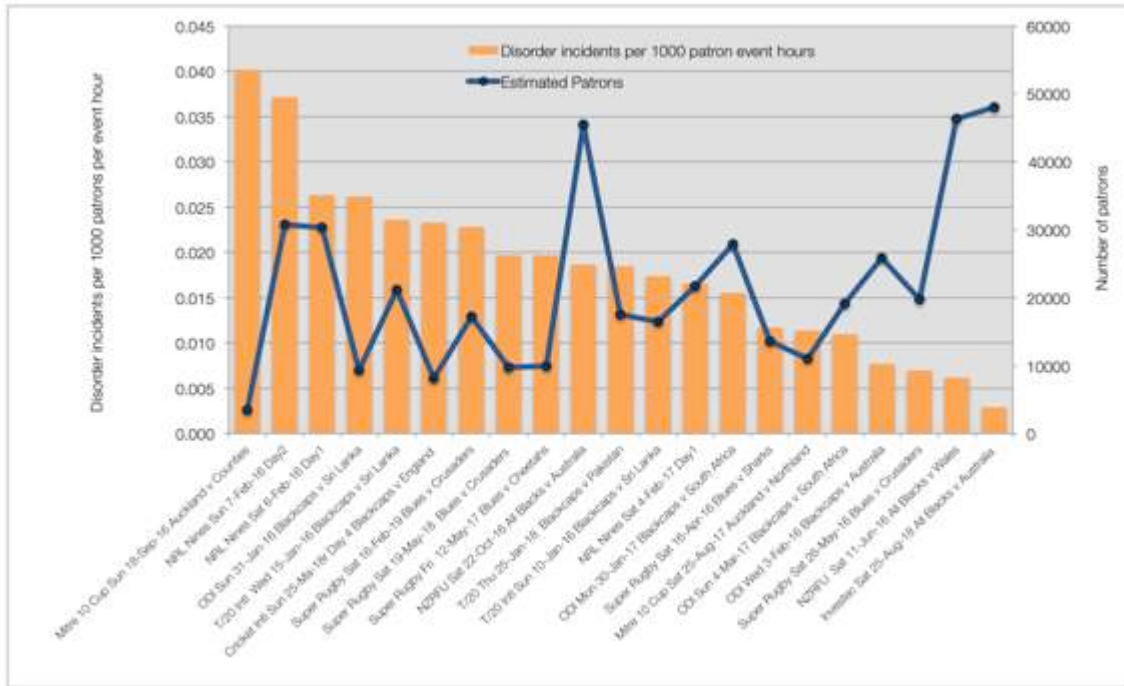


Figure A1.4 Ground evictions per 1000 patron event hours

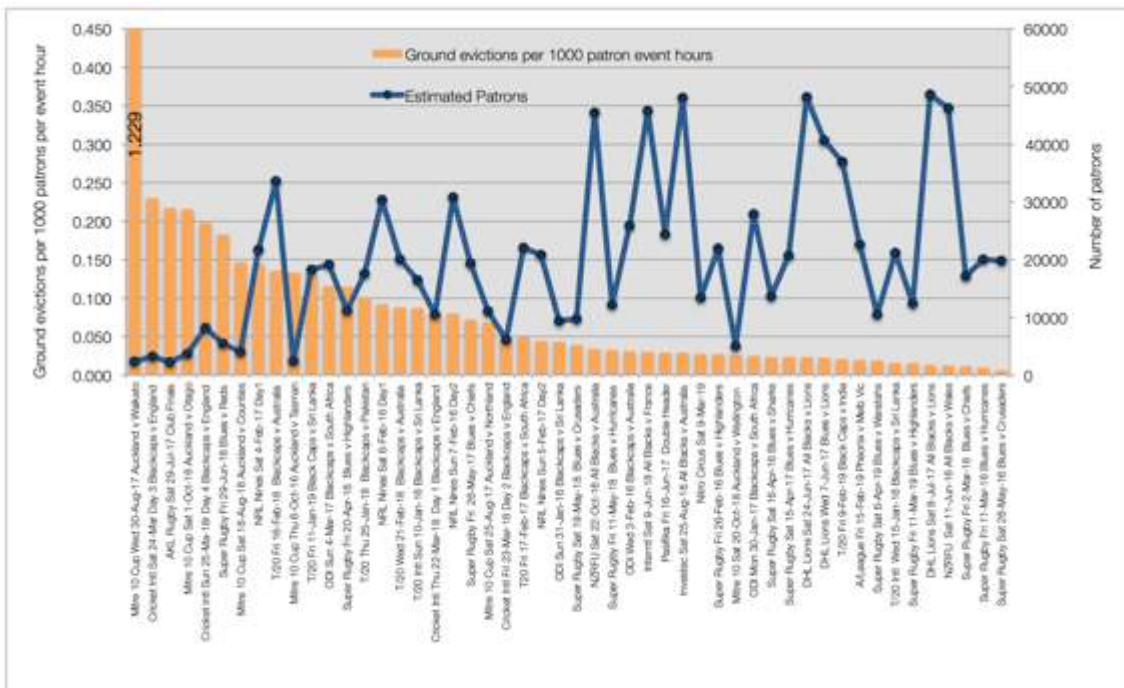


Figure A1.5 Cars ticketed per 1000 patron event hours

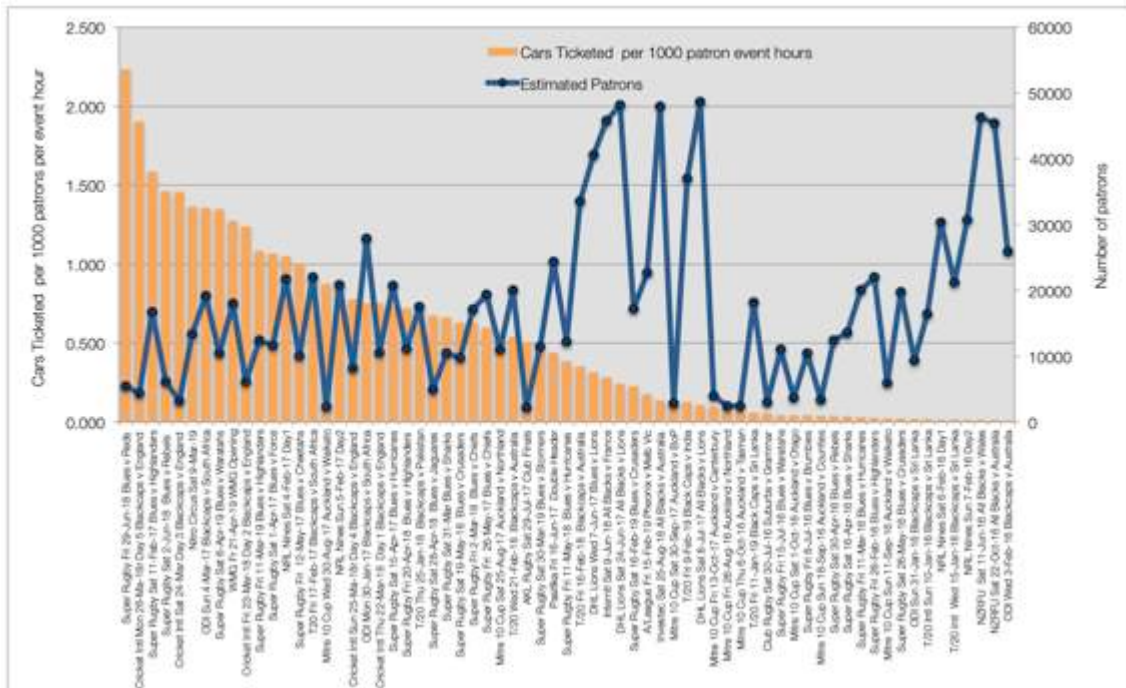


Figure A1.6 Cars towed per 1000 patron event hours

