
ORDINARY MEETING
OF
**PŪRORO RANGARANGA | SOCIAL, CULTURAL AND
ECONOMIC**
AGENDA

Time: 9:30am
Date: Thursday, 10 June 2021
Venue: Ngake (16.09)
Level 16, Tahiwi
113 The Terrace
Wellington

MEMBERSHIP

Mayor Foster
Deputy Mayor Free
Councillor Calvert
Councillor Condie
Councillor Day (Chair)
Councillor Fitzsimons
Councillor Foon
Councillor Matthews
Councillor Pannett
Councillor Paul
Councillor Rush
Councillor Sparrow
Councillor Woolf
Councillor Young (Deputy Chair)

NON-VOTING MEMBERS

Te Rūnanga o Toa Rangatira Incorporated
Port Nicholson Block Settlement Trust

Have your say!

You can make a short presentation to the Councillors at this meeting. Please let us know by noon the working day before the meeting. You can do this either by phoning 04-803-8334, emailing public.participation@wcc.govt.nz or writing to Democracy Services, Wellington City Council, PO Box 2199, Wellington, giving your name, phone number, and the issue you would like to talk about. All Council and committee meetings are livestreamed on our YouTube page. This includes any public participation at the meeting.

AREA OF FOCUS

The Social, Cultural and Economic Committee has the following responsibilities:

1. Arts, Culture, and Community Services
2. Wellington City Social Housing
3. Council's City Events
4. Parking Services
5. Parks, Sport and Recreation
6. Community resilience
7. Economic development
8. Māori Strategic Development

The Committee has the responsibility to discuss and approve a forward agenda.

To read the full delegations of this Committee, please visit wellington.govt.nz/meetings.

Quorum: 9 members

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1. Meeting Conduct

1.1 Karakia

The Chairperson will open the meeting with a karakia.

Whakataka te hau ki te uru,	Cease oh winds of the west
Whakataka te hau ki te tonga.	and of the south
Kia mākinakina ki uta,	Let the bracing breezes flow,
Kia mātaratara ki tai.	over the land and the sea.
E hī ake ana te atākura.	Let the red-tipped dawn come
He tio, he huka, he hauhū.	with a sharpened edge, a touch of frost,
Tihei Mauri Ora!	a promise of a glorious day

At the appropriate time, the following karakia will be read to close the meeting.

Unuhia, unuhia, unuhia ki te uru tapu nui	Draw on, draw on
Kia wātea, kia māmā, te ngākau, te tinana,	Draw on the supreme sacredness
te wairua	To clear, to free the heart, the body
I te ara takatū	and the spirit of mankind
Koia rā e Rongo, whakairia ake ki runga	Oh Rongo, above (symbol of peace)
Kia wātea, kia wātea	Let this all be done in unity
Āe rā, kua wātea!	

1.2 Apologies

The Chairperson invites notice from members of apologies, including apologies for lateness and early departure from the meeting, where leave of absence has not previously been granted.

1.3 Conflict of Interest Declarations

Members are reminded of the need to be vigilant to stand aside from decision making when a conflict arises between their role as a member and any private or other external interest they might have.

1.4 Confirmation of Minutes

The minutes of the meeting held on 2 June 2021 will be put to the Pūroro Rangaranga | Social, Cultural and Economic Committee for confirmation.

1.5 Items not on the Agenda

The Chairperson will give notice of items not on the agenda as follows.

Matters Requiring Urgent Attention as Determined by Resolution of the Pūroro Rangaranga | Social, Cultural and Economic Committee.

The Chairperson shall state to the meeting:

1. The reason why the item is not on the agenda; and
2. The reason why discussion of the item cannot be delayed until a subsequent meeting.

The item may be allowed onto the agenda by resolution of the Pūroro Rangaranga | Social, Cultural and Economic Committee.

Minor Matters relating to the General Business of the Pūroro Rangaranga | Social, Cultural and Economic Committee.

The Chairperson shall state to the meeting that the item will be discussed, but no resolution, decision, or recommendation may be made in respect of the item except to refer it to a subsequent meeting of the Pūroro Rangaranga | Social, Cultural and Economic Committee for further discussion.

1.6 Public Participation

A maximum of 60 minutes is set aside for public participation at the commencement of any meeting of the Council or committee that is open to the public. Under Standing Order 31.2 a written, oral or electronic application to address the meeting setting forth the subject, is required to be lodged with the Chief Executive by 12.00 noon of the working day prior to the meeting concerned, and subsequently approved by the Chairperson.

Requests for public participation can be sent by email to public.participation@wcc.govt.nz, by post to Democracy Services, Wellington City Council, PO Box 2199, Wellington, or by phone at 04 803 8334, giving the requester's name, phone number and the issue to be raised.

2. General Business

SOCIAL WELLBEING FRAMEWORK HEARINGS

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to recognise the speakers who will be speaking to their submissions regarding the Social Wellbeing Framework.

Recommendations

That the Pūroro Rangaranga | Social, Cultural and Economic Committee:

1. Receive the information.
2. Hear the oral submitters and thank them for their submissions.

Background

2. On 25 March 2021 the Strategy and Policy Committee approved the proposed draft consultation document for community consultation.
3. Wellington City Council consulted the community on the Social Wellbeing Framework from 6 April 2021 to 10 May 2021.
4. Submitters who indicated that they wished to speak at oral hearings have been contacted and scheduled to speak on 10 June 2021.

Discussion

5. Attachment 1 comprises all submissions to the Social Wellbeing Framework. All submissions that included the wish to speak at a hearing have been ordered at the beginning of the document. A list of confirmed oral submitters and the page number of their submission will be published prior to the meeting.

Next Actions

6. Elected members will deliberate on the information received from these hearings and all other submissions at the Pūroro Rangaranga | Social, Cultural and Economic Committee on 5 August 2021.

Attachments

Attachment 1. Social Wellbeing Framework Submissions [↓](#) 

Page 9

Author	Hedi Mueller, Democracy Advisor
Authoriser	Stephen McArthur, Chief Strategy & Governance Officer

SUPPORTING INFORMATION

Engagement and Consultation

This report provides for a key stage of the consultation process – the opportunity for the public to speak to their written submission.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations arising from this report. Submitters may speak to matters that have Treaty of Waitangi implications.

Financial implications

There are no financial implications arising from this report. Submitters may speak to matters that have financial implications.

Policy and legislative implications

There are no policy implications arising from this report. Submitters may speak to matters that have policy implications.

Risks / legal

There are no risk or legal implications arising from the oral hearing report. Submitters may speak on matters that have risk or legal implications.

Climate Change impact and considerations

There are no climate change implications arising from this report. Submitters may speak to matters that have climate change implications.

Communications Plan

Not applicable

Health and Safety Impact considered

Participants are able to address the committee either in person or via virtual meeting. Democracy Services staff have offered full assistance to submitters in case of any unfamiliarity with using Zoom.

Survey Responses

28 March 2019 - 26 May 2021

Submission - Social Wellbeing Framework

Kōrero mai | Wellington City Council

Project: A Social Wellbeing Framework for Wellington



VISITORS					
46					
CONTRIBUTORS			RESPONSES		
24			37		
24	0	0	37	0	0
Registered	Unverified	Anonymous	Registered	Unverified	Anonymous



Respondent No: 15

- | | |
|--|--|
| <p>Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework?</p> | <p>Somewhat support</p> |
| <p>Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy?</p> | <p>Strongly support</p> |
| <p>Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities?</p> | <p>Somewhat support</p> |
| <p>Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?</p> | |
| <p>Inequity and social disparity are increasing.</p> | <p>Definitely agree</p> |
| <p>Growing cities can reduce social cohesion.</p> | <p>Somewhat agree</p> |
| <p>More people are facing challenges in finding affordable housing of an acceptable standard.</p> | <p>Definitely agree</p> |
| <p>Physical and mental health are critical aspects of social wellbeing and resilience.</p> | <p>Definitely agree</p> |
| <p>Personal safety is fundamental to a having a strong sense of wellbeing.</p> | <p>Somewhat agree</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.</p> | <p>Overall approach.
The Council's role.
Key Issues.</p> |

Q6. Type your comments on the questions here.

I agree that the 5 issues are key issues, but they aren't the only key issues. To me the key issue is that wellbeing depends on people living in mixed communities where people have many casual interactions on a daily basis. And in a community where inequities aren't visible and focused on. Yes, we need to reduce inequities and poverty, but I grew up poor and had no sense that it mattered. Because no-one flaunted their wealth (they spent their money on better tractors and dairy sheds), anyone could participate in core community activities (school, marae, calf club days, sports teams), and everyone had access to basics (dental nurses, district nurse, plunket, etc). Yesterday I helped run the first Wellington Jane's walk - celebrating Jane Jacobs. A key point she makes in her best known book is that people need a few intimate relationships, and then a lot of other connections. In the "slum" neighbourhoods she was trying to protect from "urban renewal" those other connections were provided by the street life - the local grocery store, the old man sitting on the same porch every day, kids playing together in the street, and so on. A few years ago I hosted an Ecuadorean quarantine manager, and one of his comments was "where are all the people" as we walked through fringe CBD streets. And he is right. We have, to quote David Engwicht, retreated from the streets. In my neighbourhood, the only reason I know some neighbours is that I run a local restoration project and that means I am out there and talk to people in the street. But everything WCC allows/encourages works against that. Car dominated transport. Parking on footpaths. No seats in most public places. Privatising any bit of street that hasn't been paved over just because an adjacent landowner wants it. Allowing private streets in subdivisions. Allowing subdivisions with only one type of housing. Allowing high and solid fences and walls around houses (which makes the adjacent street less safe and prevents casual interactions). Not effectively supporting placemaking. Not providing bus stops that are designed to encourage people to meet their neighbours (and even removing and destroying community attempts to make them nicer like the Brooklyn sofa and the Lyall Bay book shelf). The council needs to stop thinking in little silos and look at the space between buildings as the place where community is created and happens. Daily exercise shouldn't be a product of sportsfields and gyms - it should be an inevitable outcome of living in a walkable city and seldom using a car. Being part of a community shouldn't rely on there being a community centre and counsellors. It should be an inevitable outcome of living in a dense, walkable city, with the space between the buildings designed to encourage people to walk, linger, chat, smile. I know a lot of neighbours by sight because we see each other outside our houses and smile and say hello. I mostly have no idea what their names are, and in one case they don't even speak english so we just use sign language. But in an emergency I would feel able to check on them, and I have had some ask me for help with little things (do I know who owns this cat that has died on my back lawn, can you water my plants while I am staying with my daughter to recover from my husband's sudden death). That's the sense of community that is often absent because of the way we have retreated into our houses and into our on-line communities, and because so many people use their cars to escape - to the weekend bach, to recreation activities elsewhere, etc. We also need to foster things that supplement the on-street community - restoration groups, artist groups, sports groups, mens sheds. And gathering places - libraries in particular. And the commercial businesses that also foster community - cafes, art galleries, local hair dressers, etc. We need town planning to create "villages". I don't really see any of that in your document. It needs to be explicitly in there.

Q7. Attach any documents supporting your comments here.

not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 16



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Somewhat agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
- Descriptions of social wellbeing concepts.
- The Council's role.

Q6. Type your comments on the questions here.

Overall approach - this a long needed framework to consider WCC role in this area. Wellington in my view has long been 'overlooked' by Central Govt initiatives as a 'advantaged community' & this framework enables the WCC role (page 19) to be more clearly defined The enabling/learning focus is well defined & shows signs of a mature city that support people to take responsibility for their own/community development The 'Council's Role' as defined on page 19 gives much needed clarity. WCC has not in the past clearly defined who is best to deliver services & has often jumped in to areas where other agencies are better placed. Two particular areas that WCC need to 'lift their game' to meet proposed framework are in ADVOCACY & FACILITATION. Being based in Wellington both officers & politicians have access to Central Govt which is not fully exploited. Also strategic alliances with other key players are under developed. The biggest weakness however is in the area of facilitation. To often WCC approach has been defined by ' gaining credit' for projects or initiatives rather than take a facilitation role to best gain outcome for the community. This includes working with highly skilled community agencies & sectors many of whom have a more in-depth knowledge of the issue being addressed.

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/4203bb08e8af0f24ce536637fc27c5231763185f/original/1620537863/1c4bf63a193dbdf736332629fda7a328_Roger_T_CED_2021.doc?1620537863

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Roger Tweedy Community Led Development Bio

Roger has been working in the Wellington Region since 1977 in many roles all driven by his belief in people and community empowerment. He worked from 2003 -11 in Wellington City Council (WCC) community engagement directorate. Roger started in a dream role as place-based planner for the Miramar Peninsula in the heart of Wellywood. Later Roger's role developed more into relationship with the cities small business and social enterprise communities. In this role he has assisted in the development of Enterprise Miramar (and the BID model) to becoming a key planning partner with Wellington CC.

Prior to joining council Roger spent 15 years as a freelance social entrepreneur including founding roles in Volunteer Wellington, The NETWORK Centre, and NRG the incubator for young entrepreneurs. He has worked on countless Govt Advisory Groups across Community Development, Enterprise, Careers and Employment. Roger was involved in the former Australasian Social Enterprise Network (SEN) as Wellington Coordinator and is a major player in the development of a Wellington CED Network. He was the Secretary of the NZCED Trust. www.ced.org.nz for 3 years.

Other governance roles in recent years have included NZ Executive Member of the International Assn of Public Participation (IAP2) Board, Australasian Board of AAVA, Chair of the Work & Age Trust NZ, and he currently Chairs Volunteering Wairarapa Board & Community Organisation Grants (COGs) Wellington distribution committee. Current governance roles include, TradeAid Wellington, Chair of Film for Change, the Wellington Free Ambulance Consumer Council & National Advisory Community for COGs

Since July 2011 Roger has created his own consultancy, Enterprising People, offering advisory, mentoring and facilitation services for NGO's, private sector and Government clients across Australasia.

Enterprising People
Wellington, NZ





Respondent No: 17



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
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- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
- Descriptions of social wellbeing concepts.
- The Council's role.
- Key Issues.
- Q6. Type your comments on the questions here.
- Please see attached document

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/15fb3145731d53ca7a7ec46ef1a1d5d50b02e0e1/original/1620553796/968771cc94fceb4fc7aa46be2047fd26_St_Peter's_on_Williams_Social_Justice_Group_Social_Wellbeing_Framework_submission.pdf?1620553796

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



St Peter's on Willis Anglican Church Social Justice Group

Submission to Wellington City Council re SOCIAL WELLBEING FRAMEWORK

9 May 2021

INTRODUCTION

St Peter's on Willis is an Anglican church serving the people of Te Aro. It has a history of social action including the City Mission, Downtown Community Ministry, Freestore, Vincents Art workshop

From Christian perspective social wellbeing is supported by imagination and prophecy leading towards a society where everybody participates in the wealth of the society. The prophets spoke out for the poor, the widow, the orphans; people through no fault of their own forced into the margins and how these people can be brought back to participate. A community of faith is part of the bringing people into a meaningful, sharing community.

Social history and education must underpin the WCC approach to community wellbeing. We need to liberate and mobilise the people resources of this city to believe in it as a vibrant community, to bring it to life in the fullest sense for all who live here.

SPACES FOR WELLBEING

The emphasis from St Peter's on Willis perspective is providing community spaces for people living in apartments in Te Aro. If we have 15,000 people living in apartments, they need places to go to meet others, or just to get out of the house for a bit of fresh air or freedom. Green spaces and comfortable indoor meeting spaces are vital.

One initiative WCC could take is the creation of story spaces around the city in addition to the daily library reading sessions for children. People just reading books out loud with space for people to gather around and listen to stories and raise literacy. People who have oral history as part of their culture have a place to share that oral history. This could include books to hand out and take away or swap. This initiative could be located in libraries and outdoors e.g., Civic Centre, Midland Park, Te Aro, the waterfront, the Railway Station. Outdoors for summer indoors for winter and perhaps be a feature of some of the cafes.

Our argument is that faith communities and various churches around the whole of the city are vital gathering spaces for both the faithful and the secular.



SECURITY

Maslow's hierarchy of need provides a basis. This includes shelter, warmth and food, a household, freedom from violence, the facilities to stay clean and healthy, and a feeling of being a valued part of the community. There is no simple idea of wellbeing, and no one means of delivery. WCC policies should make options easy for those who deliver and those who need the delivery.

Developing community wellbeing includes sharing of gifts and a sense of basic security and belonging. Allowing people to express themselves and share their diverse gifts is an essential part of wellbeing. Community wellbeing is not a static concept, but a dynamic process that everybody contributes to in some way. These activities need a supporting framework within which citizens can use their talents for the enjoyment and benefit of all. Council needs a resource to encourage and support this framework.

ART

There was very little mention of arts in the framework. We cannot talk about social wellbeing without bringing the arts into play. WCC needs to provide places and resources for people doing painting and sculpture and places to display or perform. Art develops connectedness, creativity, belonging, and ties in with spiritual and cultural understanding. We have learnt through festivals how cultures can be celebrated with colour and vibrancy. An example is the relief from Lockdown in 2020 with the celebration of Matariki.

CULTURE

There is a shortage of cultural spaces, but some existing spaces are underutilised. Why has the Hannah Playhouse has been closed for years? Not well resolved in the document is what role the WCC can or should play in promoting the use of such venues. We recommend the WCC encourages: (1) use of spaces for art activities, (2) creative hubs where anyone can participate, (3) more street murals and ethnic enterprises of all colours, cultures, and beliefs, (4) support of cultural festivals with free venues and easy permitting, (5) welcoming and supporting of refugees to create new cultural communities and add to our cultural richness.

INCLUSIVE

Comparing the situation in Te Aro Park, with the Freestore in Willis Street, the Freestore community look after each other and conform to a culture that cares for each other because there is the spiritual underpinning by the BluePrint volunteers. What lesson can we take from that? Volunteers with the right attitude can make the difference in the community.

The City community should acknowledge the importance of the spirituality of different ethnic and faith groups. Consider the example of the interfaith ceremonies and support centred around the Te Aro region which originated from a combination of outreach and discussions leading to co-operative activities benefiting all. St Peter's for instance sponsors active discussion on aspects of wellbeing through the Nga Korero series.



Other examples include the very successful annual New Year day barbecue at St Peter's. Apartment dwellers, people from council flats, parishioners, homeless all attend. Churches are institutions that can provide a catalyst for social connections.

This WCC support must apply to all ethnic and faith groups. WCC needs to recognise this.

GATHERING SPACES

Our argument is that faith communities and various churches around the whole of the city are vital gathering spaces for both the faithful and the secular. Our proposition is these organisations imagine things and have the patience and resolve to implement them. One example is the Freestore. Resource consent processes to create the Freestore took years. Such initiatives by voluntary organisations should be encouraged. A WCC support group charged with enabling establishment of good community ideas that are part of connectedness is needed. We want a vision that is broader than what is expressed in the consultation document.

In the city of Cambridge (UK) in the new Albury Estate none of the residents knew their neighbours. What the churches did in the halls at their disposal was to teach people how to get to know each other, making links across the estate successfully creating a community.

Another example was St Johns, Auckland when suddenly 400 Vietnamese boat people arrived. They were invited to meet and started making links. They found jobs and shared their initiative and determination to create new lives and a new community.

The whole idea of the suggested WCC support group would be to welcome future developments like this which have practical consequences.

Part of wellbeing for a city is community spaces where different groups can come and meet for various activities. St Peters Church, its Garden Room and Undercroft are full of people every day. Maybe the city should facilitate people to come and run other community spaces for whatever use they could be put to. Direct and indirect support (like rates relief) are also important to help achieve this.

WCC needs a mechanism to help volunteers deliver services for our citizens; spaces for social services, community activities, education, and personal learning, not just in one place but distributed around the city.

There is another angle involving mental health and wellbeing. St Peters is a haven of peace for use as a personal space. People sit in the garden. People need quiet personal space as well. A place where volunteers can interact with people who need company as much as help. This contributes to wellbeing in the city.

ECONOMIC RESPONSIBILITY

Economic responsibility is not about making everything pay its way. The philosophy of the commons (in the centre of the village that everyone has access to at no cost) should be extended to all citizen



owned assets to encourage activities that will lead to a healthy city. Great cities cost to run but people will pay to live in them provided the value perceived is great.

WCC city councillors worry about the rates and the fact that there is a lot of pressure on them to minimise any rate increases. This is counterproductive; you cannot have a vibrant, healthy, mentally exciting, and safe city unless we all contribute. At the moment there is a perception of a dying city/infrastructure and community facilities. 100 years ago, the city leadership didn't say we can't afford it, they just did it for the welfare of their citizens. It is up to us to be just as concerned to implement a plan for the health and wellbeing of our citizens.

WHAT WE NEED TO DO

To reach our goal of a vibrant, healthy community with quality of life, mutual support, and the capacity to sustain it we need the City Council to:

- Establish a resource to support and encourage volunteers to participate in making our city safer and inclusive.
- Encourage better utilisation of resources and buildings by making economic success of community owned facilities secondary to community support.
- Have a flexible attitude to innovative ideas rather than a rigid adherence to a fixed plan.
- Encourage volunteers or employ people who can manage and facilitate the use of community owned facilities.
- Create more citizen spaces for group activities as well as facilities for individual and small group relaxation and reflection.
- Welcome more of the world's refugees and encourage them to create new communities within the city and encourage them to use city facilities to contribute to city life.
- Facilitate networking between groups and organisations to encourage broader involvement and utilisation through a combination of existing social networks.
- Recognise the contribution and commitment of faith groups to community wellbeing.



Respondent No: 18



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|----------------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Neither agree nor disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. not answered
- Q6. Type your comments on the questions here.

Please see attached file for the complete submission from the Wellington City Youth Council

Q7. **Attach any documents supporting your comments here.**

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Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

Yes, I would like to make an oral submission.

Social Wellbeing Framework Submission To Wellington City Council

May 2021

We would like to appear in person to support our submission

Contact person:

Laura Jackson, Chair
Wellington City Youth Council

c/o Wellington City Council
PO Box 2199, Wellington 6140

Wellington City Youth Council
Te Rūnanga Taiohi o te Kaunihera o Pōneke

Introduction

1. The Wellington City Youth Council (Youth Council) welcomes the opportunity to submit on Wellington City Council's Social Wellbeing Framework.
2. The submission by Youth Council on the Social Wellbeing Framework will address the following topics:
 - a. Housing and physical safety need to be prioritised as focus areas in order to increase overall social wellbeing.
 - b. Although Council has many recreational and cultural opportunities on offer to Wellingtonians, these opportunities are inadequately advertised and therefore not utilised.
 - c. Wellington is an extremely diverse city - there is no one-size-fits-all approach to improving wellbeing.
 - d. Integration of te ao Māori is going to be a crucial element of improving the social wellbeing across our city as a whole.
3. We believe that housing and physical safety need to be prioritised by the Council, with urgent action being needed.
4. By first addressing fundamental aspects of wellbeing such as housing and city safety, cultural and community events will be able to be experienced to their full potential with the greatest benefit.
5. Wellington needs a down-to-earth, realistic plan on how we are going to improve these issues. Once these issues have been addressed, then the Council will be able to focus on more community-based events in order to improve social wellbeing on a broader scale.

Housing and safety as crucial to social wellbeing

6. Youth Council strongly believe that having an inclusive and resilient city plays an integral role in social wellbeing.
7. We particularly believe that in such a city, affordable housing and a sense of security is very important for the development of young people.
8. Young people who are safe and can keep a roof above their heads are more secure in their ability to participate and feel like they are a welcome member

of the community and have the time and energy to focus into Wellington's social fabric.

9. Safety in Wellington also plays a very important role in social wellbeing. Young people need to feel safe in Wellington, and we believe that this is a fundamental aspect of allowing young people to thrive and have positive social wellbeing.
10. As such, affordable housing and city safety are crucial considerations through any analysis of social wellbeing in the city. Although attempts to improve social wellbeing through cultural and community events are well-intended, without the basics of housing and physical safety being improved, these efforts are futile.

Practical changes to allow growth in social wellbeing

11. Youth Council acknowledges that an increasing number of people, particularly young people, are facing challenges in finding affordable housing. This struggle to find housing is a fundamental issue which needs to be at the forefront of any wellbeing strategy, with an urgent response required.
12. Affordable housing will give young people a better opportunity in engaging with the city and act as an enabling factor to attract and retain young people in Wellington rather than having them leave the region for more affordable cities elsewhere.
13. Housing is consistently listed as one of the biggest challenges facing young people in Wellington, and therefore needs an urgent response if we wish to continue to encouraging young people to call Wellington home.
14. Addressing housing issues in Wellington is a complex problem, but improvements could be made by increasing the quantity of housing which Wellington City Council provides as a landlord, as well as working with developers to increase housing city-wide which is accessible, both physically and financially.
15. Youth Council also emphasises that both physical and mental health are critical parts of both social wellbeing and resilience. Thus, both need to be addressed throughout a wellbeing strategy.
16. Better education for young people about mental health and where to seek help when young people are in need will play an important role in promoting social wellbeing in the city.

17. Youth Council believes strongly that personal safety is very important to young people, and that it is critical to having a strong sense of wellbeing in our city.
18. If young people don't feel safe, they aren't going to want to contribute to the city.
19. This ability to interact and contribute to Wellington is why it is extremely important that personal safety is looked after as best as possible.

Improved advertising of wellbeing-targeted experiences in the city

20. Youth Council would like to acknowledge the work the Council currently does around providing recreational, cultural, creative, social, and learning opportunities.
21. We believe that having these opportunities in Wellington help to support young people in making positive and strong social connections.
22. However, the opportunities that do exist aren't well understood and awareness of these opportunities is low.
23. Youth Council would like to see better advertising of the different programmes, experiences, and facilities to ensure that even more young Wellingtonians are aware of what they can get involved in.
24. We believe that with a vast array of different advertising methods, more young people will get involved with the city.
25. Youth Council agree that the diverse population of the city needs to be addressed, but it's critically important to seek feedback from as many of these diverse groups of people as possible. Doing so will ensure we craft a sociable city for not only young people, but all people to live in.

We are Wellington – but what does this mean in practice?

Stronger integration of te ao Māori

26. We believe that it is important to understand how people belong to communities based on their whakapapa, interests, challenges, and cultural affiliations.
27. We also value the diversity of Wellington's people, and believe that it plays a key role in making Wellington a sociable city.
28. Youth Council also strongly believes in the Long Term Plan committing to building strong partnerships with mana whenua.
29. We are really wanting to ensure that te reo Māori and te ao Māori are woven into and are at the forefront of any development of Wellington.
30. Doing so will enable young people to learn more about Māori culture, Te Whanganui-a-Tara (Wellington), and Aotearoa as well.
31. As such, we believe strong te ao Māori integration will play a critical role in the social wellbeing of young people in our city.
32. Youth Council also strongly acknowledges Māori as first people of Aotearoa, and we want to ensure that Te Tiriti o Waitangi is at the fore of any and all decisions made.

Council to take ownership of community wellbeing

33. The integration of Professor Mason Durie's model of wellbeing, Te Whare Tapa Wha, is an excellent move by Council and one that Youth Council feels serves as a more appropriate blueprint for thinking about the nuances and interconnected nature of wellbeing in Wellington.
34. Youth Council agrees with the community outcomes framework and the strategic goals as a solid vision for Wellington, and a city that we would like to live in.
35. The framework outlines what Council currently contributes towards achieving these goals in the city.
36. This framework includes an impressive list that helps move Wellington towards our shared vision.
37. But Youth Council strongly believes that Council must significantly increase its efforts in a multitude of areas such as infrastructure, support for the arts, better urban planning, transport plans to have a chance of realizing this vision for the city.

38. Youth Council supports Council's position to continue increasing its supports for organisations outside of Council working in the wellbeing space.
39. We note the acknowledgment that some pre-existing community organisations can often fulfil a role without Council needing to create a duplicate role.
40. However, the strength of these organisations is not an excuse for Council to ignore community issues and pass off problems to other organisations.
41. The proposed wet house plans which haven't come to fruition are an example of a lack of delivery by Council in the wellbeing space.

Creating an inclusive and diverse city through partnerships

42. We believe that the strategies and policies in place will effectively help improve the wellbeing of the people in Wellington.
43. We agree with the principle of honouring Te Tiriti and Council's partnership with mana whenua.
44. Youth Council believes it is important for Wellingtonians to be able to realise their aspirations and therefore we agree with the principle to ensure the foundations are in place to do so.
45. This principle seems well rounded as it incorporates both hard and soft infrastructure, a focus we are sure will help improve wellbeing in Wellington.
46. We believe working creatively and collaboratively with others for our diverse communities is very important. This principle will help our city become more inclusive and diverse, making sure all different types of people are able to feel comfortable. It is truly a step in the right direction for social wellbeing in Wellington.

Key Issues

Addressing the increasing inequity and social disparity

47. Youth Council agrees that COVID-19 will have an ongoing impact on the lives of Wellingtonians, with specific groups like women, young people, and Māori disproportionately affected.

48. We recognise that there is an income inequality problem facing Wellington. We are frustrated at the rising inequality in Wellington with increases to average income for Wellington's bottom decile not keeping pace with growth in incomes for the top decile.
49. Unequal distribution of income and wealth is a core barrier between social wellbeing outcomes for Wellingtonians as it both creates a divide between high- and low-income groups and causes hardship for our citizens who struggle to get by.
50. The number of children facing material hardship detrimentally affects the social wellbeing of our young people as well as their families. No one wants their families to face hardship.
51. It is positive to note the significant increase in Wellington household income between 2013 and 2018.
52. However, we highlight the disparity noted in the draft Social Wellbeing Framework that shows the massive gap between Māori household net worth and European net worth: \$23,000 and \$114,000 respectively.
53. Council recognises that this results in less ability to absorb financial shocks and unplanned expenses, with the wealth gap both causing, and being a consequence of, far lower rates of home ownership.
54. However, there is little mention in the Framework as to what steps have been taken to rectify this wealth gap. It brings on the question - has the wellbeing of our Māori Wellingtonians been greatly neglected?

Growing cities and social cohesion

55. We agree with the action to support people to live in communities that are compact, resilient, vibrant and prosperous, inclusive and connected, and greener. These are all very important values to have in our ever growing and expanding city.
56. We highlight that with such a considerable estimated growth in the next 10 years, Wellington's diversity will grow.
57. It is important to make sure our citizens feel safe, included, and able to interact with other members of their community without facing discrimination or bullying.

58. Ensuring that our citizens can feel safe in their own skin no matter where they go in our city is an important factor in the social wellbeing of Wellingtonians.
59. Youth Council agrees that social networks have become an integral part of how we communicate as a society.
60. We commend the recognition of a growing online bullying problem as this problem is increasingly harming the wellbeing of Wellingtonians.
61. It is disappointing that this discrimination or bullying is disproportionately felt by our citizens of colour, women, those in the rainbow community, and people with disabilities.
62. We highlight the need to ensure that these groups are provided with more support and this discrimination and bullying is targeted at the roots to ensure we are effectively cultivating an environment that supports the wellbeing of all citizens.

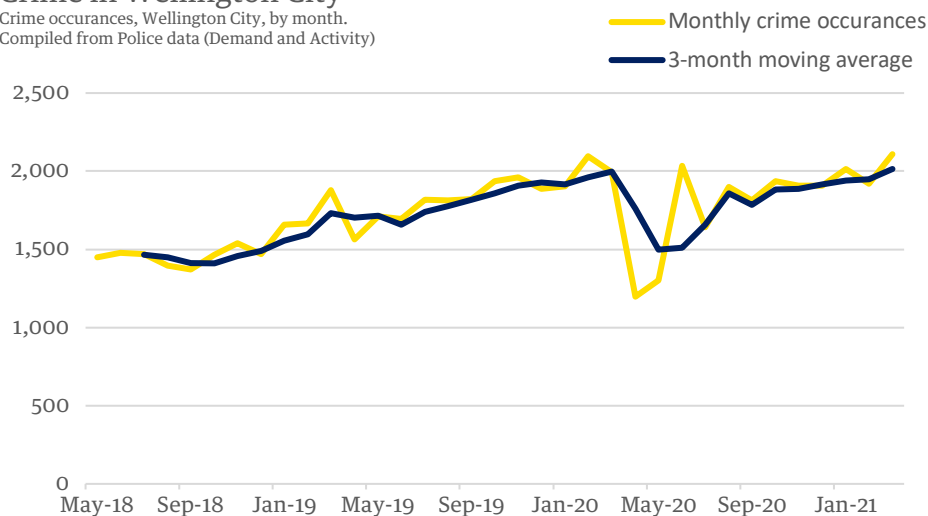
Safety in the central city

63. Youth Council disagree with the Framework's sentiments that Wellington is a safe city overall.
64. Although statistics are providing suggesting that Wellington is safe, particularly in comparison to cities internationally, this feeling of safety is not the experience in 2021 of Youth Councillors and those young people we have spoken to.
65. From our experiences, there has been a rapid decline in the feeling of safety within in the central city in the past few years, with a notable change existing in comparison to 2014-2019, when these statistics were gathered.
66. There is an increasing feeling of uneasiness around the central city, especially at night. This uneasiness is reported to be increased for minority groups. We believe this is a key issue to focus on as it is important for Council to recognise that there are many safety concerns as this directly affects the wellbeing of our citizens.
67. Furthermore, 'levels of safety' are difficult to measure solely through historical statistics. Our city has changed drastically in this post-pandemic time, therefore it feels inaccurate to base safety levels from a pre-pandemic time.

68. Furthermore, feelings of safety and dangerous encounters are largely anecdotal, rather than being able to be based solely on reported offences.
69. Therefore, we would be hesitant for Council to rely on these statistics when informing its judgment as to the levels of safety experienced by the community in the central city, as these figures may not be accurate in 2021.
70. Importantly, our brief analysis of publicly available Police data shows an upwards trend in crimes in Wellington City.

Crime in Wellington City

Crime occurrences, Wellington City, by month.
Compiled from Police data (Demand and Activity)



Conclusion

71. Overall, Youth Council is satisfied with plans for ongoing monitoring for the Social Wellbeing Framework.
72. An improvement in the social wellbeing among Wellingtonians is desperately needed - the unrest among the central city is evidence of this.
73. In order to achieve the goals set out in this Framework, Council needs to engage directly with the communities most severely affected in order to build our city's wellbeing back from the ground up.
74. Youth Council looks forward to the possibility of working with Council in supporting this Framework and is excited to see the positive outcomes which this framework will have.



Respondent No: 20



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Somewhat agree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. The Council's role. Key Issues.

Q6. Type your comments on the questions here.

Sustainability Trust is an environmental social enterprise that has been delivering services to help with the social wellbeing of people, households and communities across the Greater Wellington Region for the last 17 years. We congratulate WCC on a well written and researched framework. We support all of the key issues identified. We think importance needs to be placed on people being able to access warm, dry homes, whether these are retro-fitted or sustainable new builds, We believe access to natural environments is important not only for people's mental health but also to create a sense of connection to the land and therefore a willingness to protect it. The ability to grow food and manage food waste locally helps build community connections in an ever growing city and supports food resilience. We also support increasing infrastructure that encourages active transport, as a simple way to combat carbon emissions. We think there is a strong link between people feeling connected and looked after and others sense of safety. We highly endorse the council assessing what role it should play in achieving wellbeing for Wellington. There are many groups that are highly regarded in their communities and therefore well placed to achieve some of these activities given the right support.

Q7. Attach any documents supporting your comments here.

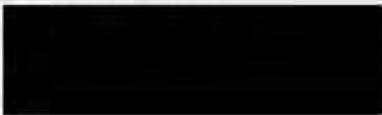
not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 22



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
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- | | |
|--|------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Definitely agree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
The Council's role.
Key Issues.
- Q6. Type your comments on the questions here.
- Please see attached document for the content of our submission.

Q7. **Attach any documents supporting your comments here.**

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Yes, I would like to make an oral submission.

A Social Wellbeing Framework for Wellington

A submission from Volunteer Wellington

Within Aotearoa there are multiple lenses that we can use to view the contribution of individuals to communities: mahi aroha, alofa-inspired reciprocity, or the Western concept of volunteering. Volunteering is broadly defined by the United Nations Volunteers as an action that is undertaken freely and without coercion, for reasons other than financial gain, to benefit the community as well as the volunteer.

- [State of Volunteering Report 2020](#)

There is a growing body of national and international research demonstrating the crucial role volunteering plays in wellbeing. When reading this research, it is clear to see the direct links between the identified wellbeing benefits of volunteering and the desired strategic directives of the Council's *Social Wellbeing Framework*. For example, a 2020 submission by [Dr. Solmaz Nazari on behalf of Volunteering New Zealand](#) stated:

Volunteering...is linked to a wide range of personal benefits including enjoyment, a sense of purpose and belonging within the community, and higher levels of life satisfaction. Volunteering improves health, subjective well-being, and social relationships. Research indicates that volunteers report improved physical health and reduced stress levels. Frequent volunteering has a positive and sustained impact on individual well-being. Volunteering contributes to well-being through an increase in personal well-being – something that is well established in research – as well as improving the well-being of communities, and Aotearoa as a whole.

A similar, international, perspective can be found in [this 2017 report from Volunteer Ireland](#).

Sitting alongside an understanding of volunteering's impact on people's wellbeing needs to be a complimentary understanding of where these people go to gain their wellbeing-enhancing volunteer opportunities. In its [2018 Satellite Account, Stats NZ](#) noted that there were nearly 116, 000 **formal** not for profit organisations in New Zealand. They also acknowledge that if the myriad informal organisations could be counted and added to this, the figure would be **much** higher. Dominating this count are organisations focused on culture, sport and recreation, social services, health, education, environment and housing. 89% of these organisations do not employ paid staff, and of those that do, team numbers are small. As we saw in 2020 when COVID-19 led our country through lockdowns, not for profit organisations were there alongside other essential services; ensuring our communities were fed and housed and supported and kept healthy. These organisations are critical to the wellbeing of our country and our city.

It can be seen, then, that not for profit / volunteer-involving organisations are a pivot point in achieving every component part of a social wellbeing goal. They:

1. Host the more than 1.3 million volunteers whose wellbeing is profoundly impacted via their participation in their voluntary roles, and
2. Provide the services, often via contractual arrangements with bodies such as Wellington City Council, to provide the services and support to communities that enable the achievement of strategic wellbeing objectives.

In short, volunteering is a critical contributor to the elements of inclusion, liveableness, resilience, learning, connection, shelter, safety and health identified by the *Social Wellbeing Framework*. And, volunteer-involving organisations are critical contributors to these elements because they host the volunteers **and** enable communities to access the services and supports they need to be well beings. There is absolutely no denying that any exploration of social wellbeing in a community needs to contain a focus on both volunteering and volunteer-involving organisations.

It is unfortunate, therefore, that Wellington City Council's *Social Wellbeing Framework* does not do this. Volunteering is briefly mentioned in the section on "Ngā tāpaetanga o nāiane i Te Kaunihera The Council's current contributions", but only in a very passing and generic way. Even in its format as a high-level tool for use in determining the Council's role in improving social wellbeing, something as central to the improvement of wellbeing as volunteerism should occupy a central position. After all, it is virtually impossible to achieve the strategic wellbeing objectives outlined by the Council without the intensive input of Wellington's volunteer-involving organisations, or the volunteers that staff them. Reading the framework as it stands, it becomes easy to draw the conclusion, rightly or wrongly, that:

1. Wellington City Council doesn't understand the full breadth of what social wellbeing looks like
2. Despite financially supporting many volunteer-involving organisations, the Council is not actually engaged with the phenomenal impact these organisations have on social wellbeing, neither through their hosting of volunteers nor their provision of the support and services that link people with the wellbeing elements they need
3. The holistic wellbeing impact of volunteerism is being written off in one little paragraph in Te Whāinga Purpose: "Sustainable community development practices encourage community-led responses...". That is not how it works. It is not black and white. Across the city, infiltrating every aspect of community social wellbeing, are complex networks of volunteer-involving organisations who quietly but unwaveringly provide the support and services without which this Framework would be utterly lost

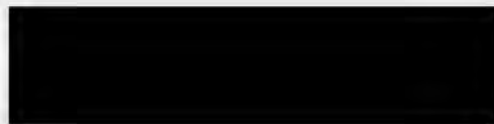
Overall, though, we commend Wellington City Council for engaging with the important factors that make up social wellbeing. We would like to make the following suggestions for how the Framework could more realistically represent the high-level role for the Council in achieving its social wellbeing goals:

1. The **undeniable impact involvement in volunteering has** on all aspects of the strategic objectives in the *Social Wellbeing Framework* **is specifically stated** (primarily on pages 14 and 15 of the Framework document)
2. **Discussion is included of Council's dependence on volunteer-involving organisations** for the achievement of all aspects of the strategic objectives in the *Social Wellbeing Framework*. This absolutely fits with the intent of the document to be a tool for understanding Council's role, as **it is Council's role to support and acknowledge the community organisations without whom their goals would not be achieved**
3. **Council raises the priority it places on developing and maintaining strategic partnerships with umbrella / representative community organisations**, and includes it at this strategic objective level. Organisations such as Volunteer Wellington devote a massive amount of time to supporting volunteer-involving organisations across Wellington; we know our members and we know the environment they're working within. Building social wellbeing goalposts without a word of discussion with the people who know the space the best could be described as not the best strategy... Yet **we repeatedly offer our knowledge and our expertise to Council as a willing partner and collaborator**

Growing a city of truly well-beings takes the contribution of all of us. We look forward to working with a Council that steps more deeply into strategic partnership with volunteer-involving organisations to enable a cohesive, collaborative response to making these goals reality in our awesome little city.



Respondent No: 25



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Key Issues.

Q6. Type your comments on the questions here.

We need to support our young people's sense of belonging in this city. Our youth churn rates are indicative of the inability of graduates to build financially sustainable futures for themselves in Wellington. There are inadequate housing options that hold open belonging in the traditional sense, and inadequate third spaces to which we can belong in meaningful and non-commercial capacities. Wellington is a city, but it has many qualities resonant with those of a windy village. It should be possible for us to foster greater social connection and in doing so weave a local fabric of society that is both Korowai and turangawaewae to all those who wish to call the city home. Finally - if cities are gateways of access to opportunity, then we must ensure equality of access to the city to avoid the perpetuation of inequality. Young creatives, makers, doers, and thinkers have a right to the city, they are vital to the future of our economy and the successful realisation of Wellington as a vibrant, dynamic, and people-centred place. The council needs to take bold action to address the supply and diversity of housing in this city. Failure to do so will see Wellington undergo a brain drain as talent relocates to more affordable regions.

Q7. Attach any documents supporting your comments here.

not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 28



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? not answered
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- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. The Council's role.
Key Issues.

Q6. Type your comments on the questions here.

The vulnerable and needy: More needs to be done in providing these people the opportunities to develop their mana. The city has thus far failed to recognise them as people with also creative potential . It is only 1 or 2 private organisations that tend to make space for them. Secondly there has to be spaces (like those of city missions/salvation army) where they could hang out . Thirdly we think ethnic communities need to be encouraged to also participate and partake in activities for these people. 2. Revamp of Funding Committee of WCC: There should be a public component in the decision making. Currently only elected councillors sit on the grants committee. We think this is not a healthy situation. Having independent members of the public included in equal number would make it a more a representative committee. Secondly there has to be information on how much and how often grants have been given to each of the applications and where no grants have been given over a period of time, that should also be noted. This would enable decision makers to have a fuller picture. Thirdly the officials that run the department should be rotated out after X number of years in the department so that there is no inbuilt bias. Fourthly the officers should walk the beat and attend some of the functions that they sponsor or don't sponsor so that they have an idea of what actually happens on the ground. 3. Regular Engagement: Currently there is no dialogue between the WCC and the community on a regular and structured basis. Such a quarterly/six monthly dialogue will allow for involvement and development of frameworks/policies which are more responsive and synchronised with community needs 4. Ethnic Advisory Group: There is an urgent need to set-up such a group to ensure that there is a clear direction and policy to develop inclusiveness. At the moment it is at best random and adhoc- reacting to situations and pushes of some organisations. There is no long term strategy nor direction. There has been no research or analysis undertaken to see what the city needs and how it should move forward. There is no directory of the ethnic organisations that exists in the city.

Q7. Attach any documents supporting your comments here.

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Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Thank you for the opportunity to allow Ekta to provide input on the proposed Framework for Social Wellbeing. Below are some thoughts which you may wish to consider and we are happy to participate in any further discussions that you may have on the development of the Framework

1. The vulnerable and needy: More needs to be done in providing these people the opportunities to develop their mana. The city has thus far failed to recognise them as people with also creative potential . It is only 1 or 2 private organisations that tend to make space for them. Secondly there has to be spaces (like those of city missions/salvation army) where they could hang out . Thirdly we think ethnic communities need to be encouraged to also participate and partake in activities for these people.
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Manjit Grewal

Ekta NZ

Website: www.ekta.nz

Helping, build a better society through *Determination and Commitment!*



Respondent No: 29



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? not answered
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- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? not answered
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. The Council's role.
Key Issues.

Q6. Type your comments on the questions here.

Specific inclusion of faith and interfaith into the Framework The framework is quite comprehensive and broadbased to cover nearly all aspects of Wellingtonian's well being . However, one element is starkly missing in the proposed framework viz spiritual/religious aspects of wellbeing. With over 40% of Wellingtonians professing to a faith, we think it is important that faith and interfaith activities are actively encouraged for the wellbeing of Wellingtonians. Need for non-denominational space in the city One of the things that we have brought to the WCC's attention is the need for non denominational space in the city where people living or working in the city could go to seek solitude and quiet Currently there are a several churches in the city. Most of the other faiths have no physical prayer space in th city. A non-denominational space would allow for that deficiency to be met. Secondly such a space will help reduce the difficulty for NGOs to secure meeting space in the city which has become even more tight with the closure of cenral library; a difficulty that Wellington Interfaith Council (WIFC) also faces. Specific funding for faith and interfaith activities We think if there was specific funding set aside to create awareness of the various faiths, we will be helping to develop a more inclusive and aware society. Whilst creative and cultural activities are seen as important, promotion of awarness of the different faiths of the people of Wellington does not feature in the Council's social wellbeing thinking. More engagment between WCC and WIFC We would like to see more engagement between WCC and the faith and interfaith organisations. For eg we would like to see the development of a directory of places of worship/organisations involved in such activity but there is no one deisgnated in the WCC to take up issues that that are faith or interfaith based Advisory Panel Another idea that you may wish to include in the framework is on having an advisory panel on faith and interfaith matters. Such a panel would help steer WCC in developing a strategy/thinking on aspects of spiritual wellbeing. The panel could advice, for eg, how such organisations and places of worship could be utilised/tapped during crisis or how they could contribute to combatting homelessness/poverty in the city.It is important that these civic organisations are harnessed to help the city and not left out from providing solutions to the city's problems. At the moment the WCC works with a few (DCM/City Mission) but there are many more that could play a role together and jointly with WCC.

Q7. Attach any documents supporting your comments here.

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Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Wellington Interfaith Council.
Manjit Grewal, Chair WIFC

<http://www.interfaith.org.nz/default.aspx>

Specific inclusion of faith and interfaith into the Framework

The framework is quite comprehensive and broadbased to cover nearly all aspects of Wellingtonian's well being . However, one element is starkly missing in the proposed framework viz spiritual/religious aspects of wellbeing. With over 40% of Wellingtonians professing to a faith, we think it is important that faith and interfaith activities are actively encouraged for the wellbeing of Wellingtonians.

Need for non-denominational space in the city

One of the things that we have brought to the WCC's attention is the need for non denominational space in the city where people living or working in the city could go to seek solitude and quiet . Currently there are a several churches in the city. Most of the other faiths have no physical prayer space in th city. A non-denominational space would allow for that deficiency to be met. Secondly such a space will help reduce the difficulty for NGOs to secure meeting space in the city which has become even more tight with the closure of cenral library; a difficulty that Wellington Interfaith Council (WIFC) also faces.

Specific funding for faith and interfaith activities

We think if there was specific funding set aside to create awareness of the various faiths, we will be helping to develop a more inclusive and aware society. Whilst creative and cultural activities are seen as important, promotion of awariness of the different faiths of the people of Wellington does not feature in the Council's social wellbeing thinking.

More engagment between WCC and WIFC

We would like to see more engagement between WCC and the faith and interfaith organisations. For eg we would like to see the development of a directory of places of worship/organisations involved in such activity but there is no one deisgnated in the WCC to take up issues that that are faith or interfaith based

Advisory Panel

Another idea that you may wish to include in the framework is on having an advisory panel on faith and interfaith matters. Such a panel would help steer WCC in developing a strategy/thinking on aspects of spiritual wellbeing. The panel could advice, for eg, how such organisations and places of worship could be utilised/tapped during crisis or how they could contribute to combatting homelessness/poverty in the city.It is important that these civic organisations are harnessed to help the city and not left out from providing solutions to the city's problems. At the moment the WCC works with a few (DCM/City Mission) but there are many more that could play a role together and jointly with WCC.

These are only a few of the suggestions that we would like to see included in the proposed framework. We would certainly welcome an opportunity to engage with you on these.

Regards
Manjit Grewal
Chair WIFC



Respondent No: 31



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Somewhat agree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. not answered
- Q6. Type your comments on the questions here.



Q7. **Attach any documents supporting your comments here.**

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Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

Yes, I would like to make an oral submission.

5/

Te Whare Mahi Toi

Vincents Art Workshop

Changing Lives Through Art

Vincents offers free, inclusive, accessible, tutored art space in central Wellington. Open six days a week, we have an art studio, pottery room, woodworking facilities and a gallery where work is regularly exhibited by our artists and these are for sale. Attached is our constitution which clearly sets out our kaupapa, described as objects, and in reading these, it is very clear what we are to do and how we are to work with others – our first objective is:

"Through the development of an arts and crafts workshop for those where circumstances or disability preclude them from participation in the wider community, Vincents will promote the social intellectual, artistic and creative pursuits that enrich people's lives."

This need has never gone away and while we reviewed our constitution when Vincents turned 30, we reckoned that the community workers who founded Vincents Art Workshop (named by the artists at the time after Vincent Van Gogh) have given us a great foundation.

We have kept our Women Only day all these years which continues to be a haven and safe space for creative self expression. There are no stigmatising labels, those who attend Vincents are known as artists and all have the opportunity to develop an art plan. Vincents has been a stepping stone for many who have gone on to do other things including training and employment.

Our workshop is available to community groups like Pride Wellington to decorate festival spaces, and we have also worked with the Wellington Help for a series of art therapy sessions. Our tutors offer art sessions weekly at Te Whare o Matairangi to people who are unwell mentally and provide a link to their community when they return.

Funding and sustainability are always an issue. Creative art spaces work across so many sectors and with such diverse people and do not fit neatly into any funding criteria. Wellington City Council has been our major lifeline in this and we have been receiving funding on a three year basis. Two years ago we were asked to extend our hours and given extra money to cover this. We received a slightly lesser amount again last June to cover this financial year, but are uncertain as to how we are to proceed from July this year. We also have funding from the MSD for those who fit their criteria for people who are over the age of 16 and who have disabilities. While we provide for around 3 times that number who fit the criteria, no more money is forthcoming. We have a plan to attract more independent funding, but like many small organisations who are used to making the most of very little, we lack capacity at this stage.

Vincents is nationally and internationally recognised as a creative space, and in sharing our kaupapa of safe, accessible inclusive ways, we nurture the wellbeing of those with whom we work. Vincents changes lives through art.

6

VINCENTS ART WORKSHOP INCORPORATED

Known as Vincents
Te Whare Mahi Toi

CONSTITUTION*

Objects

- (a) Through the development of an arts and crafts workshop primarily for those where circumstances or disability preclude them from participation in the wider community, Vincents will promote the social, intellectual, artistic and creative pursuits that enrich people's lives.
- (b) To provide workspace, tuition and impetus for people to develop their strengths and potential in the arts and crafts in a non-institutional, non-threatening environment.
- (c) To operate the workshop, its programmes and related structure in a co-operative and participatory manner which uses the consensus form of decision making.
- (d) To operate out of a holistic health philosophy where the focus is on potential and ability rather than disability and disease.
- (e) To develop creative and positive use of time and alternatives to full-time paid employment for those whose circumstances preclude them from entering the full time paid workforce.
- (f) To develop a variety of outlets for people's work such as exhibitions and publishing. This is ancillary to the main charitable purpose.
- (g) To offer a way to express collective creative comment in the city of Wellington and to encourage more artistic awareness in the city.
- (h) To work in co-operation with other agencies, statutory and voluntary, and the arts community to promote arts access.
- (i) To foster the development of similar facilities and build links with existing national and international organisations working in the area of arts access.
- (j) To actively promote the spirit of equality and partnership under Te Tiriti o Waitangi.
- (k) To further the broader objectives of equality, justice, biculturalism and social education.
- (l) The objects of the Society are limited to New Zealand.

**Vincents Art Workshop was constituted in 1985 as an Incorporated Society and is registered with the Charities Commission. In 2015 after 30 years, the objects of Vincents were reviewed and it was decided that every word was still relevant and would inform our Kaupapa for the next 30 years*



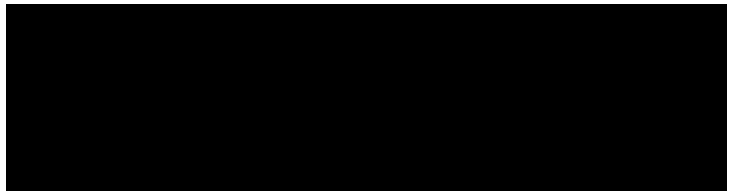
Respondent No: 32



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Descriptions of social wellbeing concepts. Key Issues.
- Q6. Type your comments on the questions here.

YES I will speak to- 1: The Rich get Richer- the poor are stuffed 2: Of course 'Social Cohesion' is relevant. Focus on cleaning up Courtenay Place 3: Housing- well finish Social Housing programme. Build more studio apts. Advocate Rent freeze. 4: Physical, Mental and Social is all in one body ("us") 5: Well- Personal safety is about cleaning up Courtenay Place. Urgently need a LAP- Local Alcohol Policy 6: Booze and Drugs- LAP needed (this should be a sixth key issue)

Q7. Attach any documents supporting your comments here.



Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 33



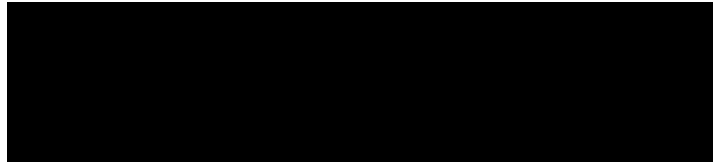
- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Somewhat support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|----------------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Neither agree nor disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Overall approach.

Q6. Type your comments on the questions here.

I whole-heartedly support the Harm-Reduction regarding alcohol and gambling + also towards Positive Ageing. We need to do all we can to help make our blessed city a more healthy, safe, positive, family friendly region for all whānau, especially the most vulnerable, eg... elderly, children, disabled.. Also more smoking reduction support, increase non-smoking zones, reducing health hazards, fire risks + toxic litter. Heart Disease is a leading cause of early death in Aotearoa + globally, smoking is the greatest preventable cause of this. Council needs to co-operate towards Smoke-FREE Aotearoa 2025. Mauri Ora. [REDACTED]

[REDACTED]

Q7. Attach any documents supporting your comments here.

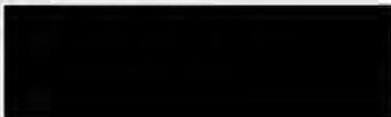


Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 34



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? not answered
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? not answered
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? not answered
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
Descriptions of social wellbeing concepts.
The Council's role.
Key Issues.
No comments.

Q6. Type your comments on the questions here.

Overall approach: The document provides a good summary of the issues, what WCC currently does, and provides a good framework for decision making. The flow chart on page 20/21 is particularly good. We particularly like the following statement It is proposing the Council be more systematic in assessing its role in the social wellbeing space. Part of that assessment is to consider which agency or social service provider is best placed to respond to emerging issues. We strongly agree that, Wellington's compactness and close proximity to the natural environment are really important features that support Wellingtonians' mental and physical wellbeing. Therefore, equity of access to the natural environment is important. We strongly support the overall approach and feel that it will help with both decision making and the transparency of the decisions that have been made. Descriptions of Social Wellbeing concepts: We strongly support the frameworks descriptions. The Council's role: We strongly support the outlined framework and think that it is the most valuable part of the document. Key issues: We definitely agree that these five issues are key issues for decision making. Also; • More people are facing challenges with affording food and warmth. • It is not just growing cities that can reduce social cohesion. For example, poor transport options including narrow, uneven footpaths or inconvenient bus stops. We agree that social connections are critical to social wellbeing. • With more people working from home and more people in poor housing, "third places" like library's which are free and accessible are increasingly important to wellbeing. Finally, we think that this type of framework may be useful in other areas like zero carbon/climate change and biodiversity.

Q7. Attach any documents supporting your comments here.

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Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Submission from Wellington City Council's Environment Reference Group on A Social Wellbeing Framework

Contact name: Lynn Cadenhead, [REDACTED]

ERG Email address: c/- Hedi Mueller, Democracy Advisor and contact for WCC ERG
[REDACTED]

Postal address: WCC PO Box 2199 WELLINGTON 6140 Attn: Hedi Mueller

Purpose of the Environmental Reference Group (ERG)

- Advise Council on the best ways to improve Wellingtonian's quality of life environmentally, socially, culturally and economically by protecting and enhancing the local environment.
- Bring knowledge and insight into Council around the environment, including water, energy, waste, biodiversity, urban design and transport management, in the context of Council's roles and priorities.

We wish to be heard if there are public hearings.

A Social Wellbeing Framework

The document provides a good summary of the issues, what WCC currently does, and provides a good framework for decision making. The flow chart on page 20/21 is particularly good.

We particularly like the following statement

It is proposing the Council be more systematic in assessing its role in the social wellbeing space. Part of that assessment is to consider which agency or social service provider is best placed to respond to emerging issues.

We strongly agree that, *Wellington's compactness and close proximity to the natural environment* are really important features that support Wellingtonians' mental and physical wellbeing. Therefore, equity of access to the natural environment is important.

Overall approach

-
1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities.
Do you support the overall direction of the strategy? (tick one)

We strongly support the overall approach and feel that it will help with both decision making and the transparency of the decisions that have been made.

Descriptions of social wellbeing concepts

-
2. Social wellbeing can be difficult to define. The framework describes the concepts (eg. what inclusive means) and how the Council currently contributes to this.
Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? (tick one)

We strongly support the frameworks descriptions.

The Council's role

3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing.

Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities?
(tick one)

We strongly support the outlined framework and think that it is the most valuable part of the document.

Key issues

4. The framework proposes that there are five key issues that the Council needs to consider in decision-making. These are outlined below.

Do you agree that these five key issues are the major ones that impact on social wellbeing?

We definitely agree that these five issues are key issues for decision making.

Inequity and social disparity are increasing
(tick one)

Growing cities can reduce social cohesion
(tick one)

More people are facing challenges in finding affordable housing of an acceptable standard
(tick one)

Physical and mental health are critical aspects of social wellbeing and resilience (tick one)

Personal safety is fundamental to having a strong sense of wellbeing (tick one)

Also;

- More people are facing challenges with affording food and warmth.
- It is not just growing cities that can reduce social cohesion. For example, poor transport options including narrow, uneven footpaths or inconvenient bus stops. We agree that social connections are critical to social wellbeing.
- With more people working from home and more people in poor housing, "third places" like library's which are free and accessible are increasingly important to wellbeing.

Finally, we think that this type of framework may be useful in other areas like zero carbon/climate change and biodiversity.



Respondent No: 1

- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Somewhat support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely disagree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. No comments.
- Q6. Type your comments on the questions here.
not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 2



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. The Council's role.

Q6. Type your comments on the questions here.

I broadly agree with the framework set out to determine the Council's role, (pg 20), but I have some concerns about the "Assess the problem or opportunity" box. My notes are below. One of the questions is "How large is the community that is being affected by the problem?". There are risks associated with making wellbeing decisions based on the number of people impacted -- sometimes small groups are consistently left out in decisions (e.g. instead focusing on getting outcomes for "the 80%"). I assume there will be supporting documentation for bringing this framework into operation, and recommend that it is clarified that because a large group is affected does not always mean there is the most need for change to be made. I also recommend there is further clarification of what makes a minor vs major impact. There is a risk with the current wording that issues like accessibility could be considered either a minor or major risk depending on how you read it (and in my opinion, accessibility is a major risk and needs to be treated as one.) Finally, it would be good to know if there is a system to decide prioritisation of problems/opportunities that have been identified and if some criteria have a higher weighting than others. It is not currently clear to me if everything will proceed from the first box to the next stages, of decision-making. Thank you!

Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 3



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|-------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Somewhat disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Key Issues.
- Q6. Type your comments on the questions here.
- not answered

Q7. **Attach any documents supporting your comments here.**

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Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

not answered

Social Wellbeing Framework and Draft Strategy for Children and Young People Submission

In many cultures sport and activity is an integral part of life and New Zealand is no exception. From the early days when learning to kick a ball was critical to developing good motor skills to playing sports at the professional level, and everything in between, boys and girls, men, and women, have known the value of playing at least one sport either competitively or for leisure. Sports can be as simple as the age-old pastime of kicking a ball in a park or can be as highly challenging as a round of golf on a golf course.

For those who live in poverty due to rising rents, job losses (Covid 19), increase in the cost of living, playing sports or the opportunity to being active is beyond reach. Not because they are not capable of playing but that the cost is prohibitive to doing so. By the time, the cost of equipment, sportswear, fees/subs, and transport are tallied up many people in poor communities within New Zealand simply do not have the financial resources to participate.

The Wellington City Mission introduced the Community Sports Bank Project to reduce the barrier of the cost of sports equipment and to provide the opportunity to encourage activity.

The cost of a simple mouth guard is a barrier to many children participating in sport. A report of two young boys who wanted to play basketball was challenged as they did not have mouth guards. They went home and cut up a plastic milk bottle to make their very own mouth guards, one was struck in the face with the ball and received multiple internal stitches. We are seeing so many adults and children pulling out of sports and activity due to financial hardship causing isolation and disconnection from their communities.

Sports can have a positive impact on development and combating poverty. On its own, however, sports will not eradicate poverty and should not be seen as a one-size-fits-all solution but instead as part of a broader effort towards reducing poverty. Every child and adult regardless of gender, race or physical capability has the right to participate in sports/activities and enjoy the many health benefits such participation provides as well as fostering social interaction, team spirit and having fun. Sports programs can go a long way towards removing the divisive lines of inequality. It is imperative that any sports programs and or activities that are implemented in poor communities include all children without prejudice.

The Wellington City Mission introduced "Play Days" to get children and adults active, to learn new skills and games, to provide the opportunity to create play within their own communities, spaces, and places. The Play Days have supported positive social outcomes for our communities, enhancing wellness for children, adults, and families.

Individual Benefits

- Develops and maintains fundamental movement skills.
- Encourages self-directed creativity and innovation.
- Improves social and emotional connection.
- Improves a young person's resilience, independence, and leadership by determining their own outcomes.

Collective Benefits

- Improves social cohesion by strengthening community bonds.
- Reducing the dependency on mental health resources.
- Provides economic benefit for employers with increased physical activity enhancing productivity in the workplace.
- Reduction in crime rates when communities are more engaged in play and sport.

The Wellington City Council Leisure Card offers discounts to those in need. However, it does not support those living below the poverty line. The Leisure Card concept is an excellent tool if it was used to truly benefit those in need. The cost of a simple swim pass is out of reach of so many living within the Wellington Region. This has been proven time and time again with the Wellington City Mission supporting over 3000 swim passes for targeted communities.

The cost of inactivity

International and national studies highlight the relationship between inactivity and social disorder, health and social outcomes which have negative financial impacts on individuals and communities.

Some facts

- Inactivity cost the Wellington region \$141 Million in 2013.
- Physical inactivity contributes to 12.7% of premature deaths.
- Type 2 diabetes costs the health system \$1 billion per annum.
- In 2010 the financial cost of physical inactivity in New Zealand was \$1.3 billion – 0.7% percent of GDP.
- Physical inactivity accounts for approximately 3% of all illness, disability, and premature mortality.

The Challenges

Only 5% of the students at decile 1-3 primary schools belong to sports club's v's 30% of students at high decile schools (NEPP data, 2017)

Of the 527,800 people in the Wellington Region, over 51,000 (9.7%) do no physical activity (Sport Wellington – Living Well Strategy, 2020)

The main barriers to participation are cost (64%) and time (59%) (Sport Wellington – Living Well Strategy, 2020)

The trend sees involvement in physical activity in decline (Sport Wellington – Living Well Strategy, 2020)

New Zealanders from high deprivation areas participate in fewer sports and activities each week compared to New Zealanders from medium/low deprivation communities (Sport NZ – Spotlight on Deprivation Report, 2019)

The Positives for the Wellington Region

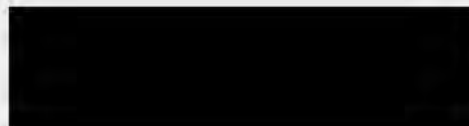
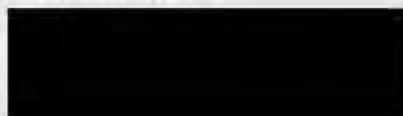
- Sport Wellington “Living Well” strategy
- Sport Wellington Green Prescription
- Community Sports Banks
- Community and targeted “Play Days”.
- Stakeholder connection to communities.

It is critical that we reduce the gap between those who can and those who cannot.

Sport/activity really can make a difference in the life of a person, especially a person who is living in poverty.



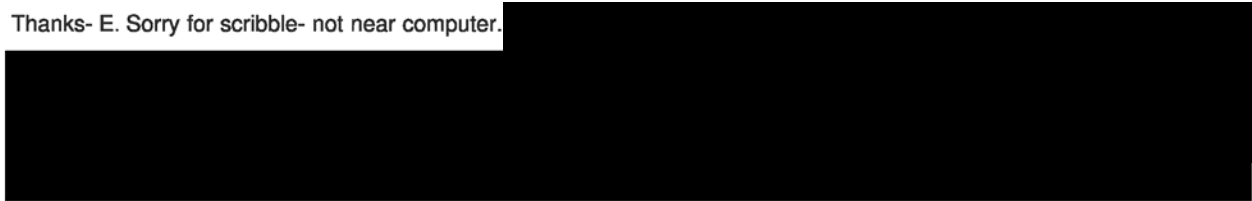
Respondent No: 4



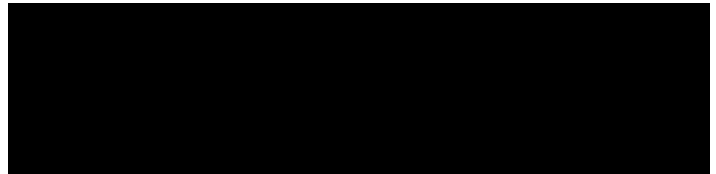
- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|----------------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Neither agree nor disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
Key Issues.

Q6. Type your comments on the questions here.

OVERALL APPROACH: 1. I have repeatedly tried to increase the disabled parking in areas near our monthly aged (disabled) luncheons. I have done my homework in precisely explaining these areas. Nada-nothing- The city is not working for old/disabled/compromised people- repeatedly. See 'Reuben' at WCC Parking Dept. He has particulars. 2. Safety for women. I have been repeatedly groped in the genitals, etc. on the street in Wellington- in daytime. My body is always covered from neck to knee (I'm Jewish). When I got sick of this, I called the police. They said << What do you want me to do about it?>>. Click- I have asked for a female police person << We don't have any>>. Enuf said! All people should feel safe in daylight! 3. Please can we have disabled car parks: a) Webb St- next to synagogue to share with Barnadoes (they have no 'safe' kid pick up!). b) Upper Ghuznee Street- on Land Transport verge opposite Temple Senai. KEY ISSUES: Physical and mental health are critical aspects of social wellbeing and resilience: (Comment): Old people-disabled Personal safety is fundamental to having a strong sense of wellbeing: (Comment): Police not interested in old people Thanks- E. Sorry for scribble- not near computer.



Q7. Attach any documents supporting your comments here.



Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 5



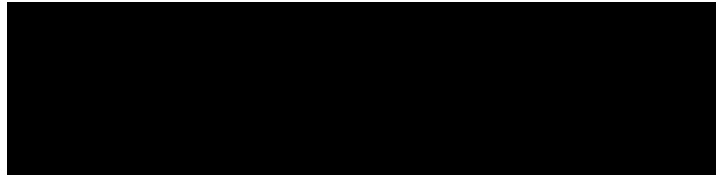
- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Definitely agree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- | |
|---------------------|
| Overall approach. |
| The Council's role. |

Q6. Type your comments on the questions here.

1) Access to reliable transport is an issue in Wellington. Buses don't turn up. People have to hang around the streets, walk, or use uber or a taxi to get where they need to go. This is not good for commuters well-being. 2) With bursting water pipes in Wellington- access to water is not guaranteed. The city is hard to negotiate with all the repairs to the water pipes. 3) The housing crisis has made renting in Wellington unaffordable for many. People are priced out of the housing market.

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Q7. Attach any documents supporting your comments here.

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Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 6



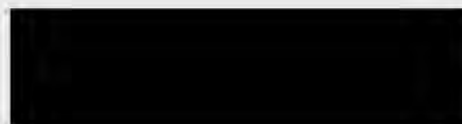
- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Neutral
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Somewhat disagree
- More people are facing challenges in finding affordable housing of an acceptable standard. Somewhat agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. No comments.
- Q6. Type your comments on the questions here.
not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 7



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? not answered
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. not answered
- Q6. Type your comments on the questions here. not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 8



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Neutral
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Neutral
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat oppose
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Overall approach.
Key Issues.

Q6. Type your comments on the questions here.

Key issues: But it's central Govt. job. Local council just do water, shit, parks and Libraries! Mr Foster must go.

Q7. Attach any documents supporting your comments here.

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 9



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly oppose
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Somewhat disagree
- Growing cities can reduce social cohesion. Somewhat agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely disagree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. No comments.
- Q6. Type your comments on the questions here.
not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 10



Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework?

Somewhat support

Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy?

Somewhat support

Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities?

Somewhat support

Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?

Inequity and social disparity are increasing. Somewhat agree

Growing cities can reduce social cohesion. Definitely agree

More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree

Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree

Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree

Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.

Overall approach.

Q6. Type your comments on the questions here.

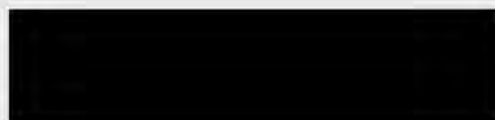
We need more weather resistant public spaces. Connection is a key criteria of your framework and yet there are very few public spaces available to Wellingtonians when the weather isn't favourable. Great that we have lots of cafes – but we need public space to connect in too.

Q7. **Attach any documents supporting your comments here.** not answered

Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.** not answered



Respondent No: 11



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
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- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Somewhat agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
- Descriptions of social wellbeing concepts.
- The Council's role.
- Key Issues.

Q6. Type your comments on the questions here.

I like the overall approach that has been taken in this document and the statement about an inclusive, liveable, resilient city etc. The need to focus on continuing to increase the number of well made housing stock and retrofitting current housing to ensure the health and wellbeing of residents is key to social, physical and mental wellbeing has to be a priority. Food resilience, community composting solutions and community centres, are also key, and can be used as a way to connect communities. I also believe strongly in community lead solutions, so I support council seriously looking at what is the best role for them to play in some of this work, and for them to financially support other organisations who are often better placed to serve our diverse communities. I see cycle lanes are mentioned in the plan again - and yet the amount of action in this area has been too slow. As a cyclist and a walker I would like to see actions around these areas speed up.

Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 12



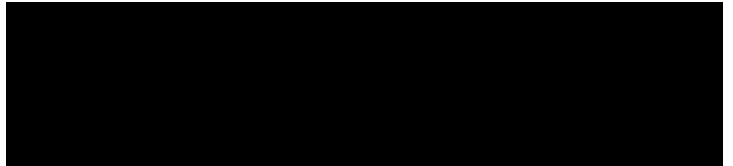
- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
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- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|----------------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Definitely disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Neither agree nor disagree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Overall approach.

Q6. Type your comments on the questions here.

Inequity for Māori whānau needs to be acknowledged. Increasing opportunities for social cohesion are important.

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Q7. Attach any documents supporting your comments here.

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Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 13



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
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- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Descriptions of social wellbeing concepts.
- Q6. Type your comments on the questions here.

Strategic Objectives: social - young people are "thriving". We would like to see the use of this word for our elders as well. Development should be considered a life long journey. So often we prioritise the physical health needs of our older population. Their social and emotional wellbeing is equally important. We support 100% the descriptor 'connected' for this group, but would like to see language that pushes past that and into thriving.

Q7. **Attach any documents supporting your comments here.** not answered

Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.** not answered



Respondent No: 14



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
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- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. not answered
- Q6. Type your comments on the questions here. not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 19



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Somewhat disagree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Key Issues.

Q6. Type your comments on the questions here.

Social cohesion and personal safety have a link, for example the residents of council housing communities have a fear of each other on site as there is not enough support or security in place in the close confines of the shared areas of these buildings. Some residents see escalations of tensions amongst the single men in the residents and women are loathe to make connections or communicate with these men or others showing anti social behaviour in case of being a victim of this behaviour. The fear of being part of the community committees is due to the chance of raising the ire of anti social residents that may have little support from mental health community team, or drug and alcohol support as there is none on site. Often it is in the laundry where the residents leave the driers on for hours beyond what is necessary (no timers) and others have to be mute for fear of upsetting these people. The only way they can communicate is in the relative safety of the streets in the community where there are passers by who the residents perceive as witnesses to support them. So ironically, the streets are seen as safer than the actual apartment buildings. I see that community groups struggle to get recognition of their work or are mistakenly assumed to be financially supported by corporate companies when they are not. Large companies in Wellington need to become part of the community and be encouraged to participate- mentoring or just being visible as supporting the community in which they operate- they speak of wellbeing of their employees, but when the staff are restructured, the wellbeing falls to the individual to find and often those supports are not their. Student accommodation is now mixed in with homeless /transient residents because there is no accommodation that is affordable for either population Vincents' Art Workshop provides the best wellbeing community facility in Wellington and deserves to be supported by more than just community trusts and council and some funding from MSD for the disabled participants. There are so many more artists that fall outside the categories that social programmes are directed at and so Vincents becomes the only wellbeing venue for some. In the absence of a central, proper library and with only limited hours in the weekend, there are so few spaces for artists, students and the unemployed to be able to go for their well being, they cannot afford other recreational offerings.

Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 21



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Somewhat support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|---------------------|
| Inequity and social disparity are increasing. | Somewhat disagree |
| Growing cities can reduce social cohesion. | Definitely disagree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- | |
|---------------------|
| The Council's role. |
| Key Issues. |

Q6. Type your comments on the questions here.

Volunteering New Zealand supports the social well-being framework and the role of Wellington City Council in promoting social well-being. We particularly agree that physical and mental health are critical aspects of social wellbeing and resilience. At Volunteering New Zealand, we believe that Wellington City Council can significantly contribute to the well-being of communities through investing more in volunteering. Volunteering contributes to well-being through an increase in personal well-being— something that is well-established in research—as well as towards the wellbeing of communities and Aotearoa as a whole. Volunteering is linked to a wide range of personal benefits including enjoyment, a sense of purpose and belonging within the community and higher levels of life satisfaction. Volunteering improves health, subjective well-being, and social relationships. Research indicates that volunteers report improved physical health and reduced stress levels. Frequent volunteering has a positive and sustained impact on individual well-being. Furthermore, volunteering results in positive outcomes for mental and emotional health. Amongst people who engage in frequent volunteering, 76% feel healthier, 94% feel it has improved their emotions, and 78% report lowered stress level. Volunteering is directly associated with reported levels of happiness; the more someone volunteers, the happier they are. Volunteering improves self-confidence and sense of purpose which, in turn, result in expanding social networks and therefore, volunteering improves social cohesion. Other benefits of volunteering for mental and emotional health are due to decreased stress and anxiety and decreased risk of depression. Hence, volunteering, as a way to improve the well-being of individuals and communities has been linked to the mental health well-being framework actions points: giving – tukua, connecting – Me Whakawhanaunga, taking notice – me aro tonu, keeping learning – me ako tonu – and being active – me kori tonu. Therefore, Volunteering New Zealand recommends Wellington City Council utilizes the benefits of volunteering to improve the mental health of individuals that will in turn improve the social wellbeing and resilience of communities.

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/dc269ceb8dd4a96fa199927d33a0aa8ea4f5f2a4/original/1620610755/420d4698561f727841ca74081afa6ac2_Social_Wellbeing_Framework_submission_form.pdf?1620610755

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Your comments

5. Do you have any comments you would like to provide around any of your answers? If so, please add them below and indicate clearly which part of the framework you are talking about.

Volunteering New Zealand supports the social well-being framework and the role of Wellington City Council in promoting social well-being. We particularly agree that physical and mental health are critical aspects of social wellbeing and resilience. At Volunteering New Zealand, we believe that Wellington City Council can significantly contribute to the well-being of communities through investing more in volunteering. Volunteering contributes to wellbeing through an increase in personal wellbeing— something that is well-established in research—as well as towards the wellbeing of communities and Aotearoa as a whole.

Volunteering is linked to a wide range of personal benefits including enjoyment, a sense of purpose and belonging within the community and higher levels of life satisfaction. Volunteering improves health, subjective well-being, and social relationships. Research indicates that volunteers report improved physical health and reduced stress levels. Frequent volunteering has a positive and sustained impact on individual well-being.

Furthermore, volunteering results in positive outcomes for mental and emotional health. Amongst people who engage in frequent volunteering, 76% feel healthier, 94% feel it has improved their emotions, and 78% report lowered stress level. Volunteering is directly associated with reported levels of happiness; the more someone volunteers, the happier they are. Volunteering improves self-confidence and sense of purpose which, in turn, result in expanding social networks and therefore, volunteering improves social cohesion. Other benefits of volunteering for mental and emotional health are due to decreased stress and anxiety, and decreased risk of depression. Hence, volunteering, as a way to improve the well-being of individuals and communities, has been linked to the mental health well-being framework actions points: giving – tukua, connecting – Me Whakawhanaunga, taking notice – me aro tonu, keeping learning – me ako tonu – and being active – me kori tonu.

Therefore, Volunteering New Zealand recommends Wellington City Council utilizes the benefits of volunteering to improve the mental health of individuals that will in turn improve the social wellbeing and resilience of communities.

6. If you wish to attach any documents supporting your comments, please do so here.

There are a range of research indicating the benefits of volunteering for individual and social well-being. For instance, see:

- 1) United Healthcare and VolunteerMatch, *Doing Good is Good For You* (United Healthcare and VolunteerMatch, 2017)
- 2) LSE Volunteers, *Celebrating volunteering and fundraising at LSE in 2016-2017* (London School of Economics, 2016-2017)
- 3) The Five Ways to Wellbeing, *Ētahi ara e rima ki te ngākau ora*, help people stay mentally well, <https://www.mentalhealth.org.nz/home/ways-to-wellbeing/>
- 4) Volunteering during the COVID-19 pandemic: What are the potential benefits to people's well-being? (2020) https://www.cebm.net/wp-content/uploads/2020/04/Volunteering-during-the-COVID-19-pandemic_-What-are-the-potential-benefits-to-people%E2%80%99s-well-being_.pdf
- 5) Promoting Emotional and Social Well-Being and a Sense of Belonging in Adolescents through Participation in Volunteering (2021). Multidisciplinary Digital Publishing Institute.



Respondent No: 23



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. not answered
- Q6. Type your comments on the questions here. not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 24



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Somewhat oppose
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Neither agree nor disagree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Somewhat disagree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Somewhat agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
- Descriptions of social wellbeing concepts.
- The Council's role.
- Key Issues.
- Q6. Type your comments on the questions here.

In preparing these comments Johnsonville Community Association (JCA) Inc. has drawn on its own resources as well as some information from a 2020 Salvation Army Social Policy and Parliamentary Unit report. JCA is broadly supportive of the approach and the categories and descriptions it incorporates – i.e. inclusive, liveable, resilient, learn, connected, well housed, safe and healthy. However JCA is concerned that there is no apparent mechanism for identifying, and resolving,

the inevitable conflicts between objectives and their outcomes when a specific objective is being actioned, and how trade-offs/priorities for action will be determined when these conflict occur. In order to achieve a balanced between the various streams of objectives, JCA considers it vital that the Council establish and monitor “trigger points” for adverse consequences when investigating and/or reviewing the overall impact of policies and actions related to Social Wellbeing. This is necessary to at least minimise, and preferably prevent, unintended consequences that result in a degradation of outcomes for one objective under the guise of achieving another. Also, while acknowledging that there are some areas that are outside direct Council control, JCA considers that the impacts on the community of not addressing these issues warrant a stronger response from Council when dealing with other organizations involved. Some examples of local Johnsonville issues illustrating these points include: Infrastructure deficits and Council dealings with Government Agencies and others on behalf of residents • Johnsonville is quite densely populated and is already at capacity in terms of infrastructure – including schools and the three waters. • Johnsonville is targeted for further intensification – but Johnsonville School is already building classrooms on its playing fields. • When issues of providing for Schools has been raised with Council in the past the response has been that this is a matter for the Ministry of Education. • But this is not an acceptable response when the Council is advocating that much of the increase in Wellington’s population be housed in Johnsonville - which will put further pressure on local schools and loss of more of the current school amenities • Building classrooms on playing fields is detrimental to the physical and mental health and learning of local children as it reduces the potential for outdoor activity during the school day, as well as after school activities. • It should also be noted that not only Government Agencies’ actions (or lack thereof) may adversely affect Johnsonville residents. The ongoing saga of the continually postponed and downsized Johnsonville Mall redevelopment is also of major concern to residents. • The Mall has long been the centre of Johnsonville’s “heart” and a safe and welcoming place for all residents and also local youth. • This is no longer the case with the poor physical condition and the ongoing loss of businesses from the Mall. This loss has even extended to shops on Johnsonville Road, e.g. Commonsense Organics which closed rather than extend its lease after being affected by this ongoing delay. • While acknowledging that it is difficult for a City Council to affect a private company, the Mall is vital “infrastructure” for Johnsonville and there are certainly adverse effects on the local community from the continuing decline of this facility. Housing/Urban design versus liveability and health (physical and mental) and environment • Johnsonville residents, like most people, are concerned about housing affordability, availability, and quality. • However the community is also concerned about the loss of amenity and green spaces associated with the current practice of “building houses on every available piece of land” • Current consenting and building practices may be providing housing BUT without any consideration given to preserving green space or the surroundings – resulting in a degradation of amenity for existing AND FUTURE residents this housing is intended for. • Amenity will be further compromised by future significant loss of access to sunlight for homeowners in Johnsonville compared to the access they have to sunlight now. This substantial decline in access to sunlight will be as a direct result of the 8 and 6 storey building height plans the Council has made for Johnsonville as set out in the Council’s Draft Spatial Plan. That substantial decline in access to sunlight, compared to the access Johnsonville residents currently receive from the sun, will obviously have a consequential negative effect on the social wellbeing of Johnsonville residents. Access to sunlight is uplifting to human beings and is why people like to live in the suburbs rather than the city where tall building heights are more likely and access to sunlight is less. Living in the shade and sunless canyons is not uplifting and does not promote social wellbeing. • It is also worth noting that a 2017 report by MOTU examined the value of sunlight and in fact put a monetary value on this. So this loss of amenity will also adversely affect the ECONOMIC wellbeing of residents. • Johnsonville is already short of public green spaces, compounded by the Council’s failure to deliver on promises to the community on both: • A new park in Johnsonville West • Proper restoration of the pocket garden on the corner of Phillip and Wanaka Street taken for contractor parking during the library build • This ongoing and cumulative loss of private green space, and failure to provide suitable public green space is contrary to the Strategic Objectives (Environment and Social) set out on Page 14 which talk about: • Restoring natural ecosystem health • Growing native diversity • A quality natural environment • Community access to open public spaces • The congested commuter traffic already experienced by Johnsonville residents is hugely increasing anxiety and frustration and diminishing wellbeing. Plans to further increase population density by building high rise apartment blocks will only add to this problem and further undermine the wellbeing of the community. • Concerns have also been expressed about: • Existing infrastructure becoming overloaded • The quality of some of the housing being provided • Lack of facilities and activities for young people • In summary, given Johnsonville is already quite densely populated, and Council plans to increase this further, there needs to be serious consideration given to the “triggers” that will ensure liveability is not further compromised

by development as well as how to incorporate good urban design. Maintaining and improving social cohesion versus increasing growth in housing density in the area • Johnsonville has one of the most diverse communities in Wellington but is regarded as a family friendly and having a strong sense of community • And it already has a high housing / population density • Local residents value: o the friendly “village atmosphere” and close community in the area. o the quiet, less crowded nature of the area compared to the central city. • All of this is at risk of disappearing unless increases in population are handled in a sensitive manner that values the wishes and aspirations of the local community Economic factors and other categories/impacts • As noted in the earlier comments on housing, it is also noted here that a 2017 report by MOTU examined the value of sunlight and in fact put a monetary value on this. o The 6 to 8 storey buildings proposed for Johnsonville will therefore have a severe adverse impact on the economic wellbeing of local residents. • A redeveloped Mall is expected to bring people and therefore more economic and business opportunities and expanded job opportunities to Johnsonville. This would be a welcome development for the unemployed in the area. o While Johnsonville is reasonably affluent there are pockets of poverty in the community. The ongoing deterioration of the Mall and associated business closures is adversely affecting the local economy, and therefore the future prospects for improvement for these less fortunate people. • While there are good public transport options for people to travel to Wellington, public transport to the north of Johnsonville is not as well served. o This limits the options for employment and/or transport for locals, particularly if shift or weekend work is involved. Health and Safety versus Public Transport provision • The current positioning of the Bus Hub on Moorefield Road (previously in the Mall carpark) has reduced pedestrian safety. • The Council is proposing to reduce speed on this road to counter this • However this does not address the underlying issues such as o Lack of an off-road bus hub o Lack of more appropriate pedestrian crossing arrangements • And may have the unintended consequence give people a false sense of security as traffic will be travelling more slowly – and therefore defeat the purpose

Q7. **Attach any documents supporting your comments here.** not answered

Q8. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.** not answered



Respondent No: 26

- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework?** Somewhat support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy?** Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities?** Neutral
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?**
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Neither agree nor disagree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Neither agree nor disagree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.** not answered
- Q6. Type your comments on the questions here.**
- not answered
- Q7. Attach any documents supporting your comments here.** not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 27



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Inequity and social disparity are increasing. Definitely agree
- Growing cities can reduce social cohesion. Definitely agree
- More people are facing challenges in finding affordable housing of an acceptable standard. Definitely agree
- Physical and mental health are critical aspects of social wellbeing and resilience. Definitely agree
- Personal safety is fundamental to a having a strong sense of wellbeing. Definitely agree
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. No comments.
- Q6. Type your comments on the questions here.
not answered
- Q7. Attach any documents supporting your comments here. not answered

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered




Respondent No: 30

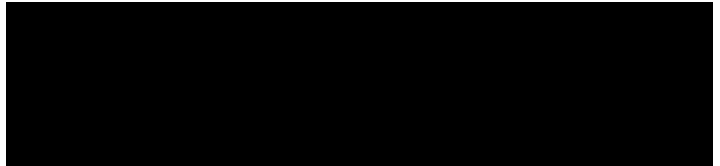


- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? Strongly support
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? Strongly support
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? Strongly support
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- | | |
|--|------------------|
| Inequity and social disparity are increasing. | Definitely agree |
| Growing cities can reduce social cohesion. | Definitely agree |
| More people are facing challenges in finding affordable housing of an acceptable standard. | Definitely agree |
| Physical and mental health are critical aspects of social wellbeing and resilience. | Definitely agree |
| Personal safety is fundamental to a having a strong sense of wellbeing. | Definitely agree |
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Key Issues.

Q6. Type your comments on the questions here.

 Physical and mental health are critical aspects of social wellbeing and resilience . This is particularly important in the current climate as the majority of counselling services across the region are experiencing high demand, resulting in long waiting times. Organisations like ours that support women on low income can see that the demand for pur service has increased. Personal safety is fundamental to having a strong sense of wellbeing. We provide a safe space to those identifying as women but our current space does not allow women to get together and have support groups. We are trying to get a space to allow this, but it will be great if free spaces are available to community organisations so that we are able to support more women hat are vulnerable and as well, support the Council achieve its key issues.

Q7. Attach any documents supporting your comments here.



Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 35



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? not answered
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? not answered
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? not answered
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. Overall approach.
The Council's role.
- Q6. Type your comments on the questions here.

GETTING A HOLISTIC VIEW OF THE POLICIES CONTRIBUTING TO SOCIAL WELLBEING IN WELLINGTON It was useful seeing the 'map' of the legal context, outcomes, strategies and policies set out on pages 22-23. However, this highlights a problem that has concerned ICW for some time: ICW submits that: the number of strategies and policies make for a lot of work with words about the future and not enough action on what to do in the short term. SUBMISSION Surely if a strategy is developed that caters for folk across the age range, any differences which may require compromise in relation to one group or another can be identified and addressed. The danger with the separate strategies is that options get developed within each that are not feasible when seen in context of the other. Strategies should be streamlined so they can be reviewed holistically and resulting policies should all be current at least for a triennium. ICW submits that: The current range of strategies should be reduced – for example, why have one for children and a separate one for older people? All policies should be reviewed on a rolling triennial basis so they can be kept 'in concert' with each other. Year one and two reviews should highlight changes which can be signalled so that the total review each third year is manageable. It is unacceptable that we are operating under policies that have not been updated in over a decade (Community Facilities, Public Space Design, Positive Ageing) or have no date of adoption. We note that 'An environmental scan of social wellbeing indicators can be performed every three years with a view to informing early Long-term Plan

review considerations.' Surely such a scan should also inform policy review.

METHODS CITED FOR A MORE SYSTEMATIC ASSESSMENT OF COUNCIL'S ROLE

The Framework proposes WCC be 'more systematic in assessing its role in the social wellbeing space.' ICW notes that WCC is a party to the UN Standards for a Living Environment which is ADEQUATE. These are security of tenure; habitability; accessibility; affordability; availability of services, materials, facilities and infrastructure, location, and cultural adequacy. The NZ Human Rights Commission has recently adapted these for our context and is seeking to have them incorporated in Legislation. Active use of this framework by WCC in developing research questions would engender more useful questions and indicators than those currently found in RMS and Quality surveys undertaken. For example, the very limited section on housing focuses only on warmth and insulation. ICW contends that the UN Standards for Living Environments should be built into the Framework, particularly in developing research questions and identifying indicators and outcomes. Security of tenure. Habitability. Accessibility. Affordability. Availability of services, materials, Facilities & infrastructure. Location. Cultural adequacy

The way in which research questions are formed is critical if WCC is to be able to develop appropriate indicators. For example, in relation to technology, easy questions relate to access. More importantly, do people have the capability to do what they want/need to do? Internet banking for example. ICW also notes that current research doesn't allow for any picture to emerge about how the Inner-City residents feel about the inner city which is their neighbourhood as opposed to those who work, or come in for shopping, recreation, hospitality etc. (A 2015 Neilsen report did provide such a local focus, but results are now dated. It would be useful to repeat it.) More broadly, a significant issue not identified in the Framework is that there is little to no LOCAL data (i.e. for each specific community) that is readily available about issues like food insecurity, loneliness, self-isolation, economic impacts on small businesses, household financial vulnerabilities, housing quality, discrimination etc. All of these became important during the Covid-19 pandemic, and it quickly became evident that a key resource for information was the Student Army and Residents' Associations. Some good cooperative work was done with WCC which should now be used as a foundation for ongoing community engagement which can help create – alongside what other data is available – a more useful picture of the different needs and emerging issues of Wellington's varied communities. These would help set priorities especially when budgets are limited. ICW suggests that WCC consider how to build on work done during Covid-19 and begin to systematically collect LOCAL DATA on issues that are critical for social wellbeing from a community perspective.

ENCOURAGING COMMUNITY LED RESPONSES

Within the Framework we note the laudable comment 'Sustainable community development practices encourage community-led responses, but some communities may need more active support from the Council.' ICW contends that this reflects the current approach of WCC giving information and seeking response – rather than a community engagement approach which seeks rather to elicit from the community what its needs and priorities are so the WCC can work with them and respond with plans that support outcomes that benefit that community. ICW suggests adding a fourth paragraph in the section 'Longer term Direction – Strategic Objectives' relating to Active Engagement with individual communities in the city and under 'Social' a specific commitment to Community Engagement and Co-design.

PERSONAL SAFETY AND WELLBEING

The statistics cited in this section demonstrate a range of problems and it is now well documented that in 2021 these have increased. There are significant synergies with WCC's Resilience Strategy that would be useful to consider as part of a single policy. ICW contends that a holistic approach involving all stakeholders is required here. We support all strategies that bring together the range of players involved in addressing concerns. We note that ICW was not included in recent discussions re a 'social contract' despite being a key stakeholder in relation to outcomes and submit that this should be speedily addressed ICW has submitted separately that it believes Camera Base should never have been disestablished and that the existing service needs to be considerably enhanced to achieve an acceptable level of surveillance in the Inner City.

COUNCIL'S ROLES

The proposed Framework demonstrates a very 'one-way' approach from WCC and not in keeping with their accountability to work on behalf of communities. This requires active engagement, not just Facilitation. There is no indication of any effort to engage with communities to obtain information about their priorities or wish to work together with them in co-design. For example, in the section on Council's current contributions under contributing activities for the 'Liveable' concept (page 16), we see 'Designing an accessible and inclusive urban environment'.....'Designing play spaces for informal and formal play'....'Food security initiatives enabling access to healthy food'. And in the section on the 'Resilient' concept, there is no mention of community engagement, yet this is an area where it is critical for successful outcomes as the Covid pandemic demonstrated. ICW strongly suggests adding a role of Co-designer/Facilitator to that of Partner: This would require actively engaging with communities in co-design of research, strategies and policies as far as possible to improve consultation and community outcomes

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/5578ccb6a9faf87f758eee46aa2fe641f9e1226f/original/1621319736/29c541cb94fa5aee69050db4fc65661a_ICW_Submission_SW.pdf?1621319736

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Submission to WCC Social Wellbeing Framework Te Horopaki ā-Rautaki May 2021

Who are we:

An Association that represents the Residents in the Te Aro and Wellington Central, while recognising 'our space' is also the space used by business, workers, and visitors. This area has become the largest residential suburb in Wellington in terms of population - on the smallest land area.

Our purpose:

To be a progressive and influential voice for our members through engagement with the appropriate public authorities to enhance the wellbeing of those living in the inner-city.

Area of interest:

To achieve a sustainable living environment in the inner-city through adherence to UN Sustainable Development Goals, and proactively working to enhance Democratic Resilience through co-design and civic engagement.

INTRODUCTION

Inner City Wellington (ICW) welcomes the development of a Social Wellbeing Framework tool and wish to comment only on a few specific aspects of the proposal:

- ✱ getting a holistic view of the policies contributing to Social Wellbeing in Wellington,
- ✱ the methods cited for a more systematic assessment of Council's role,
- ✱ encouraging community led responses,
- ✱ Personal Safety and wellbeing, and
- ✱ Council's roles.

We note that:

'The Social Wellbeing Framework is a tool to understand the Council's role in supporting the social wellbeing of its communities. The aspects of the Council's work that contributes to social wellbeing is vast and ranges from public space design for safety and social connection through social support for our City Housing residents. Given the range of Council functions impacting on social wellbeing, the Social Wellbeing Framework is not a strategy that outlines a high level direction or plan. It is a tool to help us think about what our role should be.'

GETTING A HOLISTIC VIEW OF THE POLICIES CONTRIBUTING TO SOCIAL WELLBEING IN WELLINGTON

It was useful seeing the 'map' of the legal context, outcomes, strategies and policies set out on pages 22-23.

However, this highlights a problem that has concerned ICW for some time:

ICW submits that: the number of strategies and policies make for a lot of work with words about the future and not enough action on what to do in the short term.

Surely if a strategy is developed that caters for folk across the age range, any differences which may require compromise in relation to one group or another can be identified and addressed.

The danger with the separate strategies is that options get developed within each that are not feasible when seen in context of the other.

Strategies should be streamlined so they can be reviewed holistically and resulting policies should all be current at least for a triennium.

ICW submits that:

- ✦ **The current range of strategies should be reduced – for example, why have one for children and a separate one for older people?**
- ✦ **All policies should be reviewed on a rolling triennial basis so they can be kept ‘in concert’ with each other.**
- ✦ **Year one and two reviews should highlight changes which can be signalled so that the total review each third year is manageable.**
- ✦ **It is unacceptable that we are operating under policies that have not been updated in over a decade (Community Facilities, Public Space Design, Positive Ageing) or have no date of adoption.**
- ✦ **We note that ‘An environmental scan of social wellbeing indicators can be performed every three years with a view to informing early Long-term Plan review considerations.’ Surely such a scan should also inform policy review.**

METHODS CITED FOR A MORE SYSTEMATIC ASSESSMENT OF COUNCIL’S ROLE

The Framework proposes WCC be ‘**more systematic** in assessing its role in the social wellbeing space.’

ICW notes that WCC is a party to the UN Standards for a Living Environment which is ADEQUATE. These are security of tenure; habitability; accessibility; affordability; availability of services, materials, facilities and infrastructure, location, and cultural adequacy.

The NZ Human Rights Commission has recently adapted these for our context and is seeking to have them incorporated in Legislation.

Active use of this framework by WCC in developing research questions would engender more useful questions and indicators than those currently found in RMS and Quality surveys undertaken. For example, the very limited section on housing focuses only on warmth and insulation.


THE GLOBAL GOALS
For Sustainable Development


11 SUSTAINABLE CITIES AND COMMUNITIES

- ✓ Security of tenure.
- ✓ Habitability.
- ✓ Accessibility.
- ✓ Affordability.
- ✓ Availability of services, materials,
- ✓ Facilities & infrastructure.
- ✓ Location.
- ✓ Cultural adequacy

ICW contends that the UN Standards for Living Environments should be built into the Framework, particularly in developing research questions and identifying indicators and outcomes.

The way in which research questions are formed is critical if WCC is to be able to develop appropriate indicators. For example, in relation to technology, easy questions relate to access. More importantly, do people have the **capability** to do what they want/need to do? Internet banking for example.

ICW also notes that current research doesn't allow for any picture to emerge about how the Inner-City residents feel about the inner city which is their neighbourhood as opposed to those who work, or come in for shopping, recreation, hospitality etc. (A 2015 Nielsen report did provide such a local focus, but results are now dated. It would be useful to repeat it.)



More broadly, a significant issue not identified in the Framework is that there is little to no LOCAL data (i.e. for each specific community) that is readily available about issues like food insecurity, loneliness, self-isolation, economic impacts on small businesses, household financial vulnerabilities, housing quality, discrimination etc. All of these became important during the Covid-19 pandemic, and it quickly became evident that a key resource for information was the Student Army and Residents' Associations.

Some good cooperative work was done with WCC which should now be used as a foundation for ongoing community engagement which can help create – alongside what other data is available – a more useful picture of the different needs and emerging issues of Wellington's varied communities. These would help set priorities especially when budgets are limited.

ICW suggests that WCC consider how to build on work done during Covid-19 and begin to systematically collect LOCAL DATA on issues that are critical for social wellbeing from a community perspective.

ENCOURAGING COMMUNITY LED RESPONSES

Within the Framework we note the laudable comment *'Sustainable community development practices encourage community-led responses, but some communities may need more active support from the Council.'*

-  **ICW contends that this reflects the current approach of WCC giving information and seeking response – rather than a community engagement approach which seeks rather to elicit from the community what its needs and priorities are so the WCC can work with them and respond with plans that support outcomes that benefit that community.**
-  **ICW suggests adding a fourth paragraph in the section 'Longer term Direction – Strategic Objectives' relating to Active Engagement with individual communities in the city and under 'Social' a specific commitment to Community Engagement and Co-design.**

PERSONAL SAFETY AND WELLBEING

The statistics cited in this section demonstrate a range of problems and it is now well documented that in 2021 these have increased. There are significant synergies with WCC's Resilience Strategy that would be useful to consider as part of a single policy.

ICW contends that a holistic approach involving all stakeholders is required here.

- ✱ **We support all strategies that bring together the range of players involved in addressing concerns.**
- ✱ **We note that ICW was not included in recent discussions re a 'social contract' despite being a key stakeholder in relation to outcomes and submit that this should be speedily addressed**
- ✱ **ICW has submitted separately that it believes Camera Base should never have been disestablished and that the existing service needs to be considerably enhanced to achieve an acceptable level of surveillance in the Inner City.**

COUNCIL'S ROLES

The proposed Framework demonstrates a very 'one-way' approach from WCC and not in keeping with their accountability to work on behalf of communities. This requires active engagement, not just Facilitation.

There is no indication of any effort to engage with communities to obtain information about their priorities or wish to work together with them in co-design. For example, in the section on Council's current contributions under contributing activities for the 'Liveable' concept (page 16), we see *'Designing an accessible and inclusive urban environment'.....'Designing play spaces for informal and formal play'....'Food security initiatives enabling access to healthy food'*.

And in the section on the 'Resilient' concept, there is no mention of community engagement, yet this is an area where it is critical for successful outcomes as the Covid pandemic demonstrated.

ICW strongly suggests adding a role of Co-designer/Facilitator to that of Partner: This would require actively engaging with communities in co-design of research, strategies and policies as far as possible to improve consultation and community outcomes

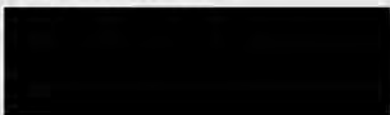
ICW thanks you for the opportunity to present this submission and advises we do not wish to make an oral submission.



Rev Stephen King
CHAIR ICW



Respondent No: 36



- Q1. The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Here is a link to the framework. Do you support the overall approach outlined in the framework? not answered
- Q2. Social wellbeing can be difficult to define. The framework describes the concepts (eg what "Inclusive" means) and how the Council's currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? not answered
- Q3. The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? not answered
- Q4. The framework proposes that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?
- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on. The Council's role.
Key Issues.

Q6. Type your comments on the questions here.

In particular Dwell is keen to focus on the “well housed aspect”, specified on page 5, for this is so fundamental to the safe and healthy aspect of our community. It is abundantly clear that many unacceptably steep challenges are being faced by people on low incomes “finding affordable housing of an acceptable standard”. Dwell would argue that the Wellington City Council can and should have a major role in the improvement of social housing in Wellington. We would urge that the WCC place a high priority on its long-term strategic objective of providing access to affordable, good quality and resilient homes. Although the “Well housed” concept comes last in the list of the council’s “current contributions” we would argue it is fundamental, and social housing is an integral aspect. There are two key ways in which the WCC can accelerate progress on the social housing front. The first is by introducing inclusionary zoning. A range of inclusionary planning models has been successfully used in Australia, with the intention of ensuring that a proportion of homes in a development are able to be purchased by people on low incomes. Research on inclusionary housing practices in both the US and the UK shows that schemes gain traction over time and that private developers accept inclusionary requirements when they are known in advance and levied in a consistent way. The second way the WCC can improve social housing is by working with community housing providers. Dwell has the flexibility to provide a range of solutions and services, respond effectively to local housing needs, and utilise the goodwill of the wider community. Our focus is not just social housing for those in the most need, but to provide more affordable rental and more home ownership programmes. Land or properties surplus to council requirements could be offered to CHPs on terms and conditions that facilitate affordable social housing. Development contributions could be waived for new homes built for people in housing need. The Dwell Housing Trust will be fully supportive of any initiatives by the Wellington City Council to advance the city to a state of being “well housed”.

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/6383aa9677673c6775d421f4719296b44c4cb75c/original/1621320174/ff5747867a4def6d6d78ffe85f84a208_Dwell_Housing_Trust_SW_Submission.pdf?1621320174

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Dwell submission on the Social Wellbeing Framework

The Dwell Housing Trust is a community housing provider with an almost forty-year history of providing affordable housing for people on low incomes. Dwell fully supports the concept of an inclusive, sustainable and creative capital and is very willing to work with the Wellington City Council to achieve this.

In particular Dwell is keen to focus on the “well housed aspect”, specified on page 5, for this is so fundamental to the safe and healthy aspect of our community. It is abundantly clear that many unacceptably steep challenges are being faced by people on low incomes “finding affordable housing of an acceptable standard”. Dwell would argue that the Wellington City Council can and should have a major role in the improvement of social housing in Wellington.

We would urge that the WCC place a high priority on its long-term strategic objective of providing access to affordable, good quality and resilient homes. Although the “Well housed” concept comes last in the list of the council’s “current contributions” we would argue it is fundamental, and social housing is an integral aspect.

There are two key ways in which the WCC can accelerate progress on the social housing front.

The first is by introducing inclusionary zoning. A range of inclusionary planning models has been successfully used in Australia, with the intention of ensuring that a proportion of homes in a development are able to be purchased by people on low incomes. Research on inclusionary housing practices in both the US and the UK shows that schemes gain traction over time and that private developers accept inclusionary requirements when they are known in advance and levied in a consistent way.

The second way the WCC can improve social housing is by working with community housing providers. Dwell has the flexibility to provide a range of solutions and services, respond effectively to local housing needs, and utilise the goodwill of the wider community. Our focus is not just social housing for those in the most need, but to provide more affordable rental and more home ownership programmes. Land or properties surplus to council requirements could be offered to CHPs on terms and conditions that facilitate affordable social housing. Development contributions could be waived for new homes built for people in housing need.

The Dwell Housing Trust will be fully supportive of any initiatives by the Wellington City Council to advance the city to a state of being “well housed”.

Contact:

Alison Cadman
Chief Executive





Respondent No: 37



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- Q5. Do you have any comments you would like to provide for any of the questions? Select the options you are going to comment on.
- Overall approach.
Descriptions of social wellbeing concepts.
The Council's role.
Key Issues.

Q6. Type your comments on the questions here.

The council is currently also consulting on social wellbeing. This parking policy is at odds with that. Having some free parking for a limited period of time is beneficial and supports student wellbeing. It also enables students to come to the library after hours in a safe way. In terms of the broader community – there are a number of events that occur at the University on the weekend for which families need parking – such as community ballet concerts at the Memorial theatre; story time at Vic books and Chinese language learning on a Sunday. The marae is also close by (although currently closed) and parking may be needed for events there. Charging for parking does not support these community activities or general wellbeing. From the perspective of our own family, having free parking on a Saturday or Sunday afternoon or evening is helpful for when our extended whanau – such as our elderly parents-- come to visit. Having to pay for parking – especially up to 8pm at night-- makes this more difficult and again is not supportive of general community wellbeing. Frankly it is a cynical money making exercise. On the other hand, I firmly support the council's social wellbeing framework – I think it is essential and is a great contrast to the previous approach of the National government to remove social wellbeing as an aspect of the council's role. Promoting social cohesion, mental and social wellbeing, resilience through provision of infrastructure, social housing , transport community events etc are things I support. I appreciate that the Council needs money in order to fund these things but the amount of money to be gained from converting these parks will be small when weighed against these larger goals of making Wellington a liveable city. Peter and Kate McKenzie-Bridle
mckenzie.bridle@outlook.com

Q7. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/1855dbfc9e9b390c72392814ac02587fd44d01/original/1621320372/058fc2cd4d7e291703b4d090b8bee8bd_Peter_and_Kate_SW_Submission.pdf?1621320372

Q8. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Kia ora

I am providing feedback on the proposed change to the parking (apologies for being late in doing so) and also in relation to that making some comments on the social wellbeing policy.

We live at 10 Glasgow St which is opposite the area that you propose to change to P10 hours metered from P120. We have garages that we lease on the opposite side of the street (same side as our house) and so the changes do not directly affect us, although may affect weekend visitors. I will highlight this further below.

I do not support the proposed changes. One of the stated goals in changing the designation is to encourage turnover but this will potentially have the opposite effect – as workers may decide it is a good alternative to the 2 hour coupon parking up the street and use the P10 for all day parking or some students may use for all day parking. Already, parking around the university is tight and this will be disadvantageous for those who only wish to park for a limited time.

It will undoubtedly provide the council with money, as currently the parking is free, but the social cost of increasing parking costs needs to be weighed against that. Students are already under significant pressure in terms of the costs of accommodation and fees. This will be yet another cost and stress. It may be thought that if a student can afford a car then they can afford to park. However, students may not necessarily own the car they are parking at University on that occasion – it may be a parent's or a flatmates and there may be good reasons for the need to drive on a given occasion. It may also be thought that paying for parking will discourage travel by car – has that eventuated with weekend parking in the central city?

The council is currently also consulting on social wellbeing. This parking policy is at odds with that. Having some free parking for a limited period of time is beneficial and supports student wellbeing. It also enables students to come to the library after hours in a safe way. In terms of the broader community – there are a number of events that occur at the University on the weekend for which families need parking – such as community ballet concerts at the Memorial theatre; story time at Vic books and Chinese language learning on a Sunday. The marae is also close by (although currently closed) and parking may be needed for events there. Charging for parking does not support these community activities or general wellbeing.

From the perspective of our own family, having free parking on a Saturday or Sunday afternoon or evening is helpful for when our extended whanau – such as our elderly parents-- come to visit. Having to pay for parking – especially up to 8pm at night-- makes this more difficult and again is not supportive of general community wellbeing. Frankly it is a cynical money making exercise.

On the other hand, I firmly support the council's social wellbeing framework – I think it is essential and is a great contrast to the previous approach of the National government to remove social wellbeing as an aspect of the council's role. Promoting social cohesion, mental and social wellbeing, resilience through provision of infrastructure, social housing, transport community events etc are things I support. I appreciate that the Council needs money in order to fund these things but the amount of money to be gained from converting these parks will be small when weighed against these larger goals of making Wellington a liveable city.

Ngā mihi

Kate McKenzie-Bridle



ALCOHOL FEES BYLAW HEARINGS

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to recognise the speakers who will be speaking to their submissions regarding the Alcohol Fees Bylaw.

Recommendations

That the Pūroro Rangaranga | Social, Cultural and Economic Committee:

1. Receive the information.
2. Hear the oral submitters and thank them for their submissions.

Background

2. On 22 April 2021 the Strategy and Policy Committee approved the proposed draft consultation document for community consultation.
3. Wellington City Council consulted the community on the Social Wellbeing Framework from 3 May 2021 to 3 June 2021.
4. Submitters who indicated that they wished to speak at oral hearings have been contacted and scheduled to speak on 10 June 2021.

Discussion

5. Attachment 1 comprises the all submissions to the Alcohol Fees Bylaw. A list of confirmed oral submitters and the page number of their submission will be published prior to the meeting.

Next Actions

6. Elected members will deliberate on the information received from these hearings and all other submissions at Te Kaunihera ō Pōneke | Council meeting of 30 June 2021.

Attachments

Attachment 1. Alcohol Fees Bylaw Submissions [↓](#) 

Page 123

Author	Hedi Mueller, Democracy Advisor
Authoriser	Stephen McArthur, Chief Strategy & Governance Officer

SUPPORTING INFORMATION

Engagement and Consultation

This report provides for a key stage of the consultation process – the opportunity for the public to speak to their written submission.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations arising from this report. Submitters may speak to matters that have Treaty of Waitangi implications.

Financial implications

There are no financial implications arising from this report. Submitters may speak to matters that have financial implications.

Policy and legislative implications

There are no policy implications arising from this report. Submitters may speak to matters that have policy implications.

Risks / legal

There are no risk or legal implications arising from the oral hearing report. Submitters may speak on matters that have risk or legal implications.

Climate Change impact and considerations

There are no climate change implications arising from this report. Submitters may speak to matters that have climate change implications.

Communications Plan

Not applicable

Health and Safety Impact considered

Participants are able to address the committee either in person or via virtual meeting. Democracy Services staff have offered full assistance to submitters in case of any unfamiliarity with using Zoom.

3 June 2021

Wellington City Council
Alcohol Fees Bylaw
PO Box 2199
Wellington 6140
via: policy.submission@wcc.govt.nz

SUBMISSION: Alcohol Fees Bylaw, Statement of Proposal, April 2021

About the Chamber

The Wellington Chamber of Commerce (the Chamber) has been the voice of business in the Wellington region for 165 years since 1856 and advocates for policies that reflect the interest of Wellington's business community, in both the city and region and the development of the Wellington economy as a whole. We are also the hub Chamber for the lower North Island and work with the Taranaki, Hawke's Bay, Dannevirke, Manawatu, Whanganui, Wairarapa, Kapiti, Porirua and Hutt Valley Chambers of Commerce.

The Chamber is accredited through the New Zealand Chamber of Commerce network and as part of our wider organisation is also one of the four regional organisations of BusinessNZ. Our organisation also delivers membership services through Business Central to the Central New Zealand region, and ExportNZ to Central New Zealand - our organisation represents around 3,500 businesses across the central and lower North Island.

Introduction

The Chamber welcomes the opportunity to submit on the Council's proposal to increase the fees it collects from licensing services under the Sale and Supply of Alcohol Act 2012.

As a representative of the local business community, some of whom are licensed providers of alcohol, we have an interest in the proposal and the effect such an increase would have on our members.

In 2019, our organisation submitted on the Alcohol Fees Bylaw, Statement of Proposal, May 2019. We opposed that proposed increase in licensing fees, and we are **again opposed to this proposed increase in licensing fees**.

While we support a "user-pays" approach, the Statement of Proposal lacks further detail or explanation on what is included in "*the costs incurred by the Council to administer alcohol licensing*".

We must also note that the Chamber is extremely disappointed that feedback from impacted stakeholder has not taken into account from the 2019 consultation. Our 2019 submission and the submission made by Hospitality New Zealand, two of the largest representative groups of hospitality businesses in Wellington, raised this very issue regarding the lack of transparency and information provided in the 2019 consultation document.

This issue **has not been addressed** in this consultation.

We, again, write in support of the written submission made by Hospitality New Zealand regarding the Alcohol Fees Bylaw Proposal. We believe their organisation is in the best position to comment on the impact this proposal will have and add our voice to theirs.

Summary of Recommendations

- Businesses and organisations, like our own, do not have all the facts available to be properly consulted on the proposal. To ensure the process complies with Section 14(a)(i), the Council needs to revise its consultation document with an outline of all cost elements, including operational costs, corporate overheads, and how each is applied to a specific department.
- The Chamber recommends Councillors meet with SME food & beverage operators to better understand the current business environment and challenges they face. The Chamber is more than happy to help facilitate such a forum.

In the following paragraphs, we expand on the reasons for the positions we have taken regarding the Statement of Proposal.

Transparency, Efficiency, and Effectiveness

The Chamber has always been a supporter of “user-pays” initiatives to cover the cost of services provided. In this case, however, the Chamber does have concerns concerning what the increase in the fees will cover. Without the breakdown of licensing expenditure, it is hard to measure or evaluate the expenses incurred by the liquor licensing team.

Furthermore, we have strong reservation about the lack of transparency and information that has been provided in the consultation paper. For example, there is no expenditure breakdown, no explanation for the expenditure, and no justification on the general rates to fees proportion.

Considering Section 14(a)(i) of the Local Government Act 2002;

(a) A local authority should –

- Conduct its business in an open, transparent, and democratically accountable manner;*

As there is a lack of detail and transparency in the document, we do not believe the Council has conducted itself in an appropriately accountable manner. The public needs full access to the proposed approach in order to critically assess the proposal. This is especially true when Council is expecting businesses to cover these costs.

Businesses need to be confident that their local government bodies are operating efficiently and effectively. We cannot have complete confidence in our Council when the costs associated with fees increases are not made publicly available.

The licensing fees collected by Council are a resource to be responsibly managed by the Council efficiently and effectively as per Section 14(1)(g) of the Local Government Act 2002. Without knowing the costs associated with the alcohol licensing fees operation, how can organisations like ours, and

the businesses affected by the fees increase be confident that the Council is adhering to Section 14(1)(g)?

Rising Costs for Business

The Chamber believes the Council needs to consider the increases in context with the other rising costs businesses are facing, as well as the current post-Covid lockdown climate.

City Council has just increased the general rate at an average of 13.5 per cent. This is amplified for businesses due to the 3.25:1 differential that multiplies the general rate, which means a significant increase in their commercial rates bill. There are also increasing regulatory costs for businesses across the board, such as:

- Holiday Act and leave entitlements
- Minimum Wage
- Building WOF annual council renewal fees
- Food Control Plan Annual fees (including but not limited to grease trap/grease converter fees, template verification fees and independent evaluator costs)
- Duty Manager certificates
- Approved evacuation scheme
- Public liability insurance
- Outdoor seating and sandwich board fees
- Insurance Premiums
- Rental Costs
- Cost of Raw Materials

While costs are rising, businesses have limited options to offset these increases - customers expect prices to remain the same, while the quality of produce and product remains a competitive advantage many businesses rely on.

The current proposal is for fees to increase to cover an extra 14 per cent of the current licensing expenditure (from the current 71 per cent to a proposed 85 per cent cost recovery). To the Council, this may seem like a small increase, but as set out in the *"Proposed Schedule of Fees"* on page 9 of the document, this is in fact a 74-75 per cent increase in cost for "high" fees category businesses and 105-125 per cent increase for "very high" fees category businesses in the affected industries.

We are extremely concerned that this would see an increase 3 to 5 times larger than the fees before the initial increase in 2019, with this all happening in a short space of time.

Such increases in fees coupled with other cost increases listed above would result in a death spiral with operators exiting the market, act as a deterrent to new entrants, and simply make it more difficult to do business in Wellington.

We already note an increase in the number of empty spaces on the "ground-floor" of the city and the negative sentiment around the health of the city centre. This cannot all be blamed simply on an increase in alcohol licensing fees, however, the rising cost of doing business, including the increases mentioned above are a notable reason for businesses closing their doors.

Conclusion

Our recommendations and comments on the *Alcohol Fees Bylaws: Statement of Proposal, April 2021* largely remain consistent with our submission in 2019 and reflects our concerns about the good faith nature of the consultation processes by the Council.

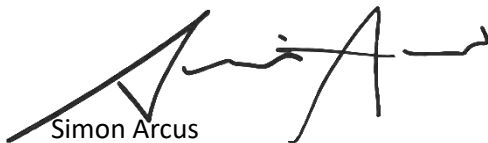
Our organisation has been equally consistent with our expectation that Council budgets and spends ratepayer funding responsibly. Like the business members of our organisation, Council must operate within its means and live within its current budget. Increasing fees and rates year on year as though by rote, at the very least, requires a high level of justification achieved through transparent rationale.

There is an expectation from both the public and business community that our City Council operates responsibly and transparently given their purpose in our city.

Our recommendations regarding the proposed increase in alcohol fees are listed on the second page of this document. We are on the record as **opposing** the increase in alcohol licensing fees due to the failure to be transparent in the consultation process, and we give our support to the submission made by Hospitality New Zealand.

We thank the Council for the opportunity to comment on the proposal.

Kind regards,



Simon Arcus
Chief Executive
Wellington Chamber of Commerce



Hospitality New Zealand

TO WELLINGTON CITY COUNCIL

**SUBMISSION ON
ALCOHOL FEES BYLAW**

MAY 2021

CONTACT DETAILS: Hospitality New Zealand
Contact: Adam Parker

[REDACTED]

[REDACTED]

www.hospitality.org.nz

About Hospitality New Zealand:

1. Hospitality New Zealand (“Hospitality NZ”) is a member-led, not-for-profit organisation representing approximately 3,000 businesses, including cafés, restaurants, bars, nightclubs, commercial accommodation, country hotels and off-licences.
2. Hospitality NZ has a 119-year history of advocating on behalf of the hospitality and tourism sector. We work tirelessly on behalf of our members to promote the industry, partner with government to prevent restrictive legislation, protect commercial interests and to spearhead innovation for a sustainable future.
3. As the trusted body, we seek to unlock the industry’s full potential as a significant engine for growth in the New Zealand economy and to ensure that the industry’s needs are represented by engaging with the Government and wider industry.
4. Hospitality NZ has recently launched the Accommodation Association NZ. The purpose of the Accommodation Association is to ensure that the accommodation sector is well understood by central, local government and the regulators.
5. This submission relates to the proposed alcohol fees bylaw by Wellington City Council.
6. Enquiries relating to this submission should be referred to Adam Parker, Regional Manager for Wellington, at [REDACTED]

A lack of transparency... again

7. In 2019, Hospitality NZ raised concerns around council’s lack of transparency and accountability when it came to providing a rationale for the increase in licensing fees.
8. In our 2019 submission, we pointed out that there was a lack of an alcohol expenditure breakdown in the proposal document which, in our opinion, showed a considerable lack of transparency, especially considering the suggestion is that operators must (eventually) cover 85% of this cost.
9. We would have expected that an outline of all cost elements including operational costs, corporate overheads and how each are applied to a specific department, would have been included within the proposal document as justification for the stated alcohol expenditure.
10. Council have proposed the 85% recovery cost from licensees now in 2021, and yet again council have failed to provide any transparency around the cost breakdown in the consultation document.
11. We would strongly remind Council that they must comply fully with the Local Government Act 2002 (LGA) and that in our opinion, the nature of which this bylaw has been proposed does not comply with Section 14:

- (i) a local authority should–
- (ii) conduct its business in an open, transparent, and democratically accountable manner;

12. Considering the lack of information around the stated expenditure provided in the consultation document, we do not feel that Council has adequately met the above requirement.
13. If Council feels that the current alcohol expenditure is wholly justified and necessary then clear communication regarding this would be expected to have been included in the proposal. This would enable affected parties to understand how Council has arrived at the decision that an increase in fees is the only viable option in acquiring a more desirable level of cost recovery.

Never ending compliance costs

14. Hospitality NZ has concerns around the viability of the proposed licensing fee increase for small business in Wellington.
15. The Hospitality industry, more specifically the food & beverage sector was arguably one of the hardest hit industries from the Covid-19 pandemic in 2020. Many of our members businesses have closed their doors as a result. In addition to issues with resourcing and staff shortages, it is proving a long hard road back to certainty for some of these small businesses in Wellington.
16. Even in a pre-COVID environment, these added costs are just one of an ever-rising suite of compliance costs hospitality businesses face from both Central and Local Government, including but not limited to:
 - Minimum Wage
 - Commercial Rates (*which are increasing on a monstrous scale in 2021*)
 - Building WOF annual council renewal fees
 - Food Control Plan Annual fees (*including but not limited to grease trap/grease converter fees, template verification fees and independent evaluator costs*)
 - Alcohol licensing annual fees
 - Duty Manager certificates
 - Approved evacuation scheme
 - Public liability insurance
 - Outdoor seating and sandwich board fees
17. By increasing the alcohol license fees by 130%, in addition to a huge commercial rate increase for 2021 and all of the above compliance costs, council will no doubt put the nail on the coffin for some CBD businesses who are only just starting to see recovery from the Covid-19 pandemic.

Alternative forms of cost recovery

18. We are greatly concerned that the Council has not provided any information about steps taken to reduce any operational costs or corporate overhead costs, or any steps that are going to be taken to increase efficiencies as opposed to simply passing on the cost to commercial business.
19. We are also concerned that nowhere in the proposal document does it state that any alternative options for reaching the 85% cost recovery levels were investigated.
20. Those who will be affected by the proposed fee increase need to be confident that local government is operating effectively and efficiently – this is specifically set out in Section 10(2) of the LGA. A proposal to increase fees and pass the cost back onto businesses should include a justification as to why this is the only or best option to meet the Council's goals. Section 10 (1)(b) of the LGA also currently states:

(b) to meet the current and future needs of communities for good-quality local infrastructure, local public services, and performance of regulatory functions in a way that is most cost-effective for households and businesses.

We formally request any reports, research, or any other documentation as to what, if any, alternative options were assessed

If no such reports were undertaken, Council should provide an explanation as to why no such due diligence was carried out ahead of these proposals.

21. While the proposal provides the view that the *Sale and Supply of Alcohol Act 2012 and associated regulations provide the expectation that alcohol licencing should be user pays* - this does not mean that the associated costs should go unchecked spared from assessment, cost-benefit analysis, or review.
22. It is our view that Council needs to change their thinking on this – costs that are more than income should be considered by council as an overspend of budget, not as a shortfall of income.

Recommendation:

23. HNZ recommends that these proposed increases do not go ahead until the Council can provide clear rationale with robust and transparent data. All submitters should be provided with the full picture in order to make an informed decision.
24. We also recommend that the Council investigates their consultation process to ensure that all consultations going forward are done in compliance with the Local Government Act 2002.

Conclusion:

1. We thank the Wellington City Council for the opportunity to provide input into the consultation.
2. We would be happy to discuss any parts of this submission in more detail, and to provide any assistance that may be required.

Alcohol fees bylaw

Your details

Your name:

Julie Powell

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

Council should recover 100% of what is a discretionary activity by the private sector.

Are there any other issues the Council should consider when making these decisions?

Yes.

User pays 100%.

Involuntary cross subsidies by 3rd parties are donations without consent. If I purchase alcohol I expect to pay all costs associated with alcohol supply and social costs.

Alcohol fees bylaw

Your details

Your name:

Megan Lloyd-Evans

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

Council and community should not be subsidising businesses unless it's for a social good and not related to supplying alcohol.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Johanna Fowler

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

But I also do not believe rate should subsidize these costs / applications at all

Are there any other issues the Council should consider when making these decisions?

These businesses and users should bear the full costs of this and and rate payers should not be subsidizing any of these costs

Alcohol fees bylaw

Your details

Your name:

Chris Laurenson

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

Your policy statement says "This will allow the Council to achieve its aim of reaching 85 percent of costs recovered. The remaining 15 percent will be paid from rates." But your question is whether I support recovering the total costs. I want to make it clear that I support increasing the fees to cover at least 100% of alcohol licensing functions. As a ratepayer I am opposed to any of my rates being used to subsidise the cost of businesses - whether they be high risk or low risk - they should pay their way without any subsidy from ratepayers.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Benjamin Swale

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Dean White

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

If a Director of a new business for applying for a liquor licence has other business/es which already hold a current licence/s (assuming no issues), then a pre-application meeting should be waived.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Steve Logan

Your email address:

[REDACTED]

I am making this submission:

on behalf of an organisation

Name of organisation:

Logan Brown Restaurant

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

I agree that high risk premises should pay a lot more. And unblemished biz a lot less.
Their fee would be a tiny % of beverage sales compared to a restaurant so fairer.
Over nearly 25 years we have had zero incidents so zero cost to council police etc

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Mike Fowler

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

How are high risk venues being defined? Is a bar being told they are high risk simply because they are open late? Because the majority of bars are well run with responsible managers operating responsibly so they feel unfairly targeted. Also venue size and opening hours should be taken into consideration (ie 3 days a week vs 7 days a week).

Are there any other issues the Council should consider when making these decisions?

Off licences and particularly supermarkets with huge discounts on alcohol encouraging pre-loading which bars then have to deal with later in the night.

Alcohol fees bylaw

Your details

Your name:

Louis Schmitt

Your email address:

[REDACTED]

I am making this submission:

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

The application process is utterly ponderous. If nothing has changed since the last application, why not take a statutory declaration and save applicant and council from wading through 70+ pages of effort?

Are there any other issues the Council should consider when making these decisions?

save money, process no change applications quickly

Alcohol fees bylaw

Your details

Your name:

RAJESH GANDHI

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

It is not easy going with business people, might they suffer their business in this hard time.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Anna Pengelly

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

I do support the proposal to increase fees for high risk licenses. But I would like to know where it is that you are determined as a high risk license?

I think that the first time applicant interview is a great idea, but I do not think that that fee should be on top of the application fee.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Mike Hari

Your email address:

[REDACTED]

I am making this submission:

on behalf of an organisation

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Judith Cahill

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Tilmann Steinmetz

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Nicholas Mills

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

Fees are already at an all time high. The aim is clearly to remove high risk premises. WCC need to stop contracting out services to former employees which would save \$\$.

Are there any other issues the Council should consider when making these decisions?

License Renewals are only processed until both the application and the annual license fee is paid in full. This is ludicrous for an industry that is struggling. Once the application is paid then the renewal should be processed and businesses should be able to pay annual fee in installments. Paying in installments will also be imperative once the councils push up the prices again

Alcohol Fees Bylaw

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke

We want to hear your views on the proposed increase to the fees we collect to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012.

You can answer these questions online at wcc.govt.nz/have-your-say, email your thoughts to policy.submissions@wcc.govt.nz or post this form to us (no stamp needed). Tell us what you think by **5pm Thursday 3 June**.

Privacy Statement - your personal information

All submissions (including names but not contact details) are provided in their entirety to elected members, and will be made available to the public at our office and on our website. Your personal information will also be used for the administration of the consultation process, including informing you of the outcome of the consultation. All information collected will be held by Wellington City Council, 113 The Terrace, Wellington. Submitters have the right to access and correct their personal information.

Section 1 – your details

Your name*:	RICHARD TAYLOR
Your email or postal address*:	[REDACTED]
You are making this submission:	
<input type="checkbox"/> as an individual	
<input checked="" type="checkbox"/> on behalf of an organisation. Your organisation's name: THE CELLAR CLUB W.C. (LIC # SR486700)	

*mandatory field

Section 2 – questions about the Alcohol Fees Bylaw

1. Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012? (Please note, the Council is only raising the fees of high and very high risk licences) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Please leave comments in the space below: THE PROVISIO IS THAT ANY FEE INCREASE DEFINITELY APPLIES ONLY TO HIGH/VERY HIGH RISK LICENSES. HOWEVER THERE IS LACK OF CLARITY AS TO WHAT CONSTITUTES THESE HIGHER RISKS AND THE CRITERIA APPLICABLE. THERE NEEDS TO BE A HIGH LEVEL OF CONSISTENCY IN THE APPLICATION OF SUCH CRITERIA.

2. Are there any other issues the Council should consider when making these decisions? FOR SMALL, EXTREMELY LOW-RISK, ORGANISATIONS SUCH AS OURS, WHICH HAS OPERATED FOR MORE THAN 40 YEARS WITHOUT ONE INSTANCE OF A PROBLEM, THE LICENSING PROCESS ON AN ANNUAL BASIS IS FAR TOO BUREAUCRATIC. THERE NEEDS TO BE A MECHANISM THAT EITHER GRANTS THE LICENSE FOR AN EXTENDED PERIOD, SAY FIVE YEARS, FOR ONE FEE PAYMENT (SAY \$250) OR ALLOWS A SIMPLE ROLL-OVER OF THE LICENSE WITH MUCH REDUCED PAPERWORK (EG, WHY DOES DLC NEED A NEW PLAN, IN COLOUR, OF THE SAME VENUE EVERY YEAR?) AND AT A NOMINAL FEE ONLY (SAY \$50).
--

Alcohol fees bylaw

Your details

Your name:

David Garner

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

Yes

Please leave additional comments here:

I am for this increase however it does not go far enough, for high and very high it should be 100% recoverable not just 85% It seems that by having rate payers cover this, the council is condoning the harm that alcohol causes in these settings.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Chris Lingonis

Your email address:

[REDACTED]

I am making this submission:

on behalf of an organisation

Name of organisation:

Minibar Ltd

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

Small bars like Minibar are disadvantaged as we are charged same price as the bigger bars which make more money. Also we have no incidents taking us out of the high risk category.

Are there any other issues the Council should consider when making these decisions?

Alcohol fees bylaw

Your details

Your name:

Shyama Kumar

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

You e asking so much for fees small business will die. We can barely make money.

Are there any other issues the Council should consider when making these decisions?

Should be more flexible on duty managers and acting managers.

Alcohol fees bylaw

Your details

Your name:

matthew mclaughlin

Your email address:

[REDACTED]

I am making this submission:

on behalf of an organisation

Name of organisation:

UM Holdings

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

I understand risk based but this should only form a small part of any increase. It should be based on time spent on the application, Time spent in hearings. Return for Information is a key part of council staffs time spent on licences. RFI should be changed as it is for building consents. What is proposed is unfair

Are there any other issues the Council should consider when making these decisions?

Most late night licencees (bar a small percentage) have been in the industry a long time and run good operations. Their licence applications are relatively smooth and are granted without issue. Why should they be disadvantaged because other operators take longer to have an application processed. It makes no sense.

Alcohol fees bylaw

Your details

Your name:

James Henderson

Your email address:

[REDACTED]

I am making this submission:

on behalf of an organisation

Name of organisation:

The Hop Garden Ltd

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

I have been asking for years how it costs \$1000 to email me an A4 paper to show im still licenced. to double it is crazy. My business has never broen its licence so why more cost.

Are there any other issues the Council should consider when making these decisions?

Whats the real cost, show us breakdowns.
Charge the trouble venues and leave us good operators alone

Alcohol fees bylaw

Your details

Your name:

Yvette Griffiths

Your email address:

[REDACTED]

I am making this submission:

as an individual

Name of organisation:

Questions about the Alcohol Fees Bylaw

Do you support the proposal to increase the fees collected to recover the total costs for alcohol licensing functions under the Sale and Supply of Alcohol Act 2012?

No

Please leave additional comments here:

fees have already increased substantially

Are there any other issues the Council should consider when making these decisions?

Hospitality has been hit the hardest at this time, and now you want to increase cost to what is an already struggling industry

HOSPITALITY LICENSING LIMITED

SUBMISSION ON:

WELLINGTON CITY COUNCIL

ALCOHOL FEES BYLAW

STATEMENT OF PROPOSAL APRIL 2021

About Hospitality Licensing Limited:

1. Hospitality Licensing Limited has been the leading alcohol licensing consultancy in New Zealand for the past 25 years. We offer licensing services nationwide and assist our clients in every aspect, from obtaining building and planning certificates right through to advice and support for licence hearings when needed. We have a strong focus on compliance with the Sale and Supply of Alcohol Act 2012.
2. We have an acute interest in alcohol licensing fees as these significantly affect our clients businesses and in turn our business. A number of our clients are located in the Wellington City Council catchment area.
3. This submission relates to the "Wellington City Council Alcohol Fees Bylaw - Statement of Proposal April 2021".
4. Enquires related to this submission should be referred to Georgie Robertson at [REDACTED]

Overview:

5. Hospitality Licensing Limited appreciates the opportunity to comment of the Statement of Proposal.
6. We have considerable concerns about the proposal, in particular:
 - The justification of the proposed increase in fees;
 - The justification of the proposed categories to which they would be applied to,
 - The justification of costs presented by Council, and
 - The justification of the additional requirements proposed by Council which are over and above those required by legislation.

7. In addition, we have concerns as to the timing of Council in imposing these fees on an industry that was one of the hardest hit by Covid restrictions and costs, and is still trying to recover.
8. Wellington City Council fees are already about the second highest in the country, and this **proposal would take fees for venues assessed as 'high' and 'very high'** to well exceed the existing highest fees. There are less than a handful of Councils that have increased licensing fees.

Specific Comments:

Proposed Fees:

9. We **are concerned that Wellington City Council ("WCC") has not provided any justification** as to the increased costs that they are alleging have been incurred, or why these costs are alleged to have been incurred, or what WCC is doing to ensure that these alleged costs are not going to rise any further – and ideally, what WCC is implementing to decrease costs.
10. The 2019-2020 Wellington DLC Report states that there has been **"no significant changes in the DLC workload when compared to previous years"**. While that is reflective of the DLC, and not necessarily the Inspectorate, we believe it is a good indication that the **Inspectorate's workload has not significantly changed either**.
11. We looked at the publicly available **Alcohol Regulatory and Licensing Authority ("ARLA")** database from April 2021 back to January 2019 and found that there were precisely zero enforcement applications taken to ARLA by WCC Inspectorate. Of the eight cases from Wellington before ARLA in that time period, five were taken by Police; one was a test case related to Covid restrictions; and two were appeals against DLC decisions.
12. This also is a good indication that not only has the Inspectorates workload not increased, but also that is clear evidence that there is very little actual alcohol-related harm coming from any licensed premises in Wellington.
13. We are especially concerned that WCC has not provided any information, reports, or other communication as to how they are cutting costs, ensuring wasteful spending is eliminated, and ensuring efficiencies are increased. The IT overhead costs, in particular, are extraordinary and appear to be significantly out of proportion to what would be considered necessary and reasonable by any good business. WCC has provided no explanation for this, or any information on how they are going to lower this cost. In 2019, Hospitality New Zealand noted this cost and based on the information provided to them at that time said;

"We ask Council to advise justification as to why the noted IT resources, which we understand to be lacking and are utilised by merely 12.3 FTE employees constitute such an extraordinary level of cost."
14. To the best of our knowledge WCC has not provided the information asked for. Certainly, it is not included in the current proposal document.

15. WCC have provided no information or transparency around how the existing deficit occurred; what cost saving mechanisms have been researched, trialed, or implemented; or how they are going to ensure that Council will not continue to overspend in this area. If WCC feels the need to cover their overspending, it should not be left to licensees to make up for the inefficiency or poor time and fiscal management.
16. It is our view that, like any other responsible organisation, WCC must live within its means. WCC knows how many licenses it has and should have data on how many changes to those numbers can reasonably be expected in any given period. This should therefore provide the foundation for a budget based on the predicted revenue and ensure that costs do not exceed the same.
17. Annual licensing fees were introduced with the Sale and Supply of Alcohol (Fees) Regulations 2013 and were reviewed again in **2017 by Ministry of Justice ("MoJ")**. We note that in 2017 MoJ did not find reason or justification to increase the fees.
18. We are concerned that WCC cannot cover the costs of its licensing obligations under the standard already increased fee structure as researched, studied, set and reviewed by MoJ – especially when almost every other Council appears to do so.
19. Any costs over and above incoming revenue must be looked at as an overspend of budget and addressed as such, not looked at as a shortfall of revenue. Licensees should not be considered as an easy and free pool of money with which to fund a blowout of budget, or any other form of fiscal mismanagement by Council.

We do not support any increase in fees.

We do support Council reducing its overheads and costs to ensure it does not overspend its budget.

High and Very High Licences:

20. We are concerned about the proposal to only further increase fees for "high" and "very high" assessed licenses. We point out to WCC that the so-called risk rating is applicable as an assessment for fees and is not indicative of the actual alcohol-related harm caused by any particular individual venue.
21. In particular, we are concerned about the fundamentally flawed logic that WCC appear to have applied to their proposal for this.
22. It is well known and evidenced that off-licensed premises sell around 80% of all alcohol sold in New Zealand. That also means this alcohol is consumed outside of licensed premises in unmonitored and uncontrolled places like homes and public places.
23. The logic being used by WCC to only apply increased fees to 'high' or 'very high' premises means, in reality, that the licensed premises that sell the most alcohol in Wellington will likely not be captured and will escape paying more.

24. Supermarkets, in particular, as the largest and cheapest sellers of alcohol, escape any increased fees as for the most part they have a 10pm closing time, and it would take one **enforcement holding for them to get to a 'high' rating, and two to get them to a 'very high' rating.**
25. We see this as fundamentally unfair to on-licensed premises – who, as it is widely acknowledged and accepted, are the safest places to drink as they are the most controlled drinking environments with numerous trained and capable guardians, and strident host responsibility policies in place. The WCC fee proposal seeks to punish good operators who open late at night.
26. As is evidenced by the ARLA database search referred to above, those on-licensed venues who are automatically considered **'high' in terms of fee ratings are not any higher in actual alcohol-related harm or enforcements** than any other licence in Wellington. There has been no enforcement proceedings for any intoxication issues emanating from any on-licensed premises in Wellington, for example. We note however, that the Inspectorate have recently chosen to oppose a renewal of licence where enforcement proceedings would have been a more efficient and proper use of the provisions of the Act.
27. Of even more concern is that the people who mis-use alcohol and other drugs and cause harm in public places in Wellington are not contributing at all. If WCC truly wanted to reduce alcohol-related (and drug-related) harm, it would focus its attention on drinking in environments like public places.
28. We submit that Wellington City Council abandons the proposed fees bylaw and instead looks to adopt a bylaw making it an offence to be intoxicated (by alcohol and other substances) in a public place. This would target the largest source of alcohol (and drug) related harm in Wellington, and set behaviour standards for the City.
29. That type of bylaw has been proposed to WCC before by Hospitality New Zealand, who went as far to draft a bylaw and presented this to Council. We recommend that WCC investigate this option before proceeding with any increased fees for licensees.

We do not support increasing fees for high or very high rated licenses.

We do support Wellington City Council implementing a bylaw making it an offence to be intoxicated in a public place.

Alternative Options:

30. We are concerned that nowhere in the statement of proposal is any information provided regarding alternative options, or why an increase in fees and an increase only on high or very high premises is the only, or preferred, option.
31. The Local Government Act 2002 ("**LGA**") **puts a number of requirements on a local authority,** and WCC is not exempt from this. We are concerned **that WCC has not met it's obligations** under the LGA, and if it believes it has, has not provided evidence of this in an open and transparent way as is required.

32. Section 77 of the LGA requires a local authority to seek to identify all reasonably practicable options for the achievement of the objective of a decision; and assess the options in terms of their advantages and disadvantages.
33. WCC do not appear to have provided any information on the cost effectiveness of the performance of regulatory functions for alcohol licensing, nor have they provided a cost / benefit analysis, nor have they provided any alternative options for the achievement of the objective of a decision.
34. **If the objective is to “reduce risk from alcohol related harm”** as is set out in the statement of proposal, then at the very least WCC should have identified at least some other reasonably practical options.
35. We can provide some examples that WCC should have been able to identify, as a starter:
- Introducing a bylaw making it an offence to be intoxicated in a public place.
 - Introducing a discount, or reduction in fees, for good operators who have had no proven issues within a year.
 - Changing IT systems used by WCC to a more cost-effective system.
36. In addition, and notwithstanding our comments above, we offer two proposals for Wellington City Council to implement:
- Increase Public Notice charges. Currently this sits at \$150. We would support an increase in Public Notice charges – for example to \$200. This would increase Council revenue and would more fairly share the costs across licence holders.
 - Change WCC paper use to standard 80gsm paper. Currently, all hard-copy correspondence from Wellington City Council is done on expensive paper – and although this is beautiful, it is completely unnecessary and wasteful.

The Consultation:

37. We are disappointed to find that on Wellington City Council website, under “Open Consultations” there is only the Alcohol Fees Bylaw – nowhere can it be found on the website, or in the statement of proposal for the fees bylaw, that WCC are actually consulting on a number of other changes related to alcohol licensing.
38. **In an email we discovered that WCC are also consulting on ‘initiatives’ consisting of yet more increased fees for Pre-Application Meetings, Requests for Additional Information, and Late Waiver Fees.** We make specific comments on those in below sections.
39. Our concern lies with the way in which this consultation is being undertaken. We are concerned that not every licensee will have received the email outlining these and therefore may not have the ability to have their say. In addition, the email states that this is part of the consultation process for the Alcohol Fees Bylaw – yet these additional increased fees are not mentioned or referred to at all in the statement of proposal.
40. In addition, the email states that feedback must be received by 10th June 2021, yet the website and statement of proposal state that submissions close on 3rd June 2021.

Pre-Application Meetings:

41. We are concerned with this proposal – and with the lack of specific detail accompanying it. WCC has provided no evidence as to why this is necessary, how long it would take to get an appointment at a convenient time, **nor how \$155 is justified. Just comparing it to 'other Council consenting processes'** or saying that it is based on an hourly rate for an Inspector is inadequate and unacceptable.
42. In addition to this our concerns are two fold – firstly, that this reads like it is a mandatory **requirement and secondly, that there is no definition of "first-time applicants"**.
43. We do not believe that it is acceptable, or appropriate, for WCC to imposing a mandatory requirement that is over and above the requirement of the Act.
44. We also have concerns around the definition of "first-time applicants". **What is a "first-time applicant"? Is it a first-time applicant in Wellington, or a first-time applicant for a particular type of licence, or a first-time applicant for a licence in general? And further, who makes the decision on "first-time applicant", and what is the disputes process to challenge the decision?** None of this information is included in the email, and nor is their any supporting documentation for this proposal.
45. We can foresee numerous issues occurring with this proposal including as just some examples:
- If you have held a licence in Auckland, for example, would you still be considered a "first-time applicant" by WCC?
 - If you **previously held a licence, but haven't had one for five, seven, eight, ten years**, would you still be considered a "first-time applicant" by WCC? If so, what is the cut off period, who makes that decision, what proof would be needed, what evidence is it based on?
 - If you have been a manager of a licensed premises and hold a managers certificate, then it is accepted that you are aware of the issues and responsibilities involved with licensing. Would you still be considered a "first-time applicant" by WCC if you applied for a licence? **If so, is there a period of time holding a managers certificate after which you wouldn't be considered a first-time applicant**, and if so what is it, who makes that decision, and what evidence is it based on?
 - If you held an on-licence, and wanted to hold an off-licence (or vice-versa) would you be considered a first-time applicant by WCC? If so, would it depend on the type of licence previously held compared to the one applying for? Who will be making that decision, and what evidence is it based on?
 - If you have already engaged with a licensing consultant, or are a member of an industry association, both of which help educate applicants and ensure they are aware of the issues and responsibilities involved with licensing, would you still need to have a mandatory pre-application meeting with WCC? Who will make that decision, and what evidence is it based on?
 - What is the time period that WCC will guarantee to have pre-application meetings available for applicants? WCC will be well aware that there are often time constraints around leases, settlement dates etc – requiring a mandatory pre-application meeting will add on an additional time frame.

- What evidence does WCC have that “first-time applicants” who do not attend a pre-application meeting are not aware of the issues and responsibilities involved with licensing?
- What is the disputes process for challenging a determination of a “first-time applicant”, and what is the timeframe for disputes to be resolved?
- Would meetings need to be done in person at Council? What alternatives have been considered, and why does there not appear to be an option to have this done virtually which would reduce the additional costs on both the applicant and on Council? This would be most pertinent to my company given that we are not based in Wellington.

46. These are just a few of the issues that we bring to the attention of WCC. We would request proper and adequate consultation, with supporting evidence, before this option is even contemplated by WCC.

We do not support mandatory pre-application meetings.

We submit that a better option would be to have pre-application meetings available to any applicant that wishes to have one, rather than make them a mandatory requirement.

Requests for additional information:

47. While we have no specific comments to make on this aspect, we submit that there also needs to be a robust disputes process in place to challenge any fees charged for this, in case of an error or overcharge on WCCs part.

48. We have repeatedly had requests for further information with applications when the information asked for was already submitted with the application – generally as part of the accompanying submission rather than a separate report.

Late Waiver Fees:

49. Our concern with this additional charge is that it is unfairly and biasedly proposed to be imposed only on licensees – yet, in our experience there is increasing late waivers being requested by public objectors. If a licensee has to pay for a late waiver, then it is only fair that a public objector who wishes to apply for a late waiver incurs the same cost.

We do not support Late Waiver Fees only being imposed on licensees.

We would not oppose Late Waiver Fees applying to licensees and public objectors.

Covid-19:

50. We remind WCC that the hospitality industry was one of the hardest hit throughout Covid – the hardships continue to reverberate across the industry and there will be a long-tail impact on the sector for some time to come.

51. The industry received very little in the way of assistance from government, with no targeted subsidies forthcoming.

52. In addition, we note that WCC has also decided to significantly increase rates – this is yet another increase in costs for Wellington businesses at a time when Councils should be consolidating, eliminating unnecessary and wasteful spending, and helping the industry to recover.

We do not support WCC continuing to impose increased fees, with no evidence, on an industry already suffering.

Summary:

Hospitality Licensing Limited has concerns with Wellington City Council proposed Alcohol Fees Bylaw, the fees themselves, the additional extra charges, and the consultation undertaken by Wellington City Council.

We do not support increased fees for high or very high licenses.

We do not support mandatory Pre-Application Meetings.

We do not support Late Waiver Fees only being imposed on licensees.

We do not support the current consultation process that Wellington City Council has thus far undertaken.

We do support Wellington City Council cutting their costs and keeping to within the budget of income obtained from the current fees – although we would prefer the licence fees to be restored to the national default fees.

We do support Wellington City Council investigating other options – like a bylaw making it an offence to be intoxicated in a public place.

Hospitality Licensing thanks Wellington City council for the opportunity to comment on the proposals, and we are happy to be contacted should Council want further information.

STRATEGY FOR CHILDREN AND YOUNG PEOPLE HEARINGS

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to recognise the speakers who will be speaking to their submissions regarding the Strategy for Children and Young People.

Recommendations

That the Pūroro Rangaranga | Social, Cultural and Economic Committee:

1. Receive the information.
2. Hear the oral submitters and thank them for their submissions.

Background

2. On 25 March 2021 the Strategy and Policy Committee approved the proposed draft consultation document for community consultation.
3. Wellington City Council consulted the community on the Strategy for Children and Young People from 6 April 2021 to 24 May 2021.
4. Submitters who indicated that they wished to speak at oral hearings have been contacted and scheduled to speak on 10 June 2021.


Discussion

5. Attachment 1 comprises the all submissions to the Strategy for Children and Young People. All submissions that advised they wished to speak at a hearing have been ordered at the beginning of the document. A list of confirmed oral submitters and the page number of their submission will be published prior to the meeting.

Next Actions

6. Elected members will deliberate on the information received from these hearings and all other submissions at the Pūroro Rangaranga meeting of 5 August 2021.

Attachments

Attachment 1. Strategy for Children and Young People Submissions [!\[\]\(4f6bf54ae7e4144a72d78316053e412d_img.jpg\)](#) 

Page 165

Author	Hedi Mueller, Democracy Advisor
Authoriser	Stephen McArthur, Chief Strategy & Governance Officer

SUPPORTING INFORMATION

Engagement and Consultation

This report provides for a key stage of the consultation process – the opportunity for the public to speak to their written submission.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations arising from this report. Submitters may speak to matters that have Treaty of Waitangi implications.

Financial implications

There are no financial implications arising from this report. Submitters may speak to matters that have financial implications.

Policy and legislative implications

There are no policy implications arising from this report. Submitters may speak to matters that have policy implications.

Risks / legal

There are no risk or legal implications arising from the oral hearing report. Submitters may speak on matters that have risk or legal implications.

Climate Change impact and considerations

There are no climate change implications arising from this report. Submitters may speak to matters that have climate change implications.

Communications Plan

Not applicable

Health and Safety Impact considered

Participants are able to address the committee either in person or via virtual meeting. Democracy Services staff have offered full assistance to submitters in case of any unfamiliarity with using Zoom.

Survey Responses

28 March 2019 - 26 May 2021

Submissions on the Strategy for Children and Young People

Kōrero mai | Wellington City Council

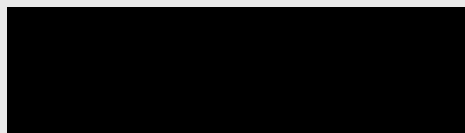
Project: Strategy for Children and Young People



VISITORS					
136					
CONTRIBUTORS			RESPONSES		
73			86		
73	0	0	86	0	0
Registered	Unverified	Anonymous	Registered	Unverified	Anonymous



Respondent No: 7



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
-
- Q6. **Type your comments about the overall direction below.**
- not answered
-
- Q7. **Type your comments about the government framework alignment below.**
- not answered
-

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/59da907801f66e4e6fbd876bea5091f6c50ffea5/original/1619067789/111c20e0b7e61cf29cf36728c82b6d4b_Strategy-Submisison-Documents-Final.docx?1619067789

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below.

Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.



Respondent No: 12

- | | |
|---|--|
| <p>Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <hr/> | |
| <p>Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?</p> | <p>Strongly support</p> |
| <hr/> | |
| <p>Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)</p> | |
| <p>Central city/Te waengapū o tō tātou taone</p> | <p>Strongly support</p> |
| <p>Hauora across the city/Hauora, puta noa i te taone</p> | <p>Strongly support</p> |
| <p>The basics/Ngā tūāpapa</p> | <p>Strongly support</p> |
| <p>You belong/Tō tātou hononga tahi</p> | <p>Strongly support</p> |
| <p>Pathways/Ngā huarahi</p> | <p>Strongly support</p> |
| <p>Participating in change/Te whai wāhi ki te panoni</p> | <p>Strongly support</p> |
| <hr/> | |
| <p>Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <hr/> | |
| <p>Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select.</p> | <p>Overall direction</p> <p>Strategy focus areas 1-6</p> <p>Proposed action plan for years 1-3</p> |

Q6. Type your comments about the overall direction below.

I am an early career researcher at the VUW Faculty of Law who has written a thesis on Māori conceptions of mokopuna rights. The framework as it stands seems to be based on a Pākehā "universal" conception of children's rights and as such takes a starting point that will work for Pākehā children but is less likely to work for mokopuna Māori. I have attached the article "Oranga Mokopuna" which gives a Māori conception of mokopuna rights. These rights are inherent in whakapapa, fostered within Tikanga Māori, guaranteed by the Crown in Te Tiriti and expanded on by universal human rights documents such as the Declaration of the Rights of Indigenous People and Convention on the Rights of the Child. Taking a te ao Māori view of mokopuna as taonga for whom we are kaitiaki would go some way towards decolonising this strategy and enabling it to actually work for mokopuna Māori.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

More of an emphasis on Papatuānuku in the strategic focus areas would be much appreciated. Our rangatahi have shown us they care about the environment through the climate strikes, so the lack of focus on the environment in the strategy is a glaring omission.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

Despite the strategy talking about wanting to make Wellington a Te Reo Capital, years 1-3 do not mention any initiatives helping to grow the reo in our city. To get to the goal, we need to have a first step roll out in the next 3 years.

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/b4f07e16c30a3e008d63b56d8d6dd248682e85f8/original/1619695682/0dd372cf85387f2caf867534d3f5629c_Oranga_Mokopuna.pdf?1619695682

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

ORANGA MOKOPUNA

A tāngata whenua rights-based approach to health and wellbeing

*Paula King**

Donna Cormack[†]

Mark Kōpua[‡]

Abstract

Rights-based approaches to health in Aotearoa New Zealand have increased in recent years. However, dominant Westernised conceptualisations of rights have been criticised for their ties to colonialism and individualistic focus. This paper presents Oranga Mokopuna as an alternative which disrupts Western notions of rights that are assumed to have universal application. Based in Te Ao Māori, Oranga Mokopuna provides a conceptual frame of reference for the realisation of tāngata whenua rights to health and wellbeing. Inherent tāngata whenua rights derive from and are nurtured by whakapapa from beyond the origins of the universe, and are grounded in tikanga Māori and affirmed by the two internationally recognised instruments he Wakaputanga o te Rangatiratanga o Nu Tireni and te Tiriti o Waitangi. International human rights instruments such as the United Nations Convention on the Rights of the Child and the Declaration on the Rights of Indigenous Peoples further develop and support tāngata whenua rights. Our vision is for mokopuna to thrive and flourish as our rangatira of today, through the full realisation of their tāngata whenua rights to health and wellbeing.

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Keywords

rights, Māori, children, youth, health, wellbeing

Introduction

In Aotearoa New Zealand, the significant health inequities for Māori compared with Pākehā are well documented (Ministry of Health, 2015; Robson & Harris, 2007). Pēpē, tamariki and rangatahi Māori compared with Pākehā babies, children and young people bear the inequitable impacts of the socio-political and economic environments that drive adverse health and social outcomes in Aotearoa (Simpson, Adams, Oben, Wicken, & Duncanson, 2016). The link between colonisation and stark health inequities for Indigenous peoples compared with non-Indigenous peoples is described both internationally (Czyzewski, 2011; Paradies, 2016) and in Aotearoa (Lawson-Te Aho & Liu, 2010; Robson & Harris, 2007). Health inequities experienced by pēpē, tamariki and rangatahi Māori compared with Pākehā are manifest symptomatology of colonisation, coloniality (Grosfoguel, 2002, 2011) and racism (Harris et al., 2012). Colonisation includes:

a range of practices, predominantly historical: war, displacement, forced labour, removal of children, relocation, ecological destruction, massacres, genocide, slavery, (un)intentional spread of deadly diseases, banning of indigenous languages, regulation of marriage, assimilation and eradication of social, cultural and spiritual practices. (Paradies, 2016, p. 83)

Coloniality refers to the “continuity of colonial forms of domination after the end of colonial administrations” (Grosfoguel, 2002, p. 205), thereby encompassing an understanding of the ways in which colonial mind-sets and conditions endure beyond what is recognised as the formal colonial period (Grosfoguel, 2002,

2011). Colonisation and coloniality involve the dehumanisation of an Indigenous peoples, most often by an imperialistic acquisitive “settler society”, a society in which the “settlers”—in the case of Aotearoa, Europeans—have retained political dominance and produced a society stratified along ethnic, “classist” or “racial” lines (Churchill, 1996; Stasiulis & Yuval-Davis, 1995). Dehumanisation occurs “on a spectrum from genocide to neglect, from paternalism to romanticism” (Reid & Robson, 2007, p. 4). The structural “(mis)appropriation and transfer of power and resources from indigenous peoples to the newcomers” (Reid & Robson, 2007, p. 5) is further enabled by systems established on racist values that perpetuate mind-sets around who is “civilised” or “primitive”, and who is “worthy” or “unworthy” (Reid & Robson, 2007).

Though current health inequities identify pēpē, tamariki and rangatahi as having significant unmet health need, we align with others who contend that purely needs-based arguments for Māori are flawed (Reid & Robson, 2007). Such arguments do not acknowledge the treasured status of pēpē, tamariki and rangatahi in society evidenced by mātauranga Māori such as pūrākau, whakataukī and oriori (Cameron, Pihama, Leatherby, & Cameron, 2013; Jenkins & Mountain Harte, 2011; Pere, 1997). Nor do they recognise tamariki and rangatahi as our leaders of today as opposed to the distant future (Tawhai, 2016). Lastly, needs-based arguments do not acknowledge Māori rights to health and wellbeing as tāngata whenua of Aotearoa (Reid & Robson, 2007).

In any articulation of rights, however, whether they be tāngata whenua or Indigenous or human rights, it is important to be cautious regarding potential implications of discourses used. Monture-Angus (1995) states:

In searching for meaning and for language that expresses our experience, we must be careful of the words we choose to embrace our experience. What is also important to understand is that it is not the word that is the problem, but the process by which and by whom it is given meaning. (p. 39)

Tensions are intrinsic around discourses on human rights and their relationship, if any, with *tāngata whenua* rights. In addition, Mikaere (2007) points out that the idea of a paternalistic yet benevolent body in the form of the United Nations (UN) having authority to bestow human rights upon Indigenous peoples is particularly problematic. After all, many of the member states making up this body are themselves colonisers of Indigenous peoples.

This relationship between coloniality and prevailing Westernised notions of human rights has been considered in terms of the potential limitations of human rights-based approaches for Indigenous peoples as a response to colonisation (Maldonado-Torres, 2017). As Maldonado-Torres (2017) discusses, human rights discourses bring into question ideas about what constitutes being “human” in the first instance, noting that coloniality is embedded in the “notion of the human in the hegemonic concept of human rights” (p. 131).

While acknowledging the particular form of human rights that has become dominant, including in Aotearoa, we also see the potential for a decolonisation of rights narratives, through a disruption of Westernised hegemonic notions of human rights that are assumed to have universal application (Maldonado-Torres, 2017). We propose that only once *tāngata whenua* rights for Māori are realised can international human rights instruments be usefully applied (Mikaere, 2007, 2011). It is in this context that international human rights instruments will further affirm and support the development of *tāngata whenua* rights. By way of this approach, the true nature of the relationship

between Western human rights concepts and Māori *tāngata whenua* rights is elucidated.

Māori as *tāngata whenua* are a collective encompassing many unique and autonomous nations with diverse cosmogonies, genealogies, histories and lived realities and experiences. In this paper, “Māori” is used as a construct describing Indigenous peoples of Aotearoa, and the concept of *mokopuna* is chosen to position *pēpē*, *tamariki* and *rangatahi* Māori within Te Ao Māori as the sacred reflection of our ancestors and blueprint for future generations. Pere (1997) translates *mokopuna* “as the blueprint of the spring of water” (p. 10) and *tīpuna/tūpuna* as “the spring of water that is continuously being established” (p. 10). Cameron et al. (2013) highlight how “we are all *mokopuna* and we are all *tupuna* . . . *mokopuna* will in future generations take the place of the *tūpuna*. All grandchildren in time become grandparents . . . we are a reflection and continuance of our ancestral lines” (p. 4). Additionally, the concept of *whānau* can be interpreted in many ways—for example, as “to be born”—and is more complex than the oft-used translation “extended family”. Our interpretation is based on the work of Walker (2013), who describes the multifaceted concept as grounded in both a Te Ao Māori and a tribal worldview, *whakapapa*-based, multidimensional, and interconnected with the living and the dead. *Whānau* occurs “on a continuum that is both horizontal and vertical” (p. 96).

In this paper, we describe Oranga Mokopuna, a *tāngata whenua* rights-based approach to health and wellbeing that builds upon *mātauranga Māori* approaches that foreground the treasured status of *mokopuna* within Māori society (Jenkins & Mountain Harte, 2011; Pere, 1997; Pihama et al., 2015). Oranga Mokopuna is also situated within the broader body of research, policy and practices informed by *mātauranga Māori* that intend to contribute positively to the health and wellbeing of Māori in Aotearoa (Durie, 1994, 2004; Elder, 2013; Henare, 1988; Kingi, 2002; Matua Raki, 2012;

Ministry of Education, 1996, 2017; Pitama, Huria, & Lacey, 2014; Rangihuna, Kopua, & Tipene-Leach, 2018; Taskforce on Whānau Centred Initiatives, 2010).

Oranga Mokopuna provides the conceptual frame of reference based in Te Ao Māori for the full realisation of tāngata whenua rights to health and wellbeing for mokopuna Māori. We position Oranga Mokopuna as a counter-narrative to coloniality and an alternative to prevailing Westernised rights-based models, and thereby a means for the resistance, transformation and decolonisation of mokopuna Māori within Aotearoa.

Methods

The development of Oranga Mokopuna sits within the context of a broader PhD research study using multiple qualitative methods of data collection and analysis. The underpinning epistemological viewpoint is that of Kaupapa Māori (KM) theory where Māori aspirations and needs are privileged and the research is “underpinned by Māori philosophies of the world” (Pihama, 2011, p. 49). Developed during phase one of the research, Oranga Mokopuna is based on examination of archival texts, whakataukī and oriori, and specifically informed by pūrākau as utilised in the clinical therapeutic approach Te Mahi a Atua (Rangihuna et al., 2018). Lee (2009) describes pūrākau as “a traditional form of Māori narrative contain[ing] philosophical thought, epistemological constructs, cultural codes and worldviews” (p. 1). Rangihuna et al. (2018) describe Te Mahi a Atua as a therapeutic approach that utilises pūrākau featuring ngā atua. Pūrākau are shared with whaiora and whānau, followed by wānanga contextualising the challenges faced by ngā atua within the whaiora’s own lived experiences. Here the transformational power of pūrākau is through the privileging of Māori voices. Consistent with a KM theoretical and methodological focus on politicised, culturally responsive and

transformative research (Curtis, 2016; Pihama, 2001, 2010, 2011), pūrākau and Te Mahi a Atua provide the ultimate paradigm for the conceptualisation of tāngata whenua rights for mokopuna in Aotearoa.

Results: Oranga Mokopuna

Oranga Mokopuna (see Figure 1) is based on the fan-shaped harakeke plant. A taonga in Aotearoa, as a symbol it foregrounds the centrality of whānau and relationships and is used in mātauranga Māori practices of child-rearing (Jenkins & Mountain Harte, 2011; Pere, 1997; Pihama et al., 2015). Many harakeke varieties are grown for a number of purposes, with specific cultural protocols and practices around harvesting and use. One cannot cut the rito of the plant, or the protective shoots that embrace the rito either side, because otherwise the harakeke will not survive, nor will the ecosystem that the harakeke sustains (McRae-Tarei, 2013; Taituha, 2014; Te Ratana, 2012). When harvesting the outer leaves, one must only harvest “what you need and not what you want” (Te Kanawa, as quoted in McRae-Tarei, 2013, p. 28), replacing all that is leftover near the base of the plant in order to contribute nutrients back into the soil. From the layering of nutrients within the soil over time, new life emerges (McRae-Tarei, 2013; Taituha, 2014; Te Ratana, 2012).

The fan-shaped harakeke centralises the rito/pēpē as highly prized and pivotal to the sustenance of future generations emerging from, nurtured by and protected by the awhi rito/ngā mātua (Pihama et al., 2015). Through “ensuring the rito and mātua are left unplucked . . . the sustainability of the harakeke plant [is warranted] . . . a valued reminder to protect and nurture our children, the future generation” (McRae-Tarei, 2013, p. 8). Without this nurturing protective mechanism, future generations will not be sustained. Whakataukī, oriori and pūrākau highlight that mokopuna were always:

favoured as gifts from the atua . . . from the tipuna . . . and preceded those unborn . . . because of their intrinsic relationship to these spiritual worlds, the children inherited their mana . . . they were treated with loving care and indulgence. (Jenkins & Mountain Harte, 2011, p. x)

Integral to Te Ao Māori are the cosmogonies and cosmologies of the universe, and the existence of Māori within as articulated by whakapapa. Relationships with the universe are said to be:

traced through a series of ordered genealogical webs that go back hundreds of generations to the beginning . . . this genealogical sequence, referred to as whakapapa, places Māori in an environmental context with all other flora and fauna and natural resources as part of a hierarchical genetic assemblage. (Harmsworth & Awatere, 2013, p. 274)

Royal (2009) elaborates, describing whakapapa as:

genealogies . . . and narratives . . . about aspects of the world. Through this framework of knowledge, the world is explained and all applications of knowledge and behaviours find their rationale and setting . . . there are two aspects of whakapapa: [1] an explanation of and story about the world and its phenomena [2] a paradigm or context of values and perspectives within which actions take place. (p. 48)

As Maldonado-Torres (2017) highlights, “for any decolonisation of human rights to occur, there needs to be a decolonisation of the concept of the human” (p. 1). In Māori cosmogonies, the creation of humankind through the actions of ngā atua Tānemāhuta and Hineahuone is described in the following pūrākau. It also here that the whakapapa of harakeke becomes

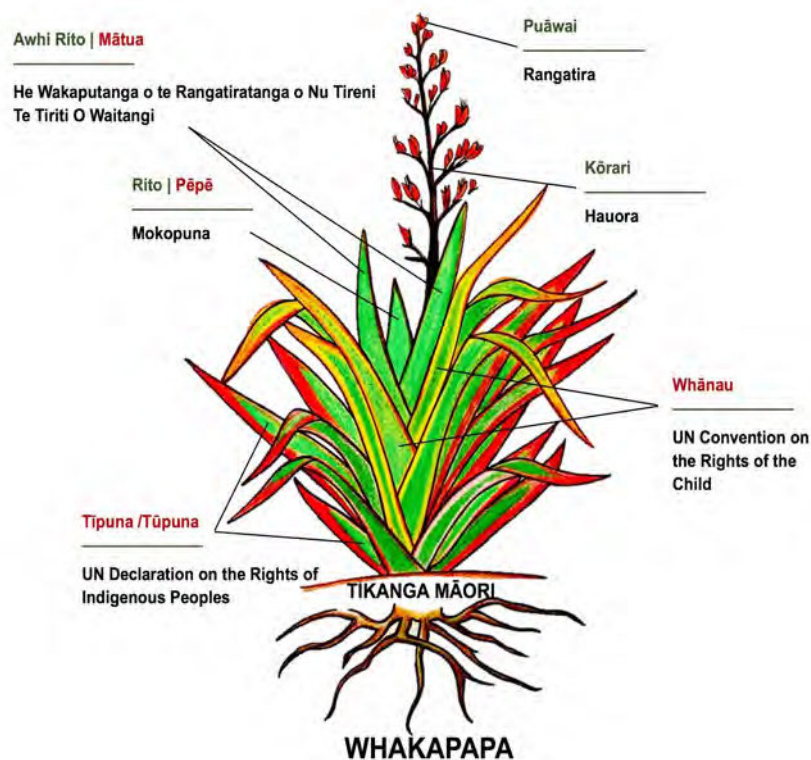


FIGURE 1 Oranga Mokopuna

interwoven with that of humanity (McRae-Tarei, 2013; Mikaere, 2017; Taituha, 2014):

Tāne, after forcing apart his primordial parents Papatūānuku and Ranginui, sought the female element to procreate the earth with human beings. In his quest, he procreated with numerous female deities producing offspring of plants and trees with their own Whakapapa. He procreated with Huna and Pākoti, and from these unions came harakeke. He then took the name, Tānemāhuta. His search eventually led him to the female element within at Kurawaka, the pubic region of his mother Papatūānuku where, from her sacred red soils he fashioned the figure of Hineahuone, and breathed life into her nostrils, the first hongi.

Brimming over with her own mana (authority) and tapu (sacredness), inherited from the divine river, Hineahuone met Tānemāhuta as a beloved companion. We are their descendants, a living legacy of their love. (Murphy, 2016, p. 48)

Whenua—Whakapapa

In Oranga Mokopuna, just as humankind was created from the sacred red soils of Kurawaka, the nurturing soils of the whenua that create life for the harakeke symbolise inherent tāngata whenua rights of mokopuna. Pere (1997) refers to whenua as depicting “the placenta embracing and cherishing the child in the womb . . . the land which is also called whenua offers one the same feeling of warmth, security, nourishment and sustenance, a feeling of belonging” (p. 22). As the whenua continues to be nourished from the nutrients of the older leaves that die, or on harvest are returned to the soil to sustain the harakeke, so do inherent tāngata whenua rights continue to be sustained.

Inherent tāngata whenua rights are derived from the layering of whakapapa, representing genealogical relationships to one another in the past, present and future, to the world,

across the cosmos, and from beyond the origins of the universe. Thus, tāngata whenua rights of mokopuna are inherent through the very existence of mokopuna within the universe as described in Māori cosmogonies. Inherent tāngata whenua rights exist regardless of whether or not mokopuna have access to their own whakapapa and histories.

Pakiaka—Tikanga Māori

Tikanga Māori form the roots of Oranga Mokopuna. Māori society enjoyed tāngata whenua rights well before Pākehā arrived, under a constitutional framework based on principles, practices, processes, rituals and knowledge (Jackson, 1988; Jones, 2016; Moko Mead, 2003) sometimes (incorrectly) described interchangeably as tikanga Māori and Māori “customary” law (Jones, 2016; Mikaere, 2007). The word “customary” in the context of rights, titles and laws stems from the common law doctrine of Aboriginal Title. Legal scholars point out that terminology defined by colonisers of Indigenous peoples is not appropriate in the context of discussing tāngata whenua constitution and laws (Mikaere, 2007, 2011). Tikanga has been defined as:

the set of beliefs associated with practices and procedures to be followed in conducting the affairs of a group or an individual. These procedures are established by precedents through time, are held to be ritually correct, are validated by usually more than one generation and are always subject to what a group or an individual is able to do. (Moko Mead, 2003, p. 12)

In the context of tikanga Māori and its relationship with Māori laws:

the traditional Māori ideals of law had their basis in a religious and mystical weave, which was codified into oral traditions and sacred beliefs. They made up a system based on a

spiritual order, which was nevertheless developed in a rational and practical way to deal with questions of mana, security, and social stability. (Jackson, 1988, p. 39)

For Māori, the normative guiding principles of tikanga Māori, having withstood the test of time, informed the “values-laden jurisprudence upon which decisions were made to settle disputes, regulate trade, ensure peace after war and reconcile all of the competing interests of human existence” (Jackson, 2010, para. 18, as quoted in Independent Observers Panel, 2012). Though processes and practices have adapted over time to meet changing contexts, and thereby requirements, a common set of fundamental core values can be considered to underpin tikanga Māori. One example is mana—spiritually sanctioned or endorsed influence, power and authority under which one is able to exercise particular rights and obligations. Another is whanaungatanga—grounded in whakapapa genealogical connectivity and embodying the centrality of relationships to individual and collective identity within Māori society, and thus accompanying rights and obligations (Jones, 2016; Moko Mead, 2003).

Jackson (1988) elaborates on the concept of rights to sanctity and thus health and wellbeing. Whakapapa genealogical linkages to tīpuna/tupuna, and therefore broader socio-political tribal networks, promoted the safekeeping of individuals by establishing “the belief that any harm to [the individual] was also disrespect to that network which would ultimately be remedied” (p. 41). Jones (2003) argues that fulfilment of rights and obligations associated with whakapapa are viewed as:

fundamentally important to all . . . and it follows that in the Māori legal system emphasis was placed on the responsibility owed by the individual to the collective. The corollary of this is that the community accepted responsibility for its members. (p. 42)

The fundamental core value of utu reinforces the importance of balance and reciprocity in the maintenance of whanaungatanga (Jones, 2016; Moko Mead, 2003), underscoring the “centrality of relationships within Māori legal traditions” (Jones, 2016, p. 75).

Mikaere (2017) has written extensively on the adverse impacts of the colonisation of tikanga on Māori, and the particularly negative consequences for wāhine, pēpē, tamariki and rangatahi. Decolonial approaches to tikanga Māori are thus of paramount importance. As Lee-Morgan and Hutchings (2016) highlight:

As is the case for other indigenous peoples, decolonisation here is premised on a belief in our own social, spiritual, economic, political and cultural knowledge systems, traditions, beliefs and practices. These traditions are not seen as a romanticised past, but continue to be a valid source for our sustainability and regeneration as a people, and at the heart of what decolonisation aspires to achieve. (p. 4)

Just as Māori individuals, whānau, hapū and iwi are all unique, tikanga Māori values and practices will vary between whānau, hapū and iwi, or may be described or implemented in different ways dependent on context. As the interconnectedness of the roots of each unique harakeke plant supports the collective, so do the values and practices of unique whānau, hapū and iwi interact and interconnect with one another under the constitutional framework of tikanga Māori. Tāngata whenua rights are thus manifest via the fundamental norms underpinning tikanga Māori (Jackson, 1985, 1988; Mikaere, 2011).

Rito—Mokopuna

The rito symbolises the pēpē/mokopuna who in Te Ao Māori are the heart of society. Their very existence within the universe establishes their inherent tāngata whenua rights through whakapapa and tikanga Māori. Yet we are all

mokopuna, and just as the harakeke leaves become older over time, so do mokopuna become tīpuna/tūpuna.

Awhi Rito/Mātua—He Wakaputanga o te Rangatiratanga o Nu Tīreni 1835 and te Tiriti o Waitangi 1840

The awhi rito or protectors of the rito stand on each side. Like the rito, they are never harvested and are seen as ngā mātua, representing the genealogical lines of the parents. In Oranga Mokopuna, they also represent the two internationally recognised instruments he Wakaputanga o te Rangatiratanga o Nu Tīreni (he Wakaputanga) and the Māori version of te Tiriti o Waitangi (te Tiriti). Māori legal scholars assert that Māori never ceded sovereignty to the British Crown (the Crown) in 1840 (Jackson, 1988; Mikaere, 2011). Thus, it is tikanga Māori that forms the foundation for the constitutional framework and legal system of laws within Aotearoa, as opposed to an imported and inflicted Anglocentric legal positivist system of contemporary time. The very existence of he Wakaputanga and te Tiriti are cited as evidence of this assertion (Jackson, 1985; Mikaere, 2011).

He Wakaputanga is an internationally recognised decree of the independent state of Aotearoa, the provisions of which affirm that full sovereign power and authority resides collectively with rangatira and their hapū. No other function of government or legislative authority would be permitted within Aotearoa unless appointed by rangatira:

the sovereignty/kingship (Kīngitanga) and the mana from the land of the Confederation of New Zealand are here declared to belong solely to the true leaders (Tino Rangatira) of our gathering . . . we also declare that we will not allow . . . any other group to frame laws . . . nor any Governorship (Kawanatanga) to be established in the lands of the Confederation,

unless (by persons) appointed by us. (Waitangi Tribunal, 2014, p. 175)

He Wakaputanga, of which the Māori version is considered the authoritative text (Waitangi Tribunal, 2014), was first signed in 1835 by Te Wakaminenga o ngā Hapū o Nu Tīreni (Te Wakaminenga), a confederation of rangatira from 34 hapū in Northland. Fifty-two rangatira had signed by 1840, including rangatira from outside of Northland (Network Waitangi, 2015; Waitangi Tribunal, 2014). The international instrument was formally recognised by the Crown as a guarantee of independence and autonomous rights in 1836 (Waitangi Tribunal, 2014), in addition to formal recognition by the governments of New South Wales, France and the United States of America (Network Waitangi, 2015; Waitangi Tribunal, 2014). Thus, it is he Wakaputanga that affirms that tātanga whenua rights of mokopuna exist, under the established constitutional framework of tikanga Māori.

Though only a certain number of hapū belonging to Te Wakaminenga signed he Wakaputanga, both the Waitangi Tribunal and the Matike Mai Aotearoa Independent Working Group on Constitutional Transformation (Matike Mai) discuss the critical role of he Wakaputanga in setting the context for the signing of te Tiriti in 1840. Matike Mai found that during their consultation with Māori communities:

the ideals expressed were acknowledged and respected wherever we went because it was a novel and bravely inventive articulation of an old concept and site of power. It was an adjustment to changing circumstances that was consistent with traditional legal, philosophical and even religious thought . . . It was a constitutional transformation in which Iwi and Hapū would exercise an interdependent authority while retaining their own independence. (Matike Mai Aotearoa, 2016, p. 44)

Te Tiriti forms the foundation of a contractual relationship between two sovereign nations—Māori, as tāngata whenua of Aotearoa, and the Crown (Jackson, 1985; Waitangi Tribunal, 2014). As there are two vastly different versions—the Māori version and the English version (Waitangi Tribunal, 2014)—te Tiriti is used here when referring to the Māori version, and the Treaty only when referring to the English version. It is only te Tiriti that has continually been acknowledged since 1840 by Māori as this was the actual version that over 500 representative rangatira sighted, debated at various hui, and signed with William Hobson as the representative of the Crown on 6 February 1840. The English version of the Treaty that circulated in March and April that same year was in fact unknown to the majority of rangatira. Thirty-nine rangatira signed the Treaty (at Waikato Heads and Manukau Harbour), this being the only version offered for signature, although the explanation and debate about the actual text was discussed in te reo Māori (Jackson, 1985; Mikaere, 1999; Waitangi Tribunal, 2014). Jackson (1985) points out that it is te Tiriti which prevails by means of the long-standing “contro preferentum rule” under international law (applying when there exist two versions of a treaty and disagreements around interpretation occur). The contro preferentum rule stipulates that the treaty version written in the Indigenous language supersedes the version written in the language of the colonisers (Jackson, 1985).

Te Tiriti was thus the international covenant that affirmed and further articulated the provisions already set out by he Wakaputanga. That is, tikanga Māori existing for hundreds of years would not only continue but also be protected. The Crown would be permitted the jurisdictional authority to take on the responsibility for the lawlessness of British citizens within Aotearoa, governing them in accordance with te Tiriti (Jackson, 1985; Mikaere, 1999; Waitangi Tribunal, 2014).

Oranga Mokopuna, in alignment with kaumātua and Māori legal scholars (Jackson,

1985; Mikaere, 2011; Sadler, 2015), reaffirms the long-standing position that Māori did not cede sovereignty to the Crown in 1840. This affirmation, also decreed by the Waitangi Tribunal in 2014—the Crown’s own introduced and determined mechanism for investigating grievances—leads to the astute observation that “although the Crown was almost indecent in its haste to reject the findings [of the Waitangi Tribunal] . . . [it] reaffirms what Māori . . . have been saying since 1840” (Matike Mai Aotearoa, 2016, p. 28).

In Oranga Mokopuna, he Wakaputanga affirms existing tāngata whenua rights to health and wellbeing under the constitutional framework and system of laws of tikanga Māori. Te Tiriti then reiterates and further articulates existing tāngata whenua rights to health and wellbeing under all three articles as well as the intention of te Tiriti, based upon its specific phrasing and words of the text collectively.

Under Articles 1 and 2 (kāwanatanga and tino rangatiratanga) of te Tiriti, mokopuna have the right to authority over Māori health development, design, delivery, monitoring and evaluation, and the right to self-determination over their own health and wellbeing. Under Article 3 (ōritetanga), mokopuna as taonga are specifically entitled to protections with the right to equity in all aspects, including health and wellbeing. Once inherent tāngata whenua rights derived from whakapapa and implemented under tikanga Māori are realised through the articulation of he Wakaputanga and te Tiriti, human rights depicted under the UN Convention on the Rights of the Child (UNCRC) and the Declaration on the Rights of Indigenous Peoples (UNDRIP) will develop and support rights to health and wellbeing.

Whānau—United Nations Convention on the Rights of the Child

The innermost leaves represent the whānau. In Oranga Mokopuna, they also represent the articles of the UNCRC as well as other

international human rights conventions ratified by the government. Unanimously adopted by the General Assembly of the UN (the General Assembly) in 1989, the UNCRC was ratified by the government in 1993, which thereby agreed to be bound by it under international law (Breen, 2017). The rights of mokopuna outlined by the UNCRC can be divided into those of survival, development, protection, participation and provision (UN General Assembly, 1989). For example, Article 24 of the UNCRC stipulates the requirement of governments to recognise the right of the child to the enjoyment of the highest attainable standard of health. Governments must take appropriate actions to reduce infant and child mortality, prevent disease and malnutrition, guarantee appropriate maternal health care, and ensure access to health education (Blaiklock & Kiro, 2015). The right to the highest attainable standard of health is subject to progressive realisation, and to the maximum extent possible with the resources available (UN General Assembly, 1966).

Article 30 guarantees collective rights because rights of Indigenous children must be “applied in the context of their unique cultures and histories . . . the child’s right to culture is to be exercised collectively” (Breen, 2017, p. 88). The Committee on the Rights of the Child notes that:

When State authorities including legislative bodies seek to assess the best interests of an indigenous child, they should consider the cultural rights of the indigenous child and his or her need to exercise such rights collectively with members of their group. (UN Committee on the Rights of the Child, 2009, para. 31)

Tipuna/Tūpuna—United Nations Declaration on the Rights of Indigenous Peoples

The outermost leaves represent our tīpuna/tūpuna. In Oranga Mokopuna, they also

represent the articles of the UNDRIP, which provide the supportive framework for the realisation of both individual and collective rights under the UNCRC and other international rights conventions. Adopted by the General Assembly in 2007, the UNDRIP was negotiated between Indigenous peoples and member states for over two decades. The government was one of only four member states (along with Canada, Australia and the United States) that cast a negative vote in 2007, though it did endorse it in 2010 (Erueti, 2017). The UNDRIP comprises 46 articles describing rights and the actions member states must take to respect, fulfil and protect rights (Erueti, 2017). It expands on fundamental rights articulated in existing international human rights instruments ratified by member states but with regard to the “specific cultural, historical, social and economic circumstances of indigenous peoples” (Anaya, 2011, para. 63). The most fundamental of these is the right to self-determination contained within Article 3 (Anaya, 2011). Self-determination for indigenous peoples involves:

rights of a collective character in relation to self-government and autonomous political, legal, social and cultural institutions; cultural integrity, including cultural and spiritual objects, languages and other cultural expressions; lands, territories and natural resources; social services and development; treaties, agreements and other constructive arrangements. (Anaya, 2011, para. 65)

This includes meaningful participation in the social, political and economic activities of the state, and free, prior and informed consent (Anaya, 2011). In addition to Article 3, Article 4 (the right to self-government in matters relating to their own affairs), Article 23 (the right to set own priorities and directions for development such as health), Article 24 (the right to the highest attainable standard of health, the right to traditional medicines and to the maintenance of their health practices, and the right to access

without discrimination all health and social services) and Article 37 (the right to recognition, observance and enforcement of treaties and agreements such as te Tiriti) relate directly to mokopuna health and wellbeing (UN General Assembly, 2007).

Kōrari—Hauora

The kōrari as the stem of the harakeke represents hauora. Based on Te Ao Māori holistic worldviews, self-determined health and wellbeing will flourish when mokopuna tāngata whenua rights are respected, protected and fulfilled.

Pūawai—Rangatira

In Oranga Mokopuna, the pūawai centralises mokopuna as our rangatira of today. Pere (1997) distils the word tamariki as “derived from Tama-te-ra the central sun, the divine spark; ariki refers to senior most status, and riki on its own can mean smaller version. Tamariki is the Māori word used for children. Children are the greatest legacy the world community

has” (p. 4). Mokopuna will thrive and flourish as rangatira when their tāngata whenua rights to health and wellbeing are fully realised.

Just as mokopuna are unique individuals within their own whānau, and each whānau, hapū and iwi is unique within Aotearoa, so are the harakeke who live together within their collective of interconnected roots. Te Pā Harakeke represents the multiplicity of whānau, hapū and iwi interconnected through whakapapa and interacting with one another under tikanga Māori. Like the formidable obstacle presented by the fortified pā, Te Pā Harakeke speaks to the remarkable strengths we have as a collective of Indigenous peoples (see Figure 2).

Discussion

Building on mātauranga Māori informed practices and ways of being that foreground the treasured status of mokopuna (Jenkins & Mountain Harte, 2011; Pere, 1997; Pihama et al., 2015), Oranga Mokopuna provides a Te Ao Māori frame of reference for the full realisation of mokopuna rights to health and wellbeing (see



FIGURE 2 Te Pā Harakeke

Figure 1). Rights-based frameworks for children and young people exist within the health and disability sector (Blaklock & Kiro, 2015; Children's Hospitals Australasia & Paediatric Society of New Zealand, 2011). However, whakapapa and the centrality of mokopuna within their whānau are not foregrounded, individual rights are given primacy and collective rights are marginalised, tikanga Māori is not considered, and there is no reference to the UNDRIP.

Oranga Mokopuna provides an alternative rights-based approach to health and wellbeing in Aotearoa that foregrounds whānau, whakapapa, tikanga Māori, he Wakaputanga and te Tiriti, while incorporating international human rights conventions such as the UNCRC and, specifically, the UNDRIP. It guides the required values, principles, actions and practices for the respect, protection and fulfilment of mokopuna rights to health and wellbeing. Realisation of tāngata whenua rights occur fundamentally through whakapapa and decolonised tikanga Māori. These are articulated by he Wakaputanga and te Tiriti, which stipulate the provisions for mokopuna rights to health and wellbeing. Tāngata whenua rights are then further developed by individual and collective human rights outlined under the articles of the UNCRC as well as other international rights conventions. The full realisation of both individual and collective human rights is articulated through the UNDRIP.

Oranga Mokopuna can be applied in the development, design, delivery, evaluation and monitoring of strategies, policies, systems, services and interventions contributing to the health and wellbeing of mokopuna in Aotearoa. However, as a means of resistance, transformation and decolonisation, Oranga Mokopuna proposes a fundamentally different approach and can be conceptualised as a way to reconfigure and decolonise prevailing approaches as well as an alternative that can operate outside of Crown institutions and constraints.

There are a number of considerations for

its use. Critically, Oranga Mokopuna highlights that mokopuna cannot be considered as existing outside the context of their whānau. In addition, the realisation of tāngata whenua rights to health and wellbeing are fundamentally informed by decolonised tikanga Māori first and foremost. Tikanga will vary between whānau, hapū and iwi (see Figure 2), and is thus dependent on context. Rather than a focus on romantic notions of the past, acknowledgement of tikanga Māori systems, processes and practices reiterate mātauranga, te reo and tikanga Māori as the foundation for our resurgence as a decolonised people (Lee-Morgan & Hutchings, 2016).

Additionally, Māori continue to argue that the growing body of predominantly Crown legislative discourse surrounding te Tiriti contributes to conflicting reinterpretations, leading to further marginalisation of Māori rights (Jackson, 1985; Mikaere, 1999). For this reason, the three articles of te Tiriti and the intention of te Tiriti based upon its specific phrasing and words, and of the text collectively, must be considered, as opposed to the use of Crown-defined “principles of the Treaty”. Oranga Mokopuna cannot be employed in a way that disrupts whakapapa or be co-opted in ways that do not align with tāngata whenua rights. Nor can it be fragmented—Oranga Mokopuna must be applied in its entirety.

Conclusion

Oranga Mokopuna intends to contribute positively to the health and wellbeing of mokopuna Māori, and to the elimination of health inequities in Aotearoa by providing an alternative, decolonial rights-based approach for the realisation of mokopuna rights to health and wellbeing. It is hoped that Oranga Mokopuna will challenge prevailing rights-based approaches to health and wellbeing that often assume the primacy of individual rights and leave the colonality of key notions regarding who defines who is

“human” in human rights discourses uninterrogated (Maldonado-Torres, 2017). We hope to re-centre decolonised tikanga Māori and local rights instruments in discussions of rights-based approaches, with international human rights instruments such as the UNCRC, and specifically, the UNDRIP, developing and supporting inherent tāngata whenua rights, rather than being seen as the basis for those rights. Our vision is for mokopuna to thrive and flourish as our rangatira of today, through the respect, protection and fulfilment of their tāngata whenua rights to health and wellbeing.

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Glossary

Aotearoa	Māori name for New Zealand
atua	deity
awhi rito	leaves that embrace the centre shoot of the harakeke
hapū	kinship group, subtribe, subnation, to be pregnant

harakeke	<i>Phormium tenax</i> , New Zealand flax
hauora	healthy, well
he Wakaputanga o te Rangatiratanga o Nu Tīreni	Māori text of the Declaration of Independence of New Zealand
Hineahuone	a deity
hongī	pressing noses in greeting, to sniff
iwi	extended kinship group, tribe, nation, people, bone
kāwanatanga	authority, governorship
kaumātua	elders
Kaupapa Māori	Māori agenda, Māori principles, Māori ideology—a philosophical doctrine, incorporating the knowledge, skills, attitudes and values of Māori society
kōrari	flower stem of harakeke
mana	spiritually sanctioned or endorsed influence, power and authority
mātauranga	knowledge, wisdom
Matike Mai	visionary and communicator with the divine realms
mātua	parents
mokopuna	grandchild, grandchildren, descendant
ngā	the (plural form)
Nu Tīreni	New Zealand
oriori	lullaby, song composed for a child in utero
ōritetanga	equality, equal opportunity
pā	fortified village
Pākehā	non-Māori; foreign
pakiaka	roots
Papatūānuku	Earth Mother

pēpē	babies
pūawai	flower
pūrākau	cosmogonies, stories, narratives
rangatahi	younger generation
rangatira	chief/chieftainess
Ranginui	Sky Father
rito	centre shoot, young centre leaf of the harakeke
tamariki	children
Tāne/Tānemāhuta	a deity
tāngata whenua	people born of the land
taonga	treasure, anything prized
Te Ao Māori	the Māori world
Te Mahi a Atua	the tracing of ancestral footprints
te reo Māori	the Māori language
te Tiriti o Waitangi	the Māori version of the Treaty of Waitangi
tikanga Māori	customary system of values and practices that have been developed over time and are deeply embedded in the social context
tino rangatiratanga	sovereignty, self- determination, autonomy
tīpuna/tūpuna	ancestors
utu	balance, reciprocity
wāhine	women
wānanga	meeting and discussing, deliberation, consideration
whakapapa	genealogy, ancestry, familial relationships
whakataukī	ancestral saying, proverb
whaiora	unwell people
whānau	to be born, extended family, family group
whanaungatanga	relationships
whenua	placenta, ground, land

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Respondent No: 32



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
-

Q6. Type your comments about the overall direction below.

Yes- I am a professional (retired) primary school teacher. The immediate best way to improve the wellbeing of kids, teenagers and young students is to rebuild/new build the CBD LIBRARY within 3 years! DETAILS:



Q7. Type your comments about the government framework alignment below.

not answered

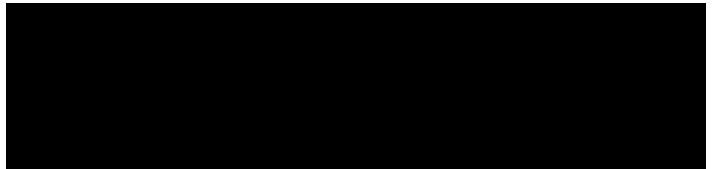
Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.



Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 39



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Don't know
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Don't know
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------|
| Central city/Te waengapū o tō tātou taone | Don't know |
| Hauora across the city/Hauora, puta noa i te taone | Don't know |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Don't know |
| Pathways/Ngā huarahi | Don't know |
| Participating in change/Te whai wāhi ki te panoni | Don't know |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Don't know
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

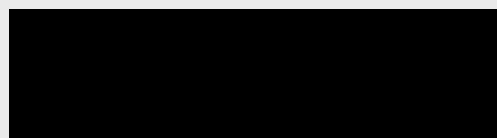
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 58



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**
- Overall direction
- Strategy focus areas 1-6
- Proposed action plan for years 1-3

Q6. Type your comments about the overall direction below.

We applaud the Wellington City Council's acknowledgement that early experiences and opportunities have a direct and lasting impact on the future of a community and society, and are therefore worthy of investment. We commend the Council's acknowledgement of diverse needs, such as those experienced by the community we represent (children with Down syndrome). The holistic nature of this document is very encouraging overall. One suggestion we would have in terms of the overall direction, is that the needs of 18-24 year olds are very different and in many ways more immediate than school-aged children, and are therefore perhaps not best located in a document such as this but deserve their own strategy - or at least a subset of this one - with extreme housing costs being the most pressing example of this. We appreciate the acknowledgement of the work that community organisations such as ourselves and the Wellington Down Syndrome Association undertake, and hope that this strategy signals greater support of these organisations in future. Working creatively and collaboratively for this community is something we are also passionate about, and it would be amazing if, in a future Wellington, people with Down syndrome were able to fully participate in an inclusive society, instead of occupying the margins and overwhelmingly NEET as they are today.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Focus area 1: Our only suggestion for this focus area is that safety also includes accessibility for people with disabilities. Focus area 4: We are very encouraged by the stated aim of seeing more te reo speakers in the city, and of support for languages in general, and that "Wellingtonians of all ages continue to value diversity and inclusion". We would suggest that the council seriously consider the role of speech and language therapy in achieving all of these aims concurrently, as there are many children and young people who, without such intervention, will not be able to engage with spoken language of any kind. The result of this is a less inclusive city which is to the detriment of all its citizens, not only those who are neuro-diverse or with intellectual disabilities. Focus area 5: We are very excited by this focus area, as currently adults with Down syndrome and other intellectual disabilities are significantly overrepresented in NEET statistics. This is a group of people with a lot to offer the community, and unleashing their potential would make Wellington an even better place to be, and potentially a real draw card for families in other parts of Aotearoa who are concerned with the wellbeing of their young people with intellectual disabilities, as Auckland is currently for children with significant health conditions due to the location of Starship. Changemaker brewery, a recent Attitude Award nominee, is a Wellington regional example of the kind of potential in this area. Focus area 6: One existing avenue to explore in relation to this focus area is the work of UN Youth New Zealand and in particular the Aotearoa Youth Declaration.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

We are particularly excited about the following sections of the proposed action plan: 1.3, 2.4, 5.4 and 6.1. As an organisation, we are very happy to collaborate or advise the Council on these sections, and we are confident that the Wellington Down Syndrome Association would also join us in this. The lived experience of our 230+ families and examples from other parts of the country and the world as regards young people with intellectual disabilities is something we feel we can meaningfully contribute.

Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 60

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

1.2, 1.3 I would like to propose that there is further consultation with the theatre sector and in particular groups and organisations that advocate for young people. There is some overlap with the Aho Tini strategy and in particular accessibility and access to space that could be solved with a new theatre space, In particular, a theatre space that is created with young people, accessibility and affordability for theatre artists in mind. This could be built into the new library space, it is an ideal opportunity to create a space where young people of all ages feel truly welcome. 2.4 I currently have concerns about the direction of Capital E in terms of it being The National Theatre for Children and holding the CNZ Totara status , that I believe that this should be examined, in particular within the current climate of what is going on at Experience Wellington.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

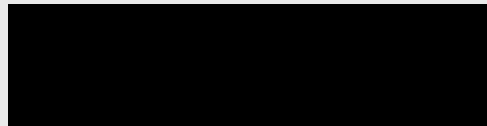
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 61



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Submission on the Strategy for Children and Young People To Wellington City Council

May 2021

We would like to appear in person to support our submission

Contact person:

Laura Jackson , Chair
Wellington City Youth Council

c/o Wellington City Council
PO Box 2199, Wellington 6140

Wellington City Youth Council
Te Rūnanga Taiohi o te Kaunihera o Pōneke

Introduction

1. The Wellington City Youth Council (Youth Council) welcomes the opportunity to submit on the Strategy for Children and Young People for Wellington City.
2. We would like to extend our appreciation in particular to the policy team behind the formation of this strategy for their engagement with Youth Council throughout this policy. The effort taken to involve members throughout the development of this policy, returning to our group on multiple occasions to seek guidance and incorporating the feedback given throughout this process was greatly appreciated.
3. We hope to see this high level of genuine engagement throughout the creation of relevant Council policies continued in the future.
4. Furthermore, we commend Council officer's inclusion of various more accessible forms of the strategy throughout their consultation process, such as the variant of the 'kids version' of the strategy.
5. Due to the collaboration between Council officers and Youth Council in the development of this strategy, Youth Council are strongly in support of the goals and principles of the Strategy for Children and Young People.

Overview of submission

6. The submission by Youth Council on the Strategy for Children and Young People will address the following topics:
 - a. Increased awareness among young people of the work and role of Council
 - b. Necessity for the development of a Youth Hub in the Central City
 - c. Improving access to the natural environment
 - d. Addressing child poverty and housing access
 - e. Inclusivity of mana whenua and other ethnic minorities
 - f. Development of libraries and opportunities for youth
 - g. Accessibility to decision making

Vision for children and young people

7. Youth Council acknowledges the desire for Wellington to exist as a place that young people feel connected and involved in.
8. In many ways, we believe that there are ample opportunities for tamariki and rangatahi to get involved in.
9. Despite this, we would like to see an increase in advertising to ensure that as many young people as possible are aware of the things going on in the city.
10. Youth Council appreciates the many green spaces that we have here in Te Whanganui-a-Tara. We believe that this space plays a crucial role in the development of young people in our city.
11. We also acknowledge that these spaces play a critical role in having positive mental and physical wellbeing.
12. We believe that whilst there are many facilities and programmes available to young people, the advertising around these could be improved.
13. There aren't many young people who are aware of the different activities and facilities offered by Council. We believe an improved advertising campaign would help ensure as many young people as possible know about the things that are on offer.
14. We believe that this will also improve both mental and physical wellbeing of young people in Wellington.
15. Youth Council believes that whilst there are some safe spaces in Wellington for young people to be, there isn't a clearly defined place where young people can just go to hang out.
16. We believe this issue needs to urgently be addressed to ensure that young people can feel safe and comfortable coming into the city - knowing they have a place that they can spend time in.
17. Youth Council strongly advocates for the implementation of a Youth Hub in the central city. We believe this facility (or floor of an existing building) could be a place where young people can convene, study, game, chat, and have access to services such as doctors, counsellors etc.
18. We believe that housing is another barrier that young people come across when progressing into adulthood. We would like to see even more affordable and warm, safe housing for young people to have a sense of security.

Where we are now

19. Once again, Youth Council acknowledges Council's role in providing facilities and programmes for young people to get involved in.
20. We think that because advertising hasn't been entirely effective, an increase in advertising will ensure many young people are aware of the facilities and programmes that are available.
21. Youth Council also acknowledges Council's work in ensuring that young people have access to (mostly) free natural environment activities. We believe that this is an advantage to young people, and we believe it promotes positive mental wellbeing.

Aspirations for young Wellingtonians

22. Youth Council acknowledges the need to reduce poverty amongst young people. We believe that this is a very important issue that needs to be urgently addressed.
23. Youth Council also agrees with the framework headings and sections as we believe that they are all fundamental aspects of ensuring that young people can thrive in Wellington.

Principles of the strategy

24. Youth Council strongly agrees that Te Tiriti o Waitangi and partnerships with mana whenua need to be taken into account when making any and all decisions.
25. We agree that Council should work with a diverse range of communities to ensure cultural wellbeing, particularly with Māori and Pasifika communities.
26. Youth Council agrees that the big decisions made today will impact future generations. This is why we believe that it is important to get the big decisions right early on, to ensure that future generations only benefit from our implementations
27. Youth Council also agrees with providing better education in schools to ensure that young people are educated about things such as the environment early on so that they know how to respond to changes when they are older. Doing so will raise awareness amongst young people, which will enable youth to be vigilant with the things that they do.

Necessity for the development of a Youth Hub

28. Spending free time in the central city is a common thing for children, young people and families. With the many attractions and events as well as stores and restaurants it has to offer. This can leave our citizens caught out in the city at all times of the day.
29. The Youth Council agrees with the approach of making the central city safer to hang out 24/7.
30. We highlight that it is commonly felt that Wellington City can feel unsafe for people, especially those who are part of the LGBTQI+ community, people of colour and women.
31. We believe this is not the type of feeling and atmosphere we want for our central city as it can lead to dissuasion of enjoying everything the city has to offer.
32. Being able to feel safe and seeing lower crime rates in the city will be something that all Wellingtonians will be pleased to see.
33. We strongly agree that a central youth hub as well as other safe, inclusive spaces are needed in our city. We believe it will be an impactful way of creating more safe places for children and young people that integrates them into the city environment.
34. Not only will it provide a safe, inclusive place for young people to hang out, but it has the potential to become a foundation for the bridge between Wellington City and our youth today.
35. These spaces offer a place where we can directly offer children-in-need support if they need it, as well as find out information about what the city can offer them.

Improving access to the natural environment

36. We agree that play and creative expression is important for our children and young people as well as exploring new things and delving into current interests.
37. We agree with the approach to support new, emerging, or growing recreational activities that young people enjoy.

38. This approach will be a good way to ensure that young people are able to enjoy and explore their interests more in accessible ways in the city. It will also help our children and young people feel as if the city is growing with them and their interests, creating a deeper feeling of connection.
39. Youth Council believes that being in touch with nature is an easy and simple way to improve one's physical and mental wellbeing.
40. We agree with the approach to increase our focus on initiatives that give our young people more chances to be in touch with the environment. Improved access to nature-rich environments is something we believe will be beneficial for all of Wellington.
41. We concur with the assessment that improvement of access to parks, recreation spaces and support of mental health and wellbeing services is needed. Partnering with relevant agencies to improve this access will be a good way to ensure Wellington is moving in the right direction, in a way young people will be happy with.

Addressing child poverty and housing barriers

42. Youth Council agrees that there is a rising problem of child poverty in Wellington.
43. We agree with the approach to advocate for child poverty issues on behalf of the community. We believe it is important for the problem to be acknowledged and understood throughout our communities to ensure we can learn how to tackle the problem accordingly and hopefully lead to more action.
44. We commend the approach to facilitate solutions for young people experiencing homelessness. This is something very important as it helps our young people feel like they are not alone and are supported by our Council. It will be good to see fewer young people on the streets and more in places where they can feel more supported and secure.
45. We are happy to see the approach to continue the City Housing community support work. This is a fantastic initiative that benefits a lot of struggling individuals in the city.
46. We hope to see in the future improvements on the condition of housing and safety in these buildings and areas.

47. Youth Council fully supports the approach to partner with relevant agencies on food security and encourage more kai markets across the city, suburbs and schools.
48. This is a good way to join hands with those who are experienced in these areas and support local communities in need. We are excited to see more community gardens, mara kai and fruit trees in the city.

Inclusivity of mana whenua and other ethnic minorities

49. Youth Council believes in the importance of partnering with mana whenua to progress initiatives that support tamariki and rangatahi.
50. We agree that Council should work with mana whenua to develop a plan to support the aspirations of tamariki and rangatahi and see the value in offering inclusive events that encourage all children and young people to participate.
51. It is vital that children and young people can have fun and socialise in a safe environment.
52. We also see the value in identifying specific support and programmes for young Pacific people, migrants and refugees. This is crucial in making and creating more diverse communities within Wellington City, but also in creating an inclusive environment where no one is at a disadvantage.
53. We hope to see Council showcasing young cultural performing arts groups and role models. This is because by giving children and young people a chance to be involved, they feel connected and that they can contribute to the positive cultural environment of our city.

Development of libraries and opportunities for youth

54. Youth Council strongly agrees in extending the reach of libraries through the Youth Engagement Plan.
55. It is important that education, knowledge and resources are accessible to our children and young people.
56. From these values we also concur that Council should refurbish the Central Library to be a safe and inclusive place for children and young people.
57. Again, in order to achieve the goal of creating pathways and developing our children and young people, we find it critical that Council builds a stronger,

strategic relationship with tertiary education providers to make Wellington a great place to study and live.

58. This will help in supporting young people to connect to employment, learning or volunteering opportunities

Accessibility to decision making

59. Youth Council acknowledges the importance of children and young people participating in change in our local communities. We believes it is crucial to make it easier for young people to have a say on Council decisions.
60. Focusing on digital inclusion at Council libraries and facilities will help create a more sustainable way of doing things, and educate children and young people about technology.
61. It is important to note that however this is implemented, it does not exclude children and young people who do not have an understanding of digital technology or that people who do not have access to technology are not negatively impacted.
62. We see immense value in involving young people in the design of aspects of the city that are important to them.
63. We believe that Council can leverage our unique status as capital city to help empower young people.
64. Youth Council also hopes to see that harm reduction policies support children and young people to make positive choices.

Conclusion

65. In summary, Youth Council supports the Strategy for Children and Young People. We also support the proposed 1-3 year timeline plan for the implementation of this strategy.
66. Youth Council believes that this strategy covers all aspects of the interactions between young people and the city itself. Many of these considerations have the potential to greatly change the trajectory of life for young people in Wellington, such as addressing issues of child poverty and access to housing, and ensuring that there is a safe space for youth in the central city through the creation of the Youth Hub.

67. Due to the importance of this strategy, we would urge Council to ensure that the work doesn't end here - the goals and outcomes of this strategy need to remain a priority, with clear timeline check-ins to ensure progress.
68. Youth Council hopes that through the implementation of this strategy, Te Whanganui-a-Tara will be a thriving and inviting city for all young people.



Respondent No: 63



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Somewhat support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

Overall direction
Strategy focus areas 1-6

Q6. **Type your comments about the overall direction below.**

We support the overall direction of the Council and welcome its efforts to support children and families around the city in many ways from the provision of housing to parks, playgrounds, festivals, libraries, museums, events, community centres and community co-ordinators. We regard a focus on the basics of housing food and support services as important.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Wjhānau Manaaki Kindergartens operates 33 kindergartens in the Wellington City Council area catering for around 2,000 families. We would like the Council and the government with your advocacy to focus on area 3, the basics, as without their basic needs being met children and families are unable to focus on the other areas of the strategy. Many of our families are under stress because of escalating housing costs and despite many government initiatives the problems appear to be getting worse. Another problem we face is damp and mouldy houses and we note that you propose high levels of compliance with these standards. This will not happen unless the Council is pro-active as many families are too frightened to complain about their properties fearing eviction and homelessness. A compliance situation relying on tenants making complaints is just not adequate. We appreciate the council's role as landlord and the effort to upgrade council housing. many council housing tenants enrol their children in our facilities. Focus area 2 Hauora across the city - the cost of some of the facilities such as the zoo puts them out of reach of many families. We would suggest the Council runs family days for its tenants where they get to experience the zoo, Zealandia, museums etc with transport provided so that people know what the city has to offer. We also suggest community co-ordinators from different ethnic religious and language backgrounds to support families engaging with the city facilities. We support the ongoing provision of parks and playgrounds and the routine upgrades of these facilities, including intetnioanl moves to cater for children with disabilities. Focus area 4 you belong - we support a focus on Te Reo Maori, Te Ao Māori and on activities that support other cultures in New Zealand, to foster a sense of pride belonging tolerance and understanding Focus area 5 - pathways As a provider of the initial part of lifelong education we welcome these proposals. We would be happy to partner with the council to facilitate access to our kindergartens for families in any appropriate way, to ensure that migrant families and low income families know of our free services around the city.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

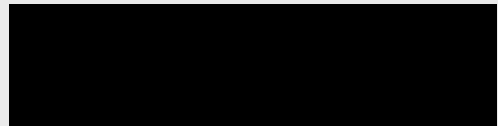
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No:



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- not answered
- Q8. **Type your comments about the strategy focus areas 1 to 6 below.**
- not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

Yes, I would like to make an oral submission.



Respondent No: 66

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

We looked at the plan and completed this as part of our Year 9 Social Studies Class at Wellington Girls College. The overarching theme that the girls kept going back to was that they believe in the general ideas the council has put forward but there is not much for their age group. It talks mainly about young people and people who have just left high school and are at uni. There doesn't seem to be enough for teenagers. The students were divided into groups based on the different focus areas and have written submissions for each focus area. This includes the proposed action plan for each focus area. There are two submissions for each focus area, except area 5. The pdf with their individual submissions is attached.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

#1

Our Central City

To the Wellington City Council,

We are three year 9 students from Wellington Girls College who are very passionate about making our city a better place to be in - one that we can feel safe in and enjoy. We have looked through the three year plans you have constructed, and are excited as to where some of these plans are heading.

Free activities and entertainment are events that a lot of our age group enjoy attending - whether they are cultural, musical, or even fireworks displays. We are pleased to hear that you are doing something to change this - we will look forward to how you will do this over time. Another great idea that you have come up with is creating more indoor play spaces for children in the central city. This is a thing that a lot of us feel we missed out on when we were younger, and we know that we would have loved to have them - they are great for rainy days too.

Making Wellington City a safer place to be in is also really important, particularly for our age group as we are one of the most vulnerable age groups to the central city. A lot of us would go into the city without a guardian more often, but we don't feel comfortable doing so because we are concerned about our safety. This plan you have made concerning this topic sounds good, and we are interested in what your approach will be to it.

We also have some ideas about how you can make your plans for the central city better, and have some other ideas ourselves, to do with things we have noted around Wellington City.

Pedestrian crossings are often an issue for us, for various reasons. There are several pedestrian crossings in town which have very short spurts of when you can cross. They only give you about five seconds to cross (when the man is green) - and then the red man starts flashing. Then, often you have to wait for about three or four minutes until the next crossing goes - a very annoying thing for pedestrians who are either slower walkers or miss the crossing by a second. Another thing we have noticed is the ratio of zebra crossings to pedestrian crossings. Often, we encounter pedestrian crossings which aren't really necessary, and other times zebra crossings which need more safety measures put in place. We think that this is an issue which a lot of younger people like us who can't drive yet feel, and hope that this issue could be resolved in some way.

Another thing which could help with the safety of the city is to do with all of the stairs leading to different parts of the city. There have been lots of incidents on these stairs, often because most of them don't have handrails. We think that having handrails on more of these external stairs would be a great start to helping us feel more safe in the city.

We also like some of the legal graffiti and cultural art around the city, and think that more of that could liven up Wellington more.

Something else (which has begun to go out of trend in the last few years) we think we could have more of in the central city is drinking fountains. Often, you will be walking in the city, and will have to go and buy a drink because there is no source of free water. Even if you just added one every four or five blocks, it would be a very useful thing to have. And, on a related topic, it is always useful to have rubbish & recycling bins placed around the city. There have begun to be more of them appearing over the last few years, but proportionally there are a lot more rubbish bins than recycling bins, which means often a lot of recyclable stuff ends up in those rubbish bins.

One thing that can be daunting for our age group when we are first in town is how big it is. This means that it is easy to get lost, which is why we think it could be a good idea to implement maps around Wellington City. These maps could be wooden posts with a piece of paper underneath plastic glass - as long as they included directions to find transport, toilets, activities, food, and important landmarks around the city so that you can find your way back to where you want to be or where you want to go.

We have interviewed 10 of our classmates about their opinions around the safety in Wellington City. We asked them what they thought about the street lights and signage in Wellington, as well as how safe they felt being in the city in the daytime and night time. Our classmates thought that going out at night alone, or even with a friend is not as safe as it should be. Even in the daytime our fellow classmates still do not feel 100% safe. As a class we have come to the conclusion that this is a much bigger issue than it should be, and we hope you can improve the city in this way to insure our safety.

We hope some of our ideas we've come up with are ones you will take on board.

Kind Regards,

Fleur, Sienna, Hayley

Planning

Positives	<ul style="list-style-type: none"> • More safety at night • Free activities and entertainment for everyone to enjoy • Indoor play spaces for younger kids
Things to improve upon	<ul style="list-style-type: none"> • Make the time we have to cross pedestrian crossings longer • Add more zebra crossings, there are some unnecessary pedestrian crossings • Put stair rails on all stairs in the city • More drinking fountains • More rubbish & recycling bins (clearly labeled) • Maps for transport, toilets, activities and food • Maps to help you if you are lost • More cultural drawings/paintings • Street lighting at night

Name	Street Lights?	Signage?	How safe at night time?	How safe in the daytime?
Greta	10/10	4/10	7/10	9/10
Michaela	7/10	7/10	3/10	5/10
Rosie	7/10	3/10	0/10	8/10
Mia	5/10	4/10	1/10	7/10

Rivka	4/10	6/10	2/10	4/10
Chiara	6/10	8/10	3/10	9/10
Holly	6/10	3/10	3/10	7/10
Hannah	6/10	7/10	0/10	2/10
Lucy Kemp	7/10	6/10	3/10	8/10
Sophie Cable	0/10	6/10	0/10	6/10
Average total	5.8/10	5.4/10	3.2/10	6.5/10

Positives about the plan!

We think it was a great idea to have a place for teenagers to come and hang out. We like the location of the waterfront because of great views and you could possibly go swimming with friends in the ocean after hanging out at the centre. One of the other things we thought was good for the kids is teaching us kids about consent and trying to make it a welcoming environment for the LGBTQ+ community and the female community. Overall, the plan set was a good start that could have some potential impact on us kids from everywhere in Wellington, things could be added to make the centre fun, quirky and exciting. We could even add programmes for older kids to make some income.

Things to add to make the plan better!

We know that if we added a canteen or cafe where the students could work, and earn money, this will help both the kids and the older students to get involved. This idea will also be providing food and drink for students or kids at an affordable price incase times are tough. The environment we would like to see at the centre is a teen based playground. Because at an average playground we would be disturbing the younger kids while they are playing and getting strange and uncomfortable looks from the parents. All we really ask is for a playground that is suitable for high school students, a place to work or earn money, cheap food and drink, and an overall exciting environment for all the students who are in college around the Wellington community.

Dear Wellington City Council,

We are a group of year 9 students from Wellington Girls College, and we think that your ideas for Hauora across the City (Focus Area Two) will work well, particularly for younger children.

Providing play spaces across the city is a great idea as the children will love to play for free, especially on nice new playgrounds. Having these spaces will encourage their imagination and increase their happiness and mental wellbeing. Supporting recreational activities like court sports and mountain biking will not only allow them to have fun but will also keep them fit and healthy (this is one of the examples of stuff that can be used by older children as well). Teaching young people to look after the environment is important, and it can help them to grow food and look after plants of their own. Also, it can help them realize that you should not litter so they can keep the environment clean and nicer for native animals and plants to live in.

We think that all of these are great ideas but they are mostly for younger children, not teenagers and young people. We think including something like a picnic area in town, or just making a pleasant space that can be enjoyed by all ages would be a great idea to increase our mental well-being. We think this is a great idea for students, especially to have a nice space to hang out after school, study, or go there on the weekends. Having this plan means that it won't cost any additional money to maintain, (once built, or set up) and will be free to the public to use. We also believe that this plan will give a lot of freedom to others, as it can be used however wanted. For example, it could be used as a nice study spot, hang out with friends, or come down with friends or family. Having this space will encourage young people to get outside and go on a picnic with their friends and it will also help us boost our well-being as we will not spend so much time inside on our devices, giving us that extra bit of vitamin D that we need, and will help us to socialize with the people around us.

Now that we are older, we don't enjoy playgrounds as much as we used to, so we feel that this place will work well for a lot of people. From personal experience, growing up we've felt very lucky to have a decent backyard that we know others haven't had or don't have. It is a great way to enjoy the outside, play games, relax and have fun. This space we know would benefit an awful lot of Citizens (mostly kids) around Wellington who aren't as fortunate as others and don't have a garden or outside space of their own, as well as others who do.

In conclusion, we think that there should be a nice space for teenagers and young people to go, to do nice things with their friends or study because we would use that space a lot more than a playground.

From,

#3

Building more playgrounds around Wellington

I like how they are thinking about young people who are raised in apartments, and how they don't get the same experiences as kids who live in suburbs like ngaio, khandallah, and others. The Wellington city council needs to build more playgrounds around the city because there are so many more children living in apartments today and they need more places to go to burn off their energy. Playgrounds are important for children because they can develop their social skills towards other children. Playgrounds can also develop their skills, for example flying foxes can develop their balance. Playgrounds are also good for keeping fit and healthy. Based on our views this is a good idea. Child poverty is a problem, and advocating about it will help raise awareness and get more people involved in helping the child poverty cause. Targeting the main places is a good idea too, and advocating for policy initiatives with the central government so that they support an improved standard of living for Wellingtonians in need is a really good idea. Focusing on the main areas of child poverty is a good start - but I think that sometimes it's not just the main areas that are affected. I think maybe getting the opinions from children who have experienced child poverty before or who are experiencing it, and see what they would like to happen, in ways that would or could help others. I think that they should add affordable programs for kids so that the parents can afford it and be able to have a relaxing time if they need some time without their kids. I think that there should be more gardens for the public to help out growing their own food. I think that having more food markets is a great way to get fresh food more accessible.

To the Wellington Council,

We have written to you to discuss your plan for the youth of Wellington. We think that the youth hub is a great idea because it will make the kids in poverty feel important and cared for. We think it will also help make sure they aren't missing out on opportunities. This plan has done a great job of prioritising the things that are needed most.

As you know we think your plan is great but we have a few ideas to help improve it. The first idea is, making school uniforms and school supplies more affordable. This is a problem because if you don't have money to spare then children could be forfeiting their education or other essentials just so they can attend school. Another is providing lunches to lower decile schools. This will help many kids to focus and learn. "Around one in five children in New Zealand live in households that struggle to put

enough good quality food on the table. In communities facing greater social economic barriers, 40% of parents run out of food sometimes or often.”-Education NZ. The last idea is that if their family is homeless and they get council housing then it would be supervised. This is necessary because if the parents have an addiction they may not be able to maintain a house and this could affect their children.

Thank you for listening to our suggestions, we hope you take these into consideration.

From Mia, Greta, Chiara and Grace.

WGC

#4

Council - Finished Letter

When we think about what we like about Wellington now, this is what came to mind. We loved all the events and cultural opportunities that have been coming up. It is also great having a chance to speak up, like with this program and others popping up.

We feel that awareness in the city is going really well. Having Te Reo as an option should hopefully increase speakers. It would be great to have two language signs, as you occasionally see in the city. The decision to change Guy Fawkes to Matariki is also much appreciated.

This is our ideas on what could be added:

Most if not all youth groups are run by churches, so they are normally religious. This is great if you are but for the people who are not it would be great if there was a youth group that was funded by the council; one anyone can go to whether or not you're religious. This could be like a community centre, which could be a nice safe space to just relax, talk or do work. Also having some events run by the council or young adults like tramping or visiting things would be good.

Especially in post covid time, Covid has taken a toll on everyone. Not only adults, but children and teens as well. Jobs have been very difficult to come across and many people have had their businesses fail drastically or even lose their job. Especially now, it is important we recognise how much of an impact we have on the future. We are the ones that will most likely be leading future generations so it is our job that we start to take action and also take part. A possible solution to this is putting up posters or signing up notices around Wellington informing young people (especially children and teens/young adults) about jobs they can take part in - for example, cleaning a house,

cleaning areas around Wellington, babysitting, paper rounds, etc. This could help people who just feel like making some extra money on the weekend or on a school holiday.

We had some feedback on the strategies - *As part of youth hub development, consider how young people get information about what's on in Wellington using the right channels and host events* - we could have an online news platform, use posters, it could be broadcasted on the radio, or advertise in schools. It would be good to have a better council - school relationship, so that we get notified of events and opportunities through school. This relates to the focus area *You Belong* because we would go to more events if we knew about them. We think that there are lots of good all age cultural events, we just need to know about them.

To whom this may concern

We are a group of Year 9 students from Wellington Girls College. During our social studies lessons, we have been studying your Pathways Strategy for the next three years. We have come up with some suggestions for what you can improve and also have found many of your ideas to be positive improvements to the wellbeing of Wellington youth.

We really appreciate that we have been given this opportunity to share our thoughts as the youth of Wellington and hope that you find our feedback helpful.

A point that we believe should be emphasized is Wellington at night, we like your ideas of collaborating with the public to make Wellington a safer place. As young women, we think this is very important and should be prioritized.

An example of why we feel this should be prioritized is a first-hand experience from a member of our group,

“In my neighborhood, my house is near a busy road, I often hear drunk people and cars speeding and a few times there have been car crashes! I feel unsafe going out at night and even just stepping out of my front door”.

We would like to suggest a few changes to make Wellington safer at night for everyone. Better lighting around the city and suburbs as well as shorter licensing hours for bars and establishments selling alcohol.

Some other parts of your plan that we agree with and think should be pushed forward include increased information about volunteering, asking youth about

the redevelopment of the library, and looking into whether fees are affecting how teens use the library. We believe that these things will help the development of the Wellington region and provide involvement and concessions for our young people.

We would also like to suggest making more jobs available for people under the age of 16. It is becoming harder and harder to get a first job because employers only want people with experience, which makes it very difficult to start a career. At this age, we want to earn our own money to pay for expenses that our parents won't finance but with very few jobs available for our age group, we often have to give up our wants for things that we need more urgently.

We would like to thank you for taking the time to listen to our voices and opinions, and we hope that some of the feedback we have given will be useful in the next stages of this strategy.

**Kind regards,
Esha, Rivka, Holly, Maya and Laura.**

Dear Wellington City Council,

For a school project we studied your plans for different areas of wellington and how you were going to improve them. We then wrote two paragraphs to give you some feedback on what us year 9 students thought and some more ideas to improve your plan.

What is good about your plan:

We like the idea of Te Ra o waitangi since it's a great opportunity for lots of cultural groups to perform and share their talents. Things like that can be a great and fun way to learn about different cultures. We also like the way your case study has shown that it provides an opportunity for young performing arts to showcase their performances to the wider community and involve all different cultures. The idea of offering inclusive events to encourage all children is a great idea to bring everyone together as well as the support that you plan to make on the active public transport. And we also think focusing on making Wellington a more family friendly tourism destination is a great idea since the economy needs plenty of support and tourism and it's a good way to do so.

What could be added to your plan:

We would like more focus on New Zealand's three national languages in school. Especially learning sign language.

In my experience as I have an uncle who is deaf, we have near to no opportunities to learn the language. That is a problem because it is one of Aotearoa's national languages. When my uncle was growing up there was no school to go to, to help him learn how to communicate with other people. He was forced to go to a public school and to lipread. We would also like names of popular places, such as the library, to be changed to the maori version e.g whare pukapuka. It would also be a good opportunity to learn about all of New Zealand's different cultures. As we are U18 we think that from our past experiences it would be a great idea to offer events aimed at just teenagers, from our experiences most events are either for over 18 or for babies. When we were younger we enjoyed the events offered for our age eg. the wiggles. We were thinking maybe we could do something similar to our school dance since that was very enjoyable and an event similar to that would be very fun. We think that having some events like this will be beneficial for us socially and mentally. We all suggest having public bathrooms for people who are non-binary or people that don't consider themselves as male or female.

From Zoe, Petra, Lee-Anne, Briar and Em.J

Wellington Girls College

Year 9

5.05.2021

#5

Dear Wellington City Council,

We like the idea that the council is trying to improve the new Central Library with young people in mind; we would like to contribute to this proposal:

Many teenagers hang out in town without any particular place that they go to, or feel like they belong to. When discussing this with our peers, many of them have talked about just drifting around different shops and areas, not really doing anything productive. We would like to create a space where students can be themselves freely without the judgment of the public. Often we are the subject of many looks that indicate people think we are going to be rowdy and badly behaved, even if this is not the case.

If we had a space that was designed for us it would be beneficial not only for us but also for clubs and groups that could use it as a meeting space. We want to be able to connect to others our age that share our interests, and we want a place that can give us a sense of belonging. The new Central Library would be an ideal place for this, especially as one of the ideas proposed is to make a space that is safe and inclusive for young people like us.

How would we do this?

We were thinking that it could be a nice area where anyone could come and hang out. There could also be a couple of rooms that you could book out for private engagements, and maybe even an outside area or courtyard. These areas don't only have to be for clubs and organizations; they can be for anyone. This will make people feel more connected and willing to use the space.

For a potential outside space we were thinking about the cafe at the Botanical Gardens in Christchurch as inspiration. This is because we really like the open feel of it, and how it is so bright.

Thank you for taking the time to listen to our ideas, and we hope that they may be of some use.

Yours sincerely

Tali Whiteridge, Issy Chamberlain, Rosie Caplin, Lucy Pinner and Miki Mason.
Year 9 at Wellington Girls College

#6

Dear Wellington City Council,

We are writing this letter to inform you about our ideas on climate change and how it affects the world. Here some ideas that you could help us with to get people's attention and to get involved with this ongoing situation. We have written about your plan and how it could be even better and what is good about it so far but we need your help to make it happen.

What is good about the plan so far

We have seen your plan and seen you have an idea of introducing a Wellington zoo climate change action focus with using habitats and learning sessions. This sounds like a great idea that could definitely happen, and would make people very interested in climate change because if you involve the animals people would get involved with the idea. We also think that if you used the animals people would understand that things need to change because, who doesn't love animals? We also haven't seen a lot of other things about climate change on your action plan but we have got some ideas ready that you could add to make it even better!

What can be added to the plan

Your plan to raise awareness about climate change through the zoo is a good plan but it could be tweaked a bit. Changing habitat designs and having educational sessions are a great plan, but you should also add in more clean up around the zoo, and volunteering opportunities. As well as using the zoo to raise awareness and make change, you should also add your ideas to other environmental places like Zealandia and the Botanic Gardens.

One thing you could do is make some of your ideas known. Most people won't even know that you're trying to make a change. You can do this through social media or even put up posters around the city. Advertising through social media mainly gets through to young people and this will get them more involved in things. Maybe you could throw big events to get the government and the rest of the country's attention, so that we're all aware of the current situation.

To conclude this letter we think your plans for climate change are a good start but we think you could do a bit more. Many people have been trying to call for action on climate change, for instance the Climate Strike. Lots of people are trying to raise awareness for climate change, but there are also lots that don't care. This is important as it'll set up future generations' lives. You should try to raise motivation for more people to cooperate with making a difference.

Hopefully this will help you with your plan. We look forward to seeing change in the future.

Kind regards from,
The students at Wellington girls :)

Dear Wellington City Council,

We really appreciate the opportunity for you to let us tell you what we think would benefit the city we live in.

We think that it would be great to have a place like a library when it's rebuilt to have a youth space all year long. It would be cool if it's half inside and half outside depending on the weather we can choose whether we are inside or outside.

Some things that sound cool to have would be:

- Free phone chargers
- Security (youth can use ID cards)
- Cheap food & drink
- And just a space to spend time with other youth.
- Free wifi with a known password to the youth

We think that this would be a useful place to meet new people, make friends, do school work and multiple other things.

Thanks again for this opportunity to share with you, our ideas and we hope you can take this into consideration.

Kind Regards

Students from 'Wellington Girls College'

Sophie Cable, Lucy Kemp, Hannah Warburton and Erika Lucas



Respondent No: 68



- Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy? not answered
- Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework? not answered
- Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)
- Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select.
- Overall direction
Government framework alignment
Strategy focus areas 1-6
Proposed action plan for years 1-3

Q6. Type your comments about the overall direction below.

We recognise the diverse nature of Wellington City and the needs of young people, but we do raise to the Councils attention the lack of real consideration for disabled young people. The current strategy can best be described as “ableist”, forcing disabled young people to fit into an able-bodied city – currently many do not have a sense of belonging. Examples within the strategy of this ableism include all references to sport and recreation being suitable for able-bodied young people, eg. Mountain biking and skating, despite the vision “safe and inclusive places to hang out”. We recognise the Council currently provides a range of parks, play spaces and active sports and recreation facilities and programmes, but the service for disabled children is vastly under-resourced. An example of this is the recent crowd-funding campaign by Cyrus Dahl for wheelchair swings in Wellington playgrounds. Provision of accessible playgrounds, not just for wheelchair users, for all disabled young people should not be incumbent upon their own fundraising efforts. The Council’s leadership role. The Council identifies its role as provider, funder, partner, facilitator, advocate and regulator. We challenge the Council to also consider the role of leader, particularly around disability access. In all these roles the Council can actively effect change and lead other Territorial Local Authorities to be more inclusive, and we are willing to work with the Council to achieve the outcome. Consultation on this strategy has sought the input of disabled young people and their parents, and we thank the Council for this opportunity. What we would like to raise is the opportunity for involvement at the beginning of the conversation, inclusion from the start, at all levels of Council. This would be seen as a measure of true leadership. We encourage the Council to engage more often with disabled people, and while acknowledging the Council does have an Accessibility Advisory Group, we believe seeking direct input from representative organisations such as dsport would garner greater understanding of the needs of all of Wellington’s disabled community and target groups, in this case children and young people. Notwithstanding our endorsement of the particular strategies listed above, we do note the explicit exclusion of disability and disabled youth in the strategy. We invite the Council to expand the breadth of Focus Areas 2 and 4 to include two new strategies: 1 Support existing and new recreational opportunities for disabled young people. 2 Identify and support and programmes for disabled young people. Both strategies can be underpinned with actions to work closely with disability sports organisations (such as dsport) to ensure access and inclusion in sport and active recreation for disabled children and young people is provided and also to develop a city which is disability aware and inclusive. Building on the current relationship dsport has with Wellington City Council, we believe specific targeted partnership, including funding support, will enable the Council to deliver to disabled children and young people a better experience and to truly achieve their vision of supporting the wellbeing and strong sense of wellbeing of [all] children and young people in Wellington.

Q7. Type your comments about the government framework alignment below.

Article 30 of the United Nations Convention on the Rights of Persons with Disabilities (UNCPRD) explicitly requires countries, including Aotearoa New Zealand, to take appropriate measures to encourage and promote disability-specific sport. We see this obligation missing in the current strategy.

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Focus Area 1: 1.2 Deliver more safe and inclusive spaces for young people 1.3 Reflect the needs of children, young people and their families in city placemaking, development and investments – particularly in relation to building a better understanding Focus Area 2 - Spaces, places and programmes dsport's particular interest is in the spaces, places and programmes focus area. We note, again the ableist positioning the Council's approach is to "support new, emerging or growing recreational activities that children and young people enjoy (such as skating, parkour, sand court sports, basketball, mountain biking, pump tracks, Shift and new technologies" We would argue, that while addressing the changing patterns of able-bodied sport and active recreation is admirable, the Council is currently remiss in providing opportunities for disabled young people as required under Article 30 of the United Nations Convention on the Rights of Persons with Disabilities (CRPD). The CRPD explicitly requires countries, including Aotearoa New Zealand, to take appropriate measures to encourage and promote disability-specific sport. We see this obligation missing in the current strategy. Focus Area 4 - You Belong In relation to Focus Area 4, we question whether the Council's stated inclusion of all children and young peoples does in fact include disabled young people as none of the approaches specifically mention disability. Within disability there is a catch cry "nothing about us, without us". We would welcome the opportunity to work with the Council to redress this omission. Focus Area 6 – Participating in Change As iterated above, we are pleased the Council is encouraging the agency of young voices in designing current and future opportunities for Wellington's children and young people. We would encourage the Council to ensure any "youth hub" created is accessible and inclusive of disabled young people. For us, this may include ensuring the provision of mobility parking is close to the hub

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

Three-year Plan strategies dsport supports and endorses the following strategies we see as improving the lives of disabled children and young people in Wellington: 1.2 Deliver more safe and inclusive spaces for young people 1.3 Reflect the needs of children, young people and their families in city placemaking, development and investments – particularly in relation to building a better understanding. 2.1 Provide play spaces across the city and support play activation events 2.4 Partner with relevant agencies (such as dsport) to improve access to parks, recreation spaces, performance and programmes to support mental health and wellbeing. 6.1 Make it easy for young people to have a say on Council decisions. 6.3 Involve young people in the design of aspects of the city that are important to them.

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/171c4f3f0b20c5a18493d95abadeb7e871298c67/original/1621465724/1ed681a75f5e65723e411388f50068a5_3348812_dsport_CYP_submission_attachment.pdf?1621465724

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

ASB Sports Centre
72 Kemp Street
Wellington 6022

21 April 2021

Sent via email
Policy.submission@wcc.govt.nz

The WCC Strategy for Children and Young People: Submission form

dsport is a **charity** managed by a board of elected volunteers, which was established in 1969.

Our vision is for Wellington to be a diverse and inclusive region.

dsport is underpinned by the principles of
inspire, enable, achieve

1 in 4 people in New Zealand identify as disabled

95,000
young people (0-14 years)

We inspire disabled people to believe in themselves. To aspire to being involved in sport and active recreation. To dream.

We enable disabled people to get into sport and active recreation. We don't believe in can't. Rather how can we. How can we make this fun and make this work? We persevere and we build strength collectively.

But more importantly, our members achieve. They overcome adversity, find work-arounds and creative solutions to achieve. And for some, they will achieve their dreams.

Sport New Zealand (2018) in their *Value of Sport* report stated "sport and active recreation creates a happier, healthier people, better connected communities and a stronger New Zealand" and that sport is 'in our DNA'.

25 percent of New Zealanders identify as disabled (Statistics New Zealand, 2013).

Article 30 of the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) explicitly requires countries, including Aotearoa New Zealand, to take appropriate measures to encourage and promote disability-specific sport.

In the recently published Sport NZ strategic direction *Every Body Active* (Sport New Zealand, 2019b), **disabled people were identified as a priority group, given their lower participation rates in sport and active recreation.** Peter Miskimmin, CE of Sport NZ has stated “we want a system that is equitable and where disabled people can be as active as non-disabled people”.

We are a membership-based organisation, with 200 disabled people (aged 5 years and older), their family and whanau as members.

Giving Agency to Young Voices

dsport commends the Wellington City Council for developing a strategy for children and young people. As the Whitney Houston song goes, “the children are our future”.

We recognise the diverse nature of Wellington City and the needs of young people, but we do raise to the Councils attention the lack of real consideration for disabled young people. The current strategy can best be described as “ableist”, forcing disabled young people to fit into an able-bodied city – currently many do not have a sense of belonging. Examples within the strategy of this ableism include all references to sport and recreation being suitable for able-bodied young people, eg. Mountain biking and skating, despite the vision “safe and inclusive places to hang out”.

We recognise the Council currently provides a range of parks, play spaces and active sports and recreation facilities and programmes, but the service for disabled children is vastly under-resourced. An example of this is the recent crowd-funding campaign by Cyrus Dahl for wheelchair swings in Wellington playgrounds. Provision of accessible playgrounds, not just for wheelchair users, for all disabled young people should not be incumbent upon their own fundraising efforts.



The Council's leadership role

The Council identifies its role as provider, funder, partner, facilitator, advocate and regulator. We challenge the Council to also consider the role of leader, particularly around disability access. In all these roles the Council can actively effect change and lead other Territorial Local Authorities to be more inclusive, and we are willing to work with the Council to achieve the outcome.

Consultation on this strategy has sought the input of disabled young people and their parents, and we thank the Council for this opportunity. What we would like to raise is the opportunity for involvement at the beginning of the conversation, inclusion from the start, at all levels of Council. This would be seen as a measure of true leadership.

We encourage the Council to engage more often with disabled people, and while acknowledging the Council does have an Accessibility Advisory Group, we believe seeking direct input from representative organisations such as dsport would garner greater understanding of the needs of all of Wellington's disabled community and target groups, in this case children and young people.

Specific Feedback on Focus Areas

Focus Area 2 - Spaces, places and programmes

dsport's particular interest is in the spaces, places and programmes focus area. We note, again the ableist positioning the Council's approach is to

"support new, emerging or growing recreational activities that children and young people enjoy (such as skating, parkour, sand court sports, basketball, mountain biking, pump tracks, Shift and new technologies"

We would argue, that while addressing the changing patterns of able-bodied sport and active recreation is admirable, the Council is currently remiss in providing opportunities for disabled young people as required under Article 30 of the United Nations Convention on the Rights of Persons with Disabilities (CRPD). The CRPD explicitly requires countries, including Aotearoa New Zealand, to take appropriate measures to encourage and promote disability-specific sport. We see this obligation missing in the current strategy.

Focus Area 4 - You Belong

In relation to Focus Area 4, we question whether the Council's stated inclusion of all children and young peoples does in fact include disabled young people as none of the approaches specifically mention disability. Within disability there is a catch cry "nothing about us, without us". We would welcome the opportunity to work with the Council to redress this omission.

Focus Area 6 – Participating in Change

As iterated above, we are pleased the Council is encouraging the agency of young voices in designing current and future opportunities for Wellington's children and young people. We would encourage the Council to ensure any "youth hub" created is accessible and inclusive of disabled young people. For us, this may include ensuring the provision of mobility parking is close to the hub.

Three-year Plan strategies

dsport supports and endorses the following strategies we see as improving the lives of disabled children and young people in Wellington:

- 1.2 Deliver more safe and inclusive spaces for young people
- 1.3 Reflect the needs of children, young people and their families in city placemaking, development and investments – particularly in relation to building a better understanding.
- 2.1 Provide play spaces across the city and support play activation events
- 2.4 Partner with relevant agencies (such as dsport) to improve access to parks, recreation spaces, performance and programmes to support mental health and wellbeing.
- 6.1 Make it easy for young people to have a say on Council decisions.
- 6.3 Involve young people in the design of aspects of the city that are important to them.

What dsport would like to see added to the strategy

Notwithstanding our endorsement of the particular strategies listed above, we do note the explicit exclusion of disability and disabled youth in the strategy. We invite the Council to expand the breadth of Focus Areas 2 and 4 to include two new strategies:

- 1 Support existing and new recreational opportunities for disabled young people.
- 2 Identify and support and programmes for disabled young people.

Both strategies can be underpinned with actions to work closely with disability sports organisations (such as dsport) to ensure access and inclusion in sport and active recreation for disabled children and young people is provided and also to develop a city with is disability aware and inclusive.

Building on the current relationship dsport has with Wellington City Council, we believe specific targeted partnership, including funding support, will enable the Council to deliver to disabled children and young people a better experience and to truly achieve their vision of supporting the wellbeing and strong sense of wellbeing of [all] children and young people in Wellington.

dsport would like to present this submission in person.

Yours sincerely



Catriona McBean
Manager



Respondent No: 73



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

I strongly support making our city a safer place with greater HauORA HEalth progress, the stadium "cake tin" policy of only plastic bottles + no Glass bottles is good + would be beneficial to extend to more areas for safety, reducing broken glass + easier recycling. Also joining Kilbirnie + Newtown Liquor Ban Areas together makes good sense. Promote more Non-Alcoholic Events. Council can give some regular use of venues for A.A meetings, N.A groups + AL. Anon, at cheaper rates or free. Greater cooperation with health providers such as Hospital + Salvation Army, to prevent + help treat Alcohol related harms such as cancers, depression, crimes, abuse, unemployment, family care issues, poverty, mental health...

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

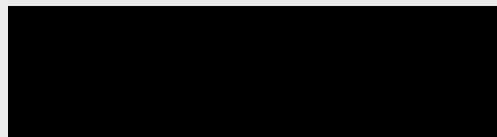
Q10. Attach any documents supporting your comments here.

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.




Respondent No: 75



- Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy? Somewhat support
- Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework? Somewhat support
- Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)
- Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select. Overall direction
- Q6. Type your comments about the overall direction below.
- Climate change Fair housing Fair rents Plant more trees
- Q7. Type your comments about the government framework alignment below.
- not answered
- Q8. Type your comments about the strategy focus areas 1 to 6 below.
- not answered
- Q9. Type your comments about the proposed action plan for years 1 to 3 below.
- not answered

Q10. Attach any documents supporting your comments here.

A black rectangular box with three horizontal white lines, indicating a redacted section of the document.

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 80

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

We would like poverty GONE, and online bullying GONE. Rainbow communities should be able to feel safe. (Clara Van Stokkum Y8) I think that this strategy will be really good for supporting the young people in wellington. I thought the 6 wellbeing objectives are all good things to be focusing on and I think they will definitely make Wellington better for young people, and I also like the 6 focus areas and think that they are all important for young people. (Gracie Aitkin Y8) I like the fact that they are making it so more children can have a voice without too much struggle I also liked that the council is trying to make it so travel is more efficient in the city for younger people The greater range of events topic also made me think "oh that's a good idea" but probably not the most urgent out of the rest The need to improve housing quality and affordability is also a topic I believe needs to be improved A.S.A.P Advocating on the child poverty situation is also a must Supporting young people to connect to employment, learning or volunteering opportunity also seems like an aspect we should work on Support mental health and wellbeing is something we should advocate for as well The youth hub also struck as a good idea from me (Finbar Duffy-Brown Y8) After reading the Statement of proposal I have come to a conclusion that I definitely agree to the proposal that is set out by the Wellington city council. Here are the reasons why I agree with the proposal. - Make the central city a safer place to hang out 24/7 As a 12 year old boy I would like to roam around town with my friends without any fear of me being unsafe. I love the idea of making high quality spaces that are safe and appealing and have lots of great activities for young children like me. - Providing play spaces across the city and supporting activation events. As the population of Wellington is expanding which means more kids, It would be a great idea to build more playspaces and build some locally in the suburbs which will make it easier for families that live in the suburbs. -support new existing, emerging or growing recreational activities that young people enjoy. I think skating is a growing recreational activity so I think we should have some more skateparks in the suburbs just like the parks, so kids or whoever skates doesn't have to go to the city to skate. In conclusion as a 12 year old boy I want the council to not forget about us young children and teens and make our future the best it can be, by making sure going into town feeling safe and having no worries, Having more activities and play spaces for us to have and enjoy time with our friends, having more recreational activities like skateparks and basketball courts in the suburbs. That is my statement of proposal I hope u take this letter into consideration. Thank you Jayden Patel. (Y8)

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 82



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Somewhat oppose
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|---------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| The basics/Ngā tūāpapa | Neutral |
| You belong/Tō tātou hononga tahi | Neutral |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly oppose
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

I want to see the city become skateboard (and other human powered modes of transport) friendly - for all ages. More wide open, smooth areas, areas with bright lights, sheltered areas so young skateboarders/scooterers/rollerskaters etc can continue to participate in the alternative cultures and sports they enjoy on cold, windy, or wet days (and evenings). A direct route from the train station into the heart of the city and along the water front that is well lighted up, and smooth (not just "bike lanes") - the same goes with the proposed 'car-free' streets. Architecture and sculptures that invites creativity and exploration spread around the city. An understanding that the 'City' is not just a hub for youth that live in the city and surrounding suburbs - but it is a city that understands and embraces youth from the whole wider region of Wellington. A city that provides the same opportunities, support and experiences for youth that is seen in other cities around the world - particularly in regards to skateboarding/rollerskating etc. Up until now Wellington has been moving in the wrong direction by reducing the amount of public facilities and embracing a culture that discourages skateboarding etc from the inner city and it's public areas in a discriminatory way

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/8a8e378b3fd34975db5101c926f18677815e4437/original/1621833852/902417b76eab21532f092d378f5fb714_Wellington_Youth_Council_Submission.pdf?1621833852

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Main goal - Make Wellington one of the best cities in the world to be a skateboarder.

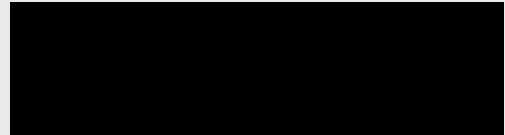
Top Five Short-term Goals and Priorities

1. Create a 'Long-term/10-year plan' for the future of skateboarding in Wellington City. This is vital to ensure that mistakes from the past (poor design/construction) are not repeated and that any further future developments are well thought out with proper input and consultation with the wider skate community.
2. Creating a central city skate park which is easily accessible by using public transport (and without the need for a car) by anyone living in all areas of the greater Wellington region. This can be achieved by upgrading Waitangi Park to cater for all levels of ability (beginner, intermediate and advanced), and types of skating (Park and Street courses) meeting current Olympic standards and can hold local, regional, national, and Olympic qualifying events.
3. Reinstating a mini ramp back inside Kilbirnie Recreation Centre (at the least) until a better solution is found. Currently there are no facilities or anywhere to go skateboarding during the Winter Months or when it is dark, wet, or windy. This is urgent and a top priority as Wellington is highly vulnerable to all the Elements for extended periods of time. This could easily be achieved by rearranging the current layout and moving 'Tinytown' (which the ramps were removed for) to another arrear inside. Furthermore, if the Council simply agreed to giving us the small space required – the skate community could build the ramp themselves (The idea of removing the plastic floor should also be considered).
4. A central city 'Skate Friendly Street Plaza' that provides a safe area for skaters to meet and skate together (and again which is easily accessible by using public transport by anyone living in all areas of the greater Wellington region. This is a vital ingredient for a healthy skate scene. All the great cities around the world that are well known for there skate communities (Barcelona – MACBA for example).
5. Putting a system in place to ensure opportunities to include 'skateboarding' in future infrastructure projects that could benefit the city are no longer missed. Achieving the goal of making Wellington city one of the best places in the world to be a skateboarder will require integrating small areas all around the city for street skating, and ensuring the city is both easy and inviting to move around in as a form of transport. This goal is achievable and does not have to be hugely costly. A great opportunity is staring us in the face with current future projects due to happen in the next ten years including:
 - A network of bike lanes which the Council currently want to spend \$120 million on over the next ten years. These need to stop being classed as 'Bike lanes' as there are many other diverse user groups that can benefit by using these lanes by removing all patches of rough ground (skateboarders, long-boarders, roller-skaters, scooter etc). There is also no reason why they could not be move inviting, fun, and exciting by including pump-bumps and/or banks.
 - Future redevelopment of public spaces over the next 10-years include: Frank Kitts Park; Te Aro Park; and The Civic Centre (to name a few) could all also provide a skate-able area. This could be in the form of a perfect ledge, bench, set of stairs etc.





Respondent No: 83



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
Strategy focus areas 1-6

Q6. Type your comments about the overall direction below.

Creating better environment's for Skateboarding (+ other sports that require areas that aren't fields, or pools) better facilities and more inclusive environment. This could include - Creating a plan for skateboarding as apart of the 10 year plan. This should have a lot of community input, be clear, and aim to have something significant. done every year - Create a skate park or spot in the city that has easy access, and is open to everyone - Creating Indoor facilitys and miniramps. There is no safe or nice place in wellington where skateboarders can improve and work on their sport in Wellington. We are in dyer need of a facility that welcomes and has areas for skateboarders to go in. A good start is at the Kibirinie Rec Center which used to support this. - Making places skate-friednly. For example don't knob ledges or place no-skiatboarding signs in places where they can easily coincide with people walking through - Have a clear plan for skateboarding and make sure people are heard. At this stage we are not and are not represented in plans that mean to improve facilties and places for people.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Creating better environment's for Skateboarding (+ other sports that require areas that aren't fields, or pools) better facilities and more inclusive environment. This could include - Creating a plan for skateboarding as apart of the 10 year plan. This should have a lot of community input, be clear, and aim to have something significant. done every year - Create a skate park or spot in the city that has easy access, and is open to everyone - Creating Indoor facilitys and miniramps. There is no safe or nice place in wellington where skateboarders can improve and work on their sport in Wellington. We are in dyer need of a facility that welcomes and has areas for skateboarders to go in. A good start is at the Kibirinie Rec Center which used to support this. - Making places skate-friednly. For example don't knob ledges or place no-skiatboarding signs in places where they can easily coincide with people walking through - Have a clear plan for skateboarding and make sure people are heard. At this stage we are not and are not represented in plans that mean to improve facilties and places for people.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

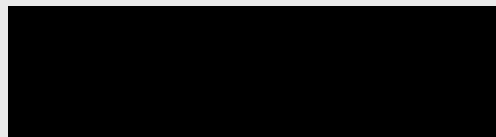
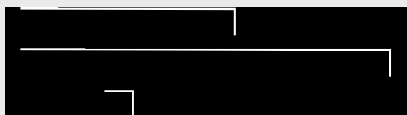
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 84



- Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy? not answered
- Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework? not answered
- Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)
- Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select. Overall direction
Strategy focus areas 1-6

Q6. Type your comments about the overall direction below.

We would like to commend the council on developing this strategy and taking steps to improve the experiences of children and young people in Te Whanganui-a-Tara. However, we feel that this strategy in itself has very little use if it is not accompanied by strong action from Council to solve systemic issues that are negatively impacting the lives of young people in this city, including the housing crisis, poor accessibility, and transport inequities. However, these initiatives will not go far enough. Our experiences as members of Generation Zero, a youth-led climate justice organisation, have shown us that local government is deeply inaccessible to young people. We have found there to be a high barrier of knowledge and understanding required before you can even begin to participate, and we have found the Council's consultation processes to be largely un-democratic and demoralising in the following ways: 1. Consultation documents are dense, complicated, and the information is not presented in a variety of different media to make it more accessible and digestible. 2. The process of submitting is often complicated and off-putting. For instance, the requirement to have an account on "Let's Talk" is a barrier. Consultation questions are usually structured in a way that makes it hard to leave general comments and makes you feel like, if you're not specific, your comment will be devalued. 3. There are far too many consultations - it is difficult to keep up with and we feel constant pressure to "hold this space" and submit because if we don't, the voices of young people will be drowned out by the privileged people in Wellington who have the time to invest. It should be enough for a young person to tell you once to take bold climate action - we shouldn't have to need to be there reminding you at every single consultation. We shouldn't have to tell you exactly where we want buses, or exactly how you should reduce emissions from the landfill for our contributions to be valued. There is an on-going assumption made by Council that if young people don't submit, it's because they don't care. This is not true. 4. The consultation process is undemocratic and favours privileged people who are not suffering from housing stress, working multiple jobs etc. and have the time to commit to the process. For instance, engagement opportunities are often during the day when young people are at school, university or work. This favours people who are being paid by interest groups to participate, or who have the financial privilege that enables them to take the time. 5. These opportunities can be intimidating and there is very little support offered to first time submitters, for instance during public participation. Young people are often forced to share their platforms with older people in "debate" style sessions that are uncomfortable and dis-empowering, and there seems to be very little acknowledgement from councillors and council officers that there is a severe power imbalance in these processes. The council is failing to provide a safe environment for young people to participate - for instance some of our volunteers have had experiences of being bullied by other submitters after making an oral submission without council officers stepping in. - Unless you are going to seek out submissions from people who are not already a part of the system and have the privilege to be engaged in it, you're going to get a self-confirming system. Young people lack the resource, privilege, understanding, and time to engage via the council's standard processes that tend to favour older, affluent people. Council needs to invest time and money in actively seeking feedback from under-represented groups to ensure representative consultation processes. Making the occasional trip to a university to seek input from reasonably privileged students is not good enough.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Our Central City - How do young people access the city and is it an option at the moment for everyone? Why not advocate to GWRC for free public transport on the weekends for kids and teenagers as Auckland has implemented? This builds independence and autonomy in our young people, gives young people the security to travel safely, and creates a culture of public transport users as the primary mode of transport. - Youth hub - sounds great! How are you going to make sure this is accessible to all children and young people, not just a privileged few? Needs to be easily travelled to with affordable public transport, active transport, and safe, accessible footpaths. - "Significant projects like Let's Get Wellington Moving and Central Library redesign will engage with young people and take their views into account" - how are you going to do this? The Council has done a poor job of engaging young people in the past with important policies like the Draft Spatial Plan in 2020 where young people were severely underrepresented and drowned out in the consultation – despite the outcome of the Spatial Plan having long term implications of the future of young people in Wellington. Hauora Across the City - If you want to encourage children and young people to move around more to improve physical wellbeing, through cycling and walking etc., you need to invest in safe infrastructure. A painted cycle lane next to moving cars is not safe. A non-continuous cyclelane that weaves around parked cars, does not have a clear path through intersections, and randomly terminates is not safe. The council needs to focus more energy on improving transport infrastructure, especially around schools and other places frequented by kids and young people. - We strongly support the recognition that Wellington needs more third places, especially for young people, and look forward to seeing this actioned through projects like the Central Library redevelopment. The Basics - Housing stress, lack of access to healthy food, and mental health issues are symptoms of a broken system. Providing the services described in this strategy, like MSD programmes and a youth hub, are great, but they're an "ambulance at the bottom of the cliff" approach. - Wellington City Council needs to take more ambitious, meaningful action to rapidly increase housing availability and quality to bring down the costs of living and improve the lives of children and young people. A Strategy for Children and Youth is meaningless if you are unwilling to take bold action on policies like the Spatial Plan. - We desperately need the council to solve transport inequalities by prioritising low cost transport options like public transport and cycling. This will make getting around easier and cheaper while making our streets safer and more accessible, all while reducing emissions. You Belong - We strongly support the initiatives suggested in this section. Pathways - Wellington is becoming less and less accessible to young people who want to stay here to live and learn. Housing is severely unaffordable, inaccessible, is making people sick, and the cost of living is high and is rapidly increasing. It's hard to live a good life here without a private vehicle, which is expensive to maintain and contributes to our transport emissions, because public transport is expensive and not as extensive or reliable as it could be, and active transport infrastructure is for the most part non-existent. - If the council wants to provide pathways for young people to thrive here and stay, they need to be bold and ambitious with solving these systemic issues because a small collection of youth focused programmes and a bit of targeted support is a bandaid, not a fix. Participating in Change - We support the suggested initiatives in this section and agree that they would be steps in the right direction towards increasing youth engagement in political processes and decision making. We especially support developing easy ways to make submissions, building relationships and trust with diverse groups of young people, and advocating to lower the voting age to 16. [REDACTED]

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Generation Zero

Generation Zero's Submission on: **WCC Strategy for Children and Young People**

We would like to commend the council on developing this strategy and taking steps to improve the experiences of children and young people in Te Whanganui-a-Tara. However, we feel that this strategy in itself has very little use if it is not accompanied by strong action from Council to solve systemic issues that are negatively impacting the lives of young people in this city, including the housing crisis, poor accessibility, and transport inequities.

Our Central City

- How do young people access the city and is it an option at the moment for everyone? Why not advocate to GWRC for free public transport on the weekends for kids and teenagers as Auckland has implemented? This builds independence and autonomy in our young people, gives young people the security to travel safely, and creates a culture of public transport users as the primary mode of transport.
- Youth hub - sounds great! How are you going to make sure this is accessible to all children and young people, not just a privileged few? Needs to be easily travelled to with affordable public transport, active transport, and safe, accessible footpaths.
- *"Significant projects like Let's Get Wellington Moving and Central Library redesign will engage with young people and take their views into account"* - how are you going to do this? The Council has done a poor job of engaging young people in the past with important policies like the Draft Spatial Plan in 2020 where young people were severely underrepresented and drowned out in the consultation – despite the outcome of the Spatial Plan having long term implications of the future of young people in Wellington.

Hauora Across the City

- If you want to encourage children and young people to move around more to improve physical wellbeing, through cycling and walking etc., you need to invest in safe infrastructure. A painted cycle lane next to moving cars is not safe. A non-continuous cyclelane that weaves around parked cars, does not have a clear path through intersections, and randomly

terminates is not safe. The council needs to focus more energy on improving transport infrastructure, especially around schools and other places frequented by kids and young people.

- We strongly support the recognition that Wellington needs more third places, especially for young people, and look forward to seeing this actioned through projects like the Central Library redevelopment.

The Basics

- Housing stress, lack of access to healthy food, and mental health issues are symptoms of a broken system. Providing the services described in this strategy, like MSD programmes and a youth hub, are great, but they're an "ambulance at the bottom of the cliff" approach.
- Wellington City Council needs to take more ambitious, meaningful action to rapidly increase housing availability and quality to bring down the costs of living and improve the lives of children and young people. A Strategy for Children and Youth is meaningless if you are unwilling to take bold action on policies like the Spatial Plan.
- We desperately need the council to solve transport inequalities by prioritising low cost transport options like public transport and cycling. This will make getting around easier and cheaper while making our streets safer and more accessible, all while reducing emissions.

You Belong

- We strongly support the initiatives suggested in this section.

Pathways

- Wellington is becoming less and less accessible to young people who want to stay here to live and learn. Housing is severely unaffordable, inaccessible, is making people sick, and the cost of living is high and is rapidly increasing. It's hard to live a good life here without a private vehicle, which is expensive to maintain and contributes to our transport emissions, because public transport is expensive and not as extensive or reliable as it could be, and active transport infrastructure is for the most part non-existent.
- If the council wants to provide pathways for young people to thrive here and stay, they need to be bold and ambitious with solving these systemic issues because a small collection of youth focused programmes and a bit of targeted support is a bandaid, not a fix.

Participating in Change

- We support the suggested initiatives in this section and agree that they would be steps in the right direction towards increasing youth engagement in political processes and decision making. We especially support developing easy ways to make submissions, building relationships and trust with diverse groups of young people, and advocating to lower the voting age to 16.
- However, these initiatives will not go far enough. Our experiences as members of Generation Zero, a youth-led climate justice organisation, have shown us that local government is deeply inaccessible to young people. We have found there to be a high barrier of knowledge and understanding required before you can even begin to participate, and we have found the

Council's consultation processes to be largely un-democratic and demoralising in the following ways:

1. Consultation documents are dense, complicated, and the information is not presented in a variety of different media to make it more accessible and digestible.
 2. The process of submitting is often complicated and off-putting. For instance, the requirement to have an account on "Let's Talk" is a barrier. Consultation questions are usually structured in a way that makes it hard to leave general comments and makes you feel like, if you're not specific, your comment will be devalued.
 3. There are far too many consultations - it is difficult to keep up with and we feel constant pressure to "hold this space" and submit because if we don't, the voices of young people will be drowned out by the privileged people in Wellington who have the time to invest. It should be enough for a young person to tell you *once* to to **take bold climate action** - we shouldn't have to need to be there reminding you at every single consultation. We shouldn't have to tell you exactly where we want buses, or exactly how you should reduce emissions from the landfill for our contributions to be valued. There is an on-going assumption made by Council that if young people don't submit, it's because they don't care. *This is not true.*
 4. The consultation process is undemocratic and favours privileged people who are not suffering from housing stress, working multiple jobs etc. and have the time to commit to the process. For instance, engagement opportunities are often during the day when young people are at school, university or work. This favours people who are being paid by interest groups to participate, or who have the financial privilege that enables them to take the time.
 5. These opportunities can be intimidating and there is very little support offered to first time submitters, for instance during public participation. Young people are often forced to share their platforms with older people in "debate" style sessions that are uncomfortable and dis-empowering, and there seems to be very little acknowledgement from councillors and council officers that there is a severe power imbalance in these processes. The council is failing to provide a safe environment for young people to participate - for instance some of our volunteers have had experiences of being bullied by other submitters after making an oral submission without council officers stepping in.
- Unless you are going to seek out submissions from people who are not already a part of the system and have the privilege to be engaged in it, you're going to get a self-confirming system. Young people lack the resource, privilege, understanding, and time to engage via the council's standard processes that tend to favour older, affluent people. Council needs to invest time and money in actively seeking feedback from under-represented groups to ensure representative consultation processes. Making the occasional trip to a university to seek input from reasonably privileged students is not good enough.

Thank you for the opportunity to submit on this strategy. We would like to make an oral submission.

Nga mihi nui,

Generation Zero Wellington



Respondent No: 85

[REDACTED]

not answered

[REDACTED] the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?

Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?

not answered

Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)

Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select.

Strategy focus areas 1-6

Q6. Type your comments about the overall direction below.

not answered

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

1. Tawa has faced significant challenges in maintaining and raising the hauora of our rangatahi in recent years, particularly since the COVID-19 lockdowns of 2020. The Tawa Community Board¹ strongly supports Council's intent to support the wellbeing of children and young people in Wellington, and believes that the Draft Strategy for Children and Young People (henceforth the Strategy) is a significant step towards making that intent real. 2. The Tawa Community Board acknowledges the assistance of Raihaan Dalwai and Shelly Liang from the Wellington City Youth Council in the preparation of this submission, as well as the role of Youth Council in the design and creation of the Strategy as a whole.

Support for local and school-based wellbeing services 3. Focus area 2.4 of the Strategy's Action Plan directs Council to "partner with relevant agencies to improve access to [...] programmes to support mental health and wellbeing." The Board believes Tawa needs to be a priority for this investment, given both the significant hauora issues in our community and the success of programmes that have worked so far to address them. 4. The Tawa Community Board commends Council for its support of Take 10 Arvos, an extremely popular free after-school program run in Linden. When asked for their thoughts on the program, two senior Tawa College students remarked that "[Take 10 Arvos] has the potential to be really beneficial for Tawa youth", but that it's not well-advertised: "increasing awareness of their presence to older students would be good." The Board urges Council to redouble its support for the program. In the words of one student; "If we really cultivate it and let it grow, I think it'll be a really good example, and show how youth-oriented initiatives can be really beneficial for our suburbs." 5. The Tawa Community Board in recent years has advocated for the provision of a permanent full-time social worker in Tawa. Tawa College's inflated decile rating has meant it has not been eligible for a social worker under the Ministry of Education's criteria, and MoE and NGO stop-gap measures have only served to highlight the levels of demand for a more solid service. The Board urges Council to strongly advocate at all levels for a permanent full-time social worker in Tawa, working in partnership with Tawa College, the Kāhui Ako, MSD, Oranga Tamariki, and other relevant partners. 6. The Board urges Council to direct its attention toward programs that will give our rangatahi positive outlets for their energy. At a recent meeting of community leaders, one participant remarked that such outlets would be the only long-term solution to youth crime in Tawa and elsewhere. With its existing strong support of sporting and cultural groups, Council is well-placed to intervene in this area. Supporting our underprivileged whānau and rangatahi 7. Focus areas 3.1 and 3.2 of the Strategy's Action Plan focus on reducing poverty and homelessness. While child poverty is a major national issue, poverty in the 14-24 age group is not nearly as widely discussed. The Board commends Council's vision to improve the material conditions of our rangatahi, and urges Council to be a fierce advocate on these issues. 8. Focus areas 3.3 and 3.4 of the Strategy's Action Plan focus on Council's work in the social and community housing space. Housing for rangatahi in Tawa is a multifaceted issue, from the struggles children face achieving at school whilst living in unhealthy and unsafe housing, to the lack of high-density rental accommodation that forces young people out of Tawa when they leave home. The Tawa Community Board urges Council to consider rangatahi in all that it does on housing, and to strengthen its connections with Te Āhuru Mōwai, the housing arm of Ngāti Toa Rangatira which is doing great work with its housing portfolio in Linden. Furthermore, the Board urges Council to consider the need to fund the operationalisation of the Spatial Plan, as this will catalyse development of the high-density housing that rangatahi want and need in Tawa and other areas. 9. Focus area 3.5 of the Strategy's Action Plan directs Council to "support and celebrate community initiatives that build connections and promote food security." The Board has already seen the roots of this plan in action, through the Kai Kitchen program at Linden Community Centre. Kai Kitchen provides a free community meal every Friday, and an opportunity for community members to connect and volunteers to upskill. Additionally, Kai Kitchen is often an invaluable vehicle to connect underprivileged whānau and their rangatahi with the support services they need. The Tawa Community Board strongly urges Council to continue and strengthen its support of Kai Kitchen, and the other food security initiatives delivered at the Linden Community Centre. Other issues 10. The Tawa Community Board strongly supports Council's intention to continue with planned Te Taihu initiatives, as well as to partner with mana whenua to support tamariki and rangatahi. Rangatahi and tamariki Māori need particular initiatives to meet their cultural needs, and it is mana whenua and mātāwaka organisations who know these needs best of all. While the Board absolutely agrees that mana whenua need to be the priority partner in any planning in this area, we also recognise that many urban rangatahi Māori are disconnected from their iwi and whakapapa as a consequence of colonisation, and urge Council to make sure that the voices of rangatahi mātāwaka are included in this conversation. 11. The Tawa Community Board supports the Council's vision of strong pathways for rangatahi into education and employment. Tawa's schools have long been working closely together on these issues, including through the Kāhui Ako, and the Board urges Council to work directly with schools on the implementation of these pathways. 12. The Tawa Community Board shares Council's concerns around whether fines and fees are barriers to youth access to libraries, and believes that we all lose far more in the stunted potential of our rangatahi as a consequence of these fines and fees than we might gain from the associated revenue. 13. Focus area 4.2 of the Strategy's Action Plan directs Council to work with Greater Wellington on initiatives that "support greater uptake of active transport and public transport modes by children and young people." The Tawa Community Board commends Council's vision on this issue - our rangatahi care about safe passage to school and elsewhere that doesn't rely on a ride in a car, for a multitude of reasons including independence, cost, and climate impact. The Board urges Council to advocate for the direct inclusion of young people in decision-making around this, and around all the issues considered in this and other plans.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

24 May 2021

Wellington City Council

By email: policy.submissions@wcc.govt.nz

Tawa Community Board submission on the Draft Strategy for Children and Young People

Kia ora,

1. Tawa has faced significant challenges in maintaining and raising the hauora of our rangatahi in recent years, particularly since the COVID-19 lockdowns of 2020. The Tawa Community Board¹ strongly supports Council's intent to support the wellbeing of children and young people in Wellington, and believes that the Draft Strategy for Children and Young People (henceforth the Strategy) is a significant step towards making that intent real.
2. The Tawa Community Board acknowledges the assistance of Raihaan Dalwai and Shelly Liang from the Wellington City Youth Council in the preparation of this submission, as well as the role of Youth Council in the design and creation of the Strategy as a whole.

Support for local and school-based wellbeing services

3. Focus area 2.4 of the Strategy's Action Plan directs Council to "partner with relevant agencies to improve access to [...] programmes to support mental health and wellbeing." The Board believes Tawa needs to be a priority for this investment, given both the significant hauora issues in our community and the success of programmes that have worked so far to address them.
4. The Tawa Community Board commends Council for its support of Take 10 Arvos, an extremely popular free after-school program run in Linden. When asked for their thoughts on the program, two senior Tawa College students remarked that "[Take 10 Arvos] has the potential to be really beneficial for Tawa youth", but that it's not well-advertised: "increasing awareness of their presence to older students would be good." The Board urges Council to redouble its support for the program. In the words of one student; "If we really cultivate it and let it grow, I think it'll be a really good example, and show how youth-oriented initiatives can be really beneficial for our suburbs."
5. The Tawa Community Board in recent years has advocated for the provision of a permanent full-time social worker in Tawa. Tawa College's inflated decile rating has meant it has not been eligible for a social worker under the Ministry of Education's criteria, and MoE and NGO stop-gap measures have only served to highlight the levels of demand for a more solid service. The Board urges Council to strongly advocate at all levels for a permanent full-time social worker in Tawa, working in partnership with Tawa College, the Kāhui Ako, MSD, Oranga Tamariki, and other relevant partners.

¹ The Tawa Community Board is a Community Board under the Local Government Act and Wellington City Council with elected members representing the northernmost suburbs of Wellington City comprising Tawa, Takapu Valley and Grenada North.

6. The Board urges Council to direct its attention toward programs that will give our rangatahi positive outlets for their energy. At a recent meeting of community leaders, one participant remarked that such outlets would be the only long-term solution to youth crime in Tawa and elsewhere. With its existing strong support of sporting and cultural groups, Council is well-placed to intervene in this area.

Supporting our underprivileged whānau and rangatahi

7. Focus areas 3.1 and 3.2 of the Strategy's Action Plan focus on reducing poverty and homelessness. While child poverty is a major national issue, poverty in the 14-24 age group is not nearly as widely discussed. The Board commends Council's vision to improve the material conditions of our rangatahi, and urges Council to be a fierce advocate on these issues.
8. Focus areas 3.3 and 3.4 of the Strategy's Action Plan focus on Council's work in the social and community housing space. Housing for rangatahi in Tawa is a multifaceted issue, from the struggles children face achieving at school whilst living in unhealthy and unsafe housing, to the lack of high-density rental accommodation that forces young people out of Tawa when they leave home. The Tawa Community Board urges Council to consider rangatahi in all that it does on housing, and to strengthen its connections with Te Āhuru Mōwai, the housing arm of Ngāti Toa Rangatira which is doing great work with its housing portfolio in Linden. Furthermore, the Board urges Council to consider the need to fund the operationalisation of the Spatial Plan, as this will catalyse development of the high-density housing that rangatahi want and need in Tawa and other areas.
9. Focus area 3.5 of the Strategy's Action Plan directs Council to "support and celebrate community initiatives that build connections and promote food security." The Board has already seen the roots of this plan in action, through the Kai Kitchen program at Linden Community Centre. Kai Kitchen provides a free community meal every Friday, and an opportunity for community members to connect and volunteers to upskill. Additionally, Kai Kitchen is often an invaluable vehicle to connect underprivileged whānau and their rangatahi with the support services they need. The Tawa Community Board strongly urges Council to continue and strengthen its support of Kai Kitchen, and the other food security initiatives delivered at the Linden Community Centre.

Other issues

10. The Tawa Community Board strongly supports Council's intention to continue with planned Te Tauihu initiatives, as well as to partner with mana whenua to support tamariki and rangatahi. Rangatahi and tamariki Māori need particular initiatives to meet their cultural needs, and it is mana whenua and mātāwaka organisations who know these needs best of all. While the Board absolutely agrees that mana whenua need to be the priority partner in any planning in this area, we also recognise that many urban rangatahi Māori are disconnected from their iwi and whakapapa as a consequence of colonisation, and urge Council to make sure that the voices of rangatahi mātāwaka are included in this conversation.
11. The Tawa Community Board supports the Council's vision of strong pathways for rangatahi into education and employment. Tawa's schools have long been working closely together on these

issues, including through the Kāhui Ako, and the Board urges Council to work directly with schools on the implementation of these pathways.

12. The Tawa Community Board shares Council's concerns around whether fines and fees are barriers to youth access to libraries, and believes that we all lose far more in the stunted potential of our rangatahi as a consequence of these fines and fees than we might gain from the associated revenue.

13. Focus area 4.2 of the Strategy's Action Plan directs Council to work with Greater Wellington on initiatives that "support greater uptake of active transport and public transport modes by children and young people." The Tawa Community Board commends Council's vision on this issue - our rangatahi care about safe passage to school and elsewhere that doesn't rely on a ride in a car, for a multitude of reasons including independence, cost, and climate impact. The Board urges Council to advocate for the direct inclusion of young people in decision-making around this, and around all the issues considered in this and other plans.

We look forward to discussing our submission with you.

Ngā mihi nui,

Robyn Parkinson
Chair

Jackson Lacy
Deputy Chair

Anna Scott
Elected Member

Graeme Hansen
Elected Member

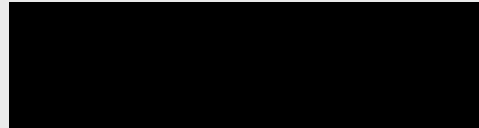
Malcolm Alexander
Elected Member

Richard Herbert
Elected Member

Note to officers: We wish to present before the Councillors in a regular oral submission on this issue.



Respondent No: 1



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

not answered

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

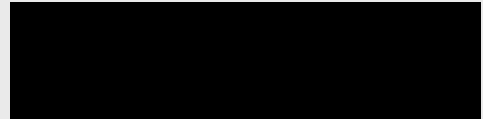
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 2



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

Overall direction

Q6. Type your comments about the overall direction below.

Hi, My name is Martin and I'm 29 years old. I have lived in Wellington for 10 years (currently based in London, UK). I believe there needs to be more poured into spaces for skateboarding, scooters, roller blading in Wellington. As skateboarding especially, is becoming a more professional sport, now being a official Olympic sport, there needs to be more acceptance of skaters now more than ever. New Zealand has such a rich history of skateboarding that goes overlooked due to the stigma attached to the punk-like attitude derived from the early years of skateboarding. Yes this still exists but that is no longer the case. These days you find skaters from all walks of life, skaters with backgrounds in science, law, engineering. I myself am example of this. I'm currently working as a textiles engineer in London. More to the subject, I think hybrid skate spaces like the one in Petone (maybe it's Lower Hutt) are a good way to go about making spaces friendly for park dwellers and skaters alike. Where objects can serve as seating, tabletops but also as skate obstacles. These objects don't have to be designed purposely for skating, they can be designed for conventional everyday uses but leaving it up to the skateboarders to decide how they want to move it and use it which also sparks skateboarding creativity. You may say that there's many skateparks in Wellington to accommodate skaters and this is true, Wellington does have a healthy amount of "skate parks" but what the modern skater wants are Street skating spots which have context, e.g. a staircase in front of a well-known building. This is why you may have noticed the popularity of skaters at the newly built war memorial. It is a prime example of the modern skater wanting to skate in a place which they can adapt themselves, moving benches and blocks of concrete to create a series of temporary obstacles. These obstacles are also used by everyday people. I hope this has given you an insight into what possibilities there are for skate friendly spaces for the future and a potential mutual respect for a sport that is now becoming very mainstream and normal. The thing is, skateboarding isnt going away anytime soon, the longer the conuncil dismisses funding for this activity the more it will permeate the rest of the city spaces at your own will. Spaces need to be designed with skating use in mind. Not every single space but the more spaces that are, the more you will detract skaters from spaces you don't want them to skate in.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

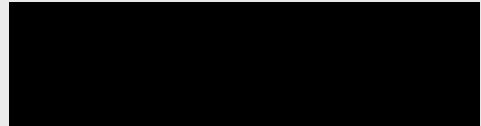
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 3



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

Overall direction

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Social Wellbeing Framework and Draft Strategy for Children and Young People Submission

In many cultures sport and activity is an integral part of life and New Zealand is no exception. From the early days when learning to kick a ball was critical to developing good motor skills to playing sports at the professional level, and everything in between, boys and girls, men, and women, have known the value of playing at least one sport either competitively or for leisure. Sports can be as simple as the age-old pastime of kicking a ball in a park or can be as highly challenging as a round of golf on a golf course.

For those who live in poverty due to rising rents, job losses (Covid 19), increase in the cost of living, playing sports or the opportunity to being active is beyond reach. Not because they are not capable of playing but that the cost is prohibitive to doing so. By the time, the cost of equipment, sportswear, fees/subs, and transport are tallied up many people in poor communities within New Zealand simply do not have the financial resources to participate.

The Wellington City Mission introduced the Community Sports Bank Project to reduce the barrier of the cost of sports equipment and to provide the opportunity to encourage activity.

The cost of a simple mouth guard is a barrier to many children participating in sport. A report of two young boys who wanted to play basketball was challenged as they did not have mouth guards. They went home and cut up a plastic milk bottle to make their very own mouth guards, one was struck in the face with the ball and received multiple internal stitches. We are seeing so many adults and children pulling out of sports and activity due to financial hardship causing isolation and disconnection from their communities.

Sports can have a positive impact on development and combating poverty. On its own, however, sports will not eradicate poverty and should not be seen as a one-size-fits-all solution but instead as part of a broader effort towards reducing poverty. Every child and adult regardless of gender, race or physical capability has the right to participate in sports/activities and enjoy the many health benefits such participation provides as well as fostering social interaction, team spirit and having fun. Sports programs can go a long way towards removing the divisive lines of inequality. It is imperative that any sports programs and or activities that are implemented in poor communities include all children without prejudice.

The Wellington City Mission introduced "Play Days" to get children and adults active, to learn new skills and games, to provide the opportunity to create play within their own communities, spaces, and places. The Play Days have supported positive social outcomes for our communities, enhancing wellness for children, adults, and families.

Individual Benefits

- Develops and maintains fundamental movement skills.
- Encourages self-directed creativity and innovation.
- Improves social and emotional connection.
- Improves a young person's resilience, independence, and leadership by determining their own outcomes.

Collective Benefits

- Improves social cohesion by strengthening community bonds.
- Reducing the dependency on mental health resources.
- Provides economic benefit for employers with increased physical activity enhancing productivity in the workplace.
- Reduction in crime rates when communities are more engaged in play and sport.

The Wellington City Council Leisure Card offers discounts to those in need. However, it does not support those living below the poverty line. The Leisure Card concept is an excellent tool if it was used to truly benefit those in need. The cost of a simple swim pass is out of reach of so many living within the Wellington Region. This has been proven time and time again with the Wellington City Mission supporting over 3000 swim passes for targeted communities.

The cost of inactivity

International and national studies highlight the relationship between inactivity and social disorder, health and social outcomes which have negative financial impacts on individuals and communities.

Some facts

- Inactivity cost the Wellington region \$141 Million in 2013.
- Physical inactivity contributes to 12.7% of premature deaths.
- Type 2 diabetes costs the health system \$1 billion per annum.
- In 2010 the financial cost of physical inactivity in New Zealand was \$1.3 billion – 0.7% percent of GDP.
- Physical inactivity accounts for approximately 3% of all illness, disability, and premature mortality.

The Challenges

Only 5% of the students at decile 1-3 primary schools belong to sports club's v's 30% of students at high decile schools (NEPP data, 2017)

Of the 527,800 people in the Wellington Region, over 51,000 (9.7%) do no physical activity (Sport Wellington – Living Well Strategy, 2020)

The main barriers to participation are cost (64%) and time (59%) (Sport Wellington – Living Well Strategy, 2020)

The trend sees involvement in physical activity in decline (Sport Wellington – Living Well Strategy, 2020)

New Zealanders from high deprivation areas participate in fewer sports and activities each week compared to New Zealanders from medium/low deprivation communities (Sport NZ – Spotlight on Deprivation Report, 2019)

The Positives for the Wellington Region

- Sport Wellington “Living Well” strategy
- Sport Wellington Green Prescription
- Community Sports Banks
- Community and targeted “Play Days”.
- Stakeholder connection to communities.

It is critical that we reduce the gap between those who can and those who cannot.

Sport/activity really can make a difference in the life of a person, especially a person who is living in poverty.



Respondent No: 4



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Somewhat support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Neutral

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Somewhat support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Neutral
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Neutral

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

Strategy focus areas 1-6

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

I don't want young people in Wellington feeling that they are pressured to go and talk to someone because that's what the Council is telling them to do. As a 13 year old myself, I know that when someone is saying they have a strategy isn't always the most comforting. We need to find ways to get people to feel comfortable with the new focuses by experimenting with them and feeling ok that they can be helped. I fully support what the council is trying to do.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

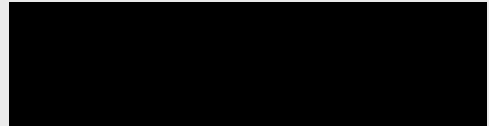
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 5



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
-
- Q6. **Type your comments about the overall direction below.**
- not answered
-
- Q7. **Type your comments about the government framework alignment below.**
- not answered
-

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below.

Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

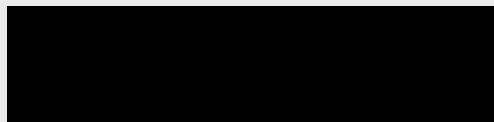
Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.



Respondent No: 6



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
-
- Q6. **Type your comments about the overall direction below.**
- not answered
-
- Q7. **Type your comments about the government framework alignment below.**
- not answered
-

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below.

Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

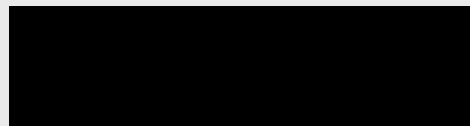
Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.



Respondent No: 8



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Somewhat support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Somewhat support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

Strategy focus areas 1-6
Proposed action plan for years 1-3

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

I work with youth across the city to help address the disconnect between people and the food they eat. Most youth I work with have no idea how to cook if it doesn't come out of a packet that can go in the microwave or oven. I have seen the amount of food waste that goes out of supermarkets and rescue plans that can use that food to help the most vulnerable (including many of the youth of our city) should be part of this plan. (kaibosh is only just touching the surface of this problem in our region). At BGI we use rescue food to educate about food resilience and food sovereignty and teach youth to cook the kind of foods they want to eat and also encourage them to try something new. I see that sustainable food is part of the overall strategy for wellbeing but it should not be neglected as climate change is going to make access to food much worse probably much sooner than we all think and only if our youth are educated, informed and inspired by our approach to this upcoming trial will we be able to successfully address some of these issues!

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

I have heard some feedback about the Night Forum that happened in March and my impression, from feedback, was the direction was quite distracted from the issues of youth safety in the city. The emphasis seemed to be on fines to young people for open vessels rather than what businesses and proprietors in our night life districts could do to ensure a safer environment for our young people/vulnerable people. A youth hub would likely go a long way to helping with this but is something that is not likely to happen in actuality until after the 3 year plan and some short term efforts and solutions need to be found now without putting the burden on young people. I know this is an ongoing process but I would suggest that all the stakeholders get more time to present their ideas and concerns in a meeting that takes place over a day or a weekend. This kind of effort speaks of tokenism and not towards actual solution orientated thinking. It was nice to see council representation at the sexual violence rally that followed but it seemed like they were lone voices rather than representative of systemic change to address these safety concerns to our young people. On an environmental note it seems a lot of emphasis is being put on Wellington Zoo and Zealandia as partnerships to lead the charge on educating young people but I fear this is more of a 'show' for many young people rather than a way to interact more consciously with the environment in their day-to-day lives. I think giving incentives to schools, youth programs, community gardens and urban farmers to have interactive sessions with youth will help young people feel more connected with their own environmental impacts and give them a chance to make a difference. This is also community building at a very grassroots level and would give the feeling of something obtainable rather than idealistic or 'separate' from the environments we live in day to day.

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/59da907801f66e4e6fbd876bea5091f6c50ffea5/original/1619148257/21c678301cd3c99551d5b8fad235291f_Strategy-Submission-Documents-Final.docx?1619148257

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

This is from the Youth Group Te Ahi at BGI:

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below.

Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

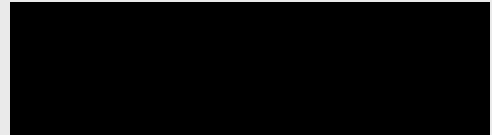
Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.



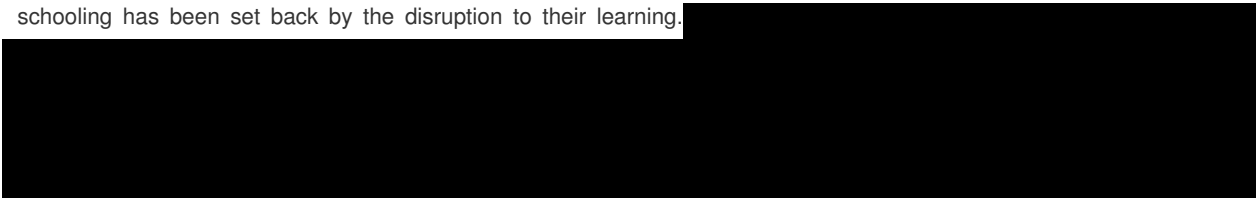
Respondent No: 9



-
- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
-

Q6. Type your comments about the overall direction below.

1) I am concerned about young people's safety online. Perhaps look at protecting young people on their devices. 2) I am also concerned that during lockdowns due to Covid-19 many young people did not have access to online learning. There schooling has been set back by the disruption to their learning.



Q7. Type your comments about the government framework alignment below.

not answered

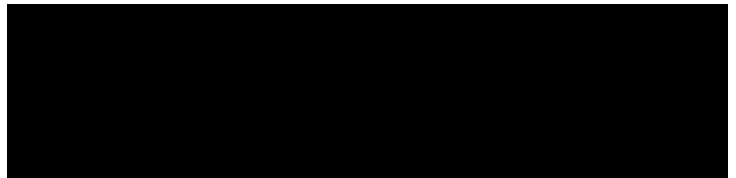
Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

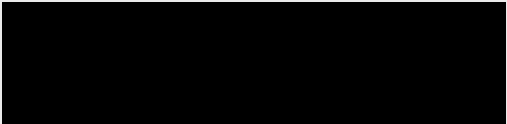


Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 10



- Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?

Strongly support
- Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?

Strongly support
- Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support
- Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?

Strongly support
- Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select.

not answered
- Q6. Type your comments about the overall direction below.

not answered
- Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 11



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** not answered
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
-

Q6. Type your comments about the overall direction below.

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. It is very important that the Council works meaningfully with young people in its design to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options. We support the increased opportunities to get involved with the natural environment, however, there needs to be a much stronger focus on the natural environment within this strategy. This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing. area 4 – You belong We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances. For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at. Focus area 5 – pathways We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills', such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important. Focus area 6 – participating in change We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. We would like to see a commitment to making submissions and public participation times more accessible for young people (e.g after school) – this is a small but necessary first step in actioning this priority. We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy. This will help to build confidence among young people that the strategy is being implemented. Thank you for taking the time to read this submission.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

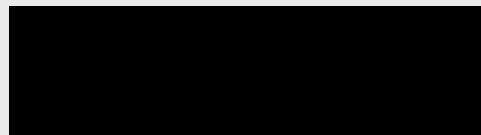
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 13



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

not answered

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 14



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

not answered

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/59da907801f66e4e6fbd876bea5091f6c50ffea5/original/1619997065/da0a215dcd9df2b38266e3d28539f0e8_Strategy-Submisison-Document-Final.docx?1619997065

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

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Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

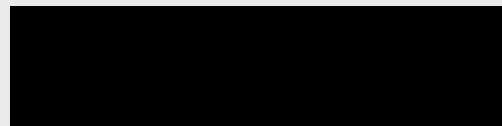
Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.



Respondent No: 15



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
-
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
-
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
-
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
-
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
-
- Q6. **Type your comments about the overall direction below.**
- not answered
-
- Q7. **Type your comments about the government framework alignment below.**
- not answered
-

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No:



Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?**

Strongly support

Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?**

Strongly support

Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**

Central city/Te waengapū o tō tātou taone	Strongly support
Hauora across the city/Hauora, puta noa i te taone	Strongly support
The basics/Ngā tūāpapa	Strongly support
You belong/Tō tātou hononga tahi	Strongly support
Pathways/Ngā huarahi	Strongly support
Participating in change/Te whai wāhi ki te panoni	Strongly support

Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?**

Strongly support

Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**

not answered

Q6. **Type your comments about the overall direction below.**

not answered

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

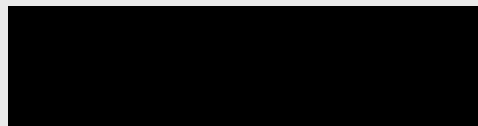
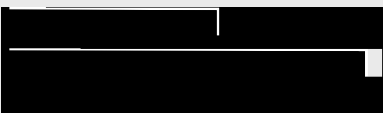
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 17



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Proposed action plan for years 1-3
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

Ambitious timeline for implementation of action plans due to the number of external stakeholders and competing priorities. In the strategy it states the The Action Plan will be reviewed and updated in year three, we recommend this review is done annually?

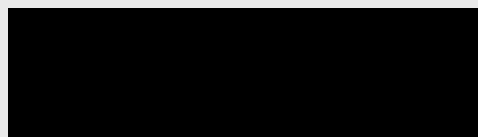
Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.



Respondent No: 18



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Don't know
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Don't know
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Don't know
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

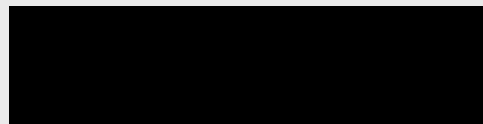
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 19



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Don't know |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 20



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- not answered
- Q8. **Type your comments about the strategy focus areas 1 to 6 below.**
- not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

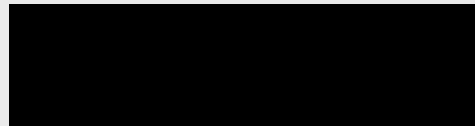
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 21



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

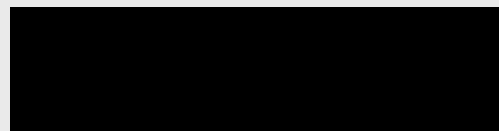
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 22



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

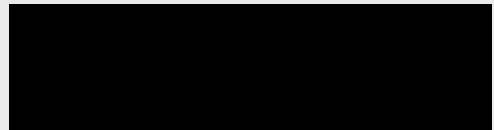
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 23



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Government framework alignment
Proposed action plan for years 1-3
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

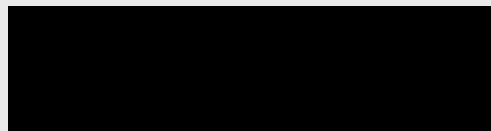
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 24



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

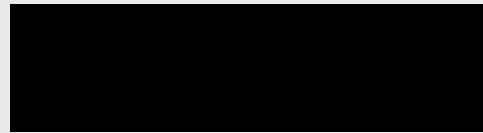
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 25



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 26

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

i like them

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- not answered
- Q8. **Type your comments about the strategy focus areas 1 to 6 below.**
- not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

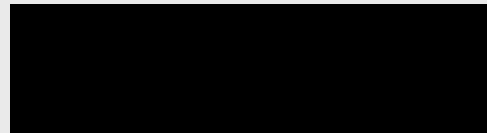
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 28



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

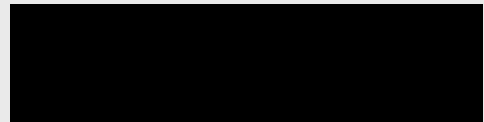
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 29



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

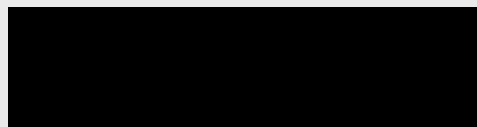
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 30



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
- there are so many one way streets in wellington it is confusing to drive around town
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

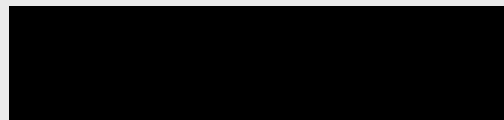
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 31



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Don't know |
| Pathways/Ngā huarahi | Neutral |
| Participating in change/Te whai wāhi ki te panoni | Don't know |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

we should make more skate parks that are built by skaters for the skaters

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

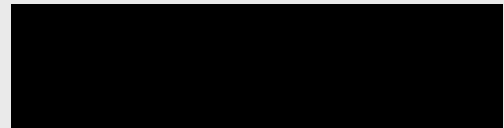
Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.



Respondent No: 33



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
- I think that central city and having an accessible place for youth to go to/ hang out in is really important because of multiple issues including: growing lack of safety, concerns about what the youth get up to, weather concerns etc
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

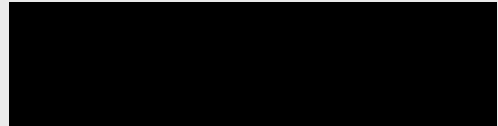
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 34



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below. Focus area 1 – our central city We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. It is very important that the Council works meaningfully with young people in its design to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options. Focus area 2 – hauora across the city We support the increased opportunities to get involved with the natural environment, however, there needs to be a much stronger focus on the natural environment within this strategy. This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing. Focus area 4 – You belong We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances. For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at. Focus area 5 – pathways We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills', such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important. Focus area 6 – participating in change We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. We would like to see a commitment to making submissions and public participation times more accessible for young people (e.g after school) – this is a small but necessary first step in actioning this priority. We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy. This will help to build confidence among young people that the strategy is being implemented. Thank you for taking the time to read this submission.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

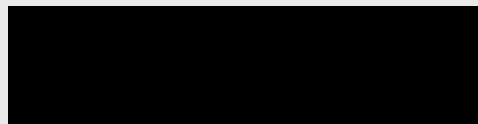
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 35



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Government framework alignment
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- I would like to have more specifics about how the government will make Poneke a te reo city by 2040, it feels more like an empty promise than an actual project,

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 36



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Regarding 2, I think more concrete action needs to be taken regarding climate action. There is little to no point of a youth strategy if there is no proper planet to live on. There was not a lot regarding how you could measure the goal of becoming a more sustainable Wellington as well, so having a time frame would be nice so we can hold council accountable.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

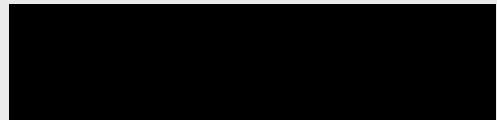
Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.



Respondent No: 37



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

Focus 1: I think it is crucial that the Council works closely with the youth while creating the safe spaces so that youth take part in its design. Focus 2: I think it's important that there is a much stronger focus on the natural environment within the strategy. Focus 4: Would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity instead of just an increase in cultural performances. Focus 5: Stronger focus on providing youth with opportunities to engage in learning that builds life skills (e.g. financial help, tips on moving out) would be good. Focus 6: Would like to see commitment to making submissions and public participation times more accessible for youth (e.g. after school). Also want frequent engagement with youth on the strategy's progression to be apparent.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

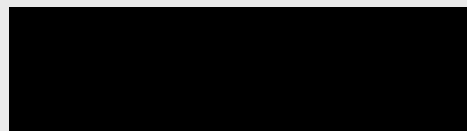
Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.



Respondent No: 38



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Somewhat oppose |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

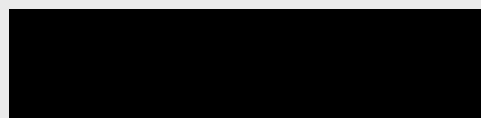
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 40



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

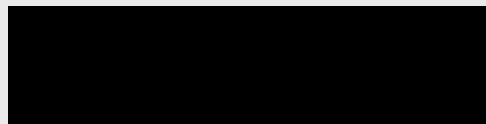
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 41



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Don't know |
| Hauora across the city/Hauora, puta noa i te taone | Don't know |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Don't know |
| Pathways/Ngā huarahi | Don't know |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Don't know
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 42



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

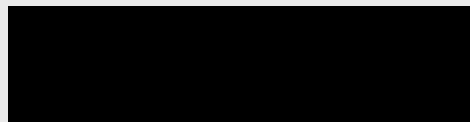
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 43



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 44



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Don't know
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 45

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Neutral |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

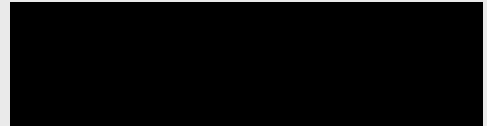
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 46



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
- Making real changes that will be last generations must be prioritized. We cannot afford for half-hearted attempts and initiatives towards our youth. Real and evidence based initiatives must be implemented
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

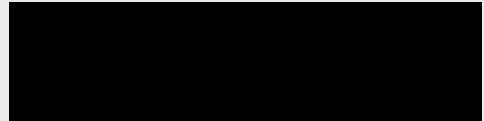
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 47



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

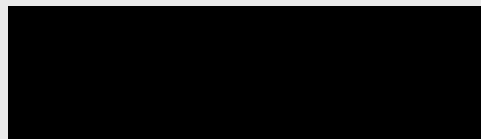
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 48



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** not answered
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Neutral |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 49



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Don't know
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Don't know |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Don't know |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Don't know
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 50

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Don't know |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Neutral |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
- I don't have anything to comment, I just wanted to point out that the link here doesn't work.
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 51



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Neutral
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------|
| Central city/Te waengapū o tō tātou taone | Don't know |
| Hauora across the city/Hauora, puta noa i te taone | Don't know |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Don't know |
| Pathways/Ngā huarahi | Don't know |
| Participating in change/Te whai wāhi ki te panoni | Don't know |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

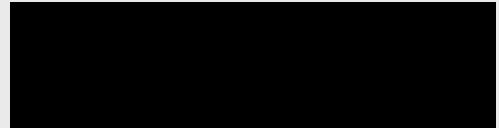
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 52



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Neutral |
| Hauora across the city/Hauora, puta noa i te taone | Neutral |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered
- Q8. **Type your comments about the strategy focus areas 1 to 6 below.**
not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

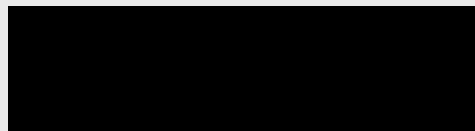
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 53



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Neutral
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Somewhat support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

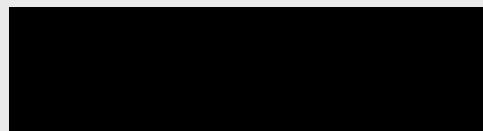
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 54



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**
- | |
|------------------------------------|
| Overall direction |
| Strategy focus areas 1-6 |
| Proposed action plan for years 1-3 |
- Q6. **Type your comments about the overall direction below.**
- not answered
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

I had a hard time finding any reference to the importance of Play in the early stages of the document, particularly around the role Play has in ensuring a healthy childhood, physically and socially (wellbeing). I think this is important and something the National strategy also misses. Advocating and promoting for more play for children is something widely overlooked, and is larger than just playgrounds.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

I am a big advocate for promoting time, space and permission for kids to play – this is outlined a bit more around the use of the city & programming – but overall, its 'space' and location heavy, I guess that's expected as investing in play spaces is tangible. I am aware we have a great Play spaces policy already and ongoing playground developments – the things that add to this, like the Māori stories and indoor play space, better Child and young people consultation processes are welcomed – but i wonder if our role is to also encourage stakeholders and partners and other organisations to also create more opportunities and spaces for YP to play safely, and promote more play through programming, space design etc...? 2. 1 Its great to see references to PLAY as a way of delivering on these strategic objectives. - Love the reference to Play Streets (*THANK YOU*) – this is a very specific statement. The PSP also looks at the City as a Play Space and Play Streets would also fit here. - 2.4 Leisure card language – '...to make play, active recreation and sport...' (I've encouraged Aashif to read the Strategy) - 3.4 working with City Housing to get kids here playing more is on our agenda already and we will aim to plan for more than just providing places to play. The important work here is about sustainable play development i.e. system improvement, access to stuff to play with, indoor play spaces, advocating for more adults to encourage play, breaking down barriers etc... Some of this will involve partnering and advocating. - Focus Area 4: perhaps an opportunity to explore Māori play principles as a way to engage more māori YP in play, as well as encourage more traditional māori play. - 4.5 Promoting Wellington as a family-friendly city: I love this too, and see some of our campaign and activation work fitting here also, i.e. having good resources on our website about things to do here... " Play mapping etc " In summary, I feel focus area 2 is right up our Alley, and because our work and projects live here, I feel really listened to and like our work is really aligned and important for young people. Cheers and well done Kate & Team. 😊

Q10. Attach any documents supporting your comments here.

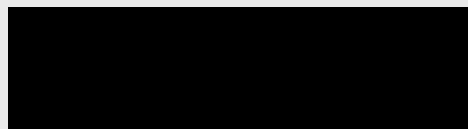
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 55



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Somewhat support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/59da907801f66e4e6fbd876bea5091f6c50ffea5/original/1620257766/3a757f0e31f582e51e73a01823c7c2a9_Strategy-Submisison-Documents-Final.docx?1620257766

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Thank you for the opportunity to submit on the Council's draft Child and Youth Wellbeing Strategy (the strategy). Overall, we support the direction of the strategy and the priorities outlined, however, we have suggested some additions/ tweaks, which we have outlined below.

Focus area 1 – our central city

We strongly support the Council's youth hub proposal – we believe a commitment to establish a youth hub shows a commitment to the safety and wellbeing of young people in Wellington and listening to young peoples' voices. We believe that this hub will work to support each of the priorities outlined in this strategy, however, we are particularly excited about what it means for city safety. **It is very important that the Council works meaningfully with young people in its design** to ensure it is well resourced and issues such as accessibility (for young people not located in central city) is addressed. The central youth hub could act as a pilot for other suburban options.

Focus area 2 – hauora across the city

We support the increased opportunities to get involved with the natural environment, **however, there needs to be a much stronger focus on the natural environment within this strategy.** This includes greater protection of our natural resources and taking bold action on climate change, now. Climate change is a "youth issue" – young people will inherit the city. The natural environment plays a significant role in supporting or hindering a young persons' mental wellbeing - strong commitment to climate change is necessary to support young peoples' mental wellbeing.

Focus area 4 – You belong

We also value the importance the Council has placed on equity, in particular inclusion and diversity. We believe this will help contribute to the safety of young people (particularly those marginalised) within the city. It will also help to increase the accessibility of events and programmes for young people. **However, we would like to see further emphasis placed on meaningful opportunities to engage with and explore one's identity rather than just an increase in cultural performances.** For example, whakapapa tracing workshops or opportunities to practice cultural traditions. Young people have varying levels of connectedness to their culture and the city needs to ensure that there are opportunities for young people to engage no matter what level or stage they are at.

Focus area 5 – pathways

We strongly support the need to connect young people to employment, learning or volunteering opportunities. However, **there needs to be a stronger focus on providing young people opportunities to engage in learning that builds their 'life skills'**, such as financial literacy (paying bills, saving, kiwi saver) and writing CVs etc. Building relationships not only with tertiary education providers but also local businesses is important.

Focus area 6 – participating in change

We also support the proposed commitment to hearing young peoples' voices and thinking about ways that youth participation and hearing young people's perspectives can be done better or redesigned within the council. We believe consultation on the design of the youth hub is a good opportunity through which to explore this new commitment. **We would like to see a commitment to making submissions and public participation times more accessible for young people** (e.g after school) – this is a small but necessary first step in actioning this priority. **We also believe it is necessary for the Council to continue to frequently engage with young people (e.g. via forums) on the progression of the strategy.** This will help to build confidence among young people that the strategy is being implemented.

Thank you for taking the time to read this submission.

Daniel Kumar



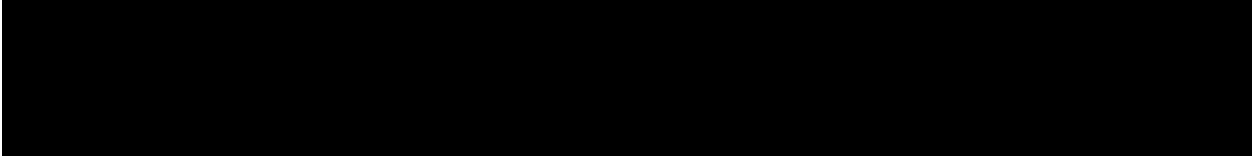
Respondent No: 56



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat oppose
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat oppose
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|-----------------|
| Central city/Te waengapū o tō tātou taone | Somewhat oppose |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat oppose |
| The basics/Ngā tūāpapa | Somewhat oppose |
| You belong/Tō tātou hononga tahi | Somewhat oppose |
| Pathways/Ngā huarahi | Somewhat oppose |
| Participating in change/Te whai wāhi ki te panoni | Somewhat oppose |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat oppose
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. Type your comments about the overall direction below.

Look as a parent my kids are my (underlined) responsibility and Council has no right to tell me what to do. Ok- so get the library up and running would be best for us all (underlined).



Q7. Type your comments about the government framework alignment below.

not answered

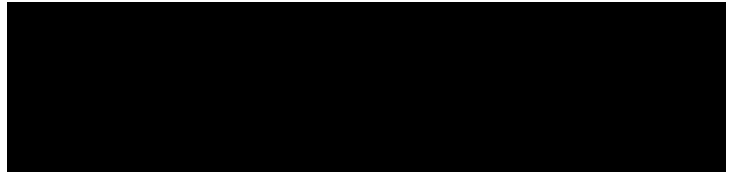
Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

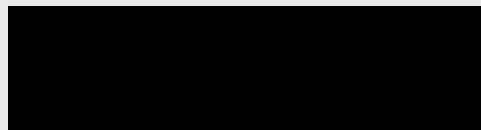
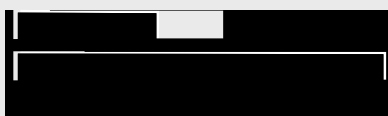


Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 57



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Don't know
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Don't know
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

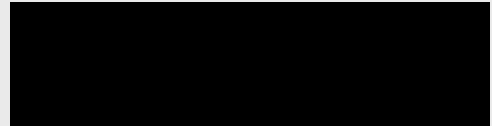
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 59



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

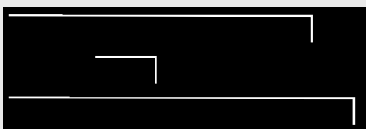
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 62



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. **Type your comments about the overall direction below.**

We overwhelming support the overall direction of the Strategy. Key notes : drawn from Focus areas Pages 22-42. We acknowledge as a Group that the Wellbeing and Safety of our young people are at the heart of this Proposal. It is very evident. And opportunities are being provided for ALL Wellingtonians to make this a success. We would however recommend and more involvement and active participation from across our diverse Communities when implementation begins.

Q7. Type your comments about the government framework alignment below.

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 64



Responded At: May 10, 2021 16:36:33 pm

Last Seen: May 10, 2021 02:51:19 am

IP Address: 161.29.35.21

- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
Proposed action plan for years 1-3
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

I see some points like this in the proposed action plan but would love to see further points/emphasis on investing in existing youth organisations/programmes that currently work with diverse young people and promote things like future pathways and advocacy/change making.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

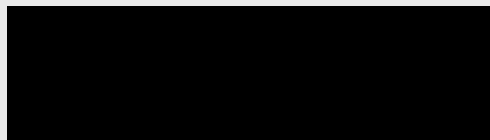
- Would love to hear more about the Night Plan because as a young person myself, I have heard lots of stories circulating about the dangerous night life in Wellington and have experienced it myself. I see that there is a plan to continue consent education which is awesome. Wondering if there needs to be a reform or movement towards drug and alcohol harm reduction education models in schools - perhaps WCC could pilot and support a drug and alcohol harm reduction programme that can be rolled out in schools. I've heard from some young people we are connected with that this is an area of education they would like to see more change in. This may also assist with creating safer night environments for young people. - Along with consent education, I wonder if there is a way WCC can support a less heteronormative sex education model in schools which would also support the inclusion of rainbow young people. Perhaps partnering with rainbow organisations to do this.

Q10. Attach any documents supporting your comments here. not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 67



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**
- Overall direction
 - Government framework alignment
 - Strategy focus areas 1-6
 - Proposed action plan for years 1-3
- Q6. **Type your comments about the overall direction below.**

Sustainability Trust is pleased to see Council focusing on meeting the needs of children and young people in this strategy. It is good to see overlap in many of the Council plans and we hope this helps highlights areas of priority. For instance, the need for young people to have access to a warm dry home, food, warmth and rest are basic needs, and so need to be prioritised as “must haves”.

Q7. Type your comments about the government framework alignment below.

We were pleased to see that young people's voices have been considered and included in this document, and that it sits alongside central government's strategy.

Q8. Type your comments about the strategy focus areas 1 to 6 below.

We are delighted to see a focus on providing the basics, including affordable, warm, dry houses. Healthy homes are essential for children to grow up with the best possible health outcomes. We strongly agree that living in healthy and sustainable environments is paramount. We support the council reviewing the housing action plan and seriously considering quality and options for improvement of housing stock for students. We also strongly support a more proactive approach to ensuring that all rentals meet the new Healthy Homes Standards, especially private rentals with children as tenants. As an organisation who provides healthy homes assessments targeted at low-income households with children, we are keen to work more closely with Council on this issue.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

As the strategy notes, young people have a great awareness of environmental issues and the need to reduce carbon emissions. We strongly support initiatives that reduce our environmental footprint, especially in collaboration with young people themselves. Opportunities for young people to understand kaitiakitanga, connection to and care of the land should be supported, both within council facilities and with the support of external providers, such as our Wilderkids School Holiday Programme, which aims to connect children to nature. We are not as supportive of introducing yet another programme (Greening Te Whanagnui-a-Tara) as we are of supporting local groups already doing similar things (Conservation Volunteers, Wellington Forrest and Bird, Upstream - Friends of Central Park). We are excited about the inclusion of improving road safety to encourage young people to use active modes of transport to school. However, we would like to see this expanded to being able to use active transport whenever they choose. For instance, many youth play sports and work in and around the city, and so should be supported to access these activities via active transport. We would love to see an increase in the number of community gardens and fruit trees planted in the city for years 1-3. This would help not only with opportunities to connect and care for nature but also to help with food resilience and security. These sorts of activities often lead to volunteering opportunities and improved job prospects. As a long standing environmental social enterprise in Wellington, we look forward to working in partnership with Council to ensure the ongoing wellbeing of our children and young people.

Q10. Attach any documents supporting your comments here.	not answered
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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.	not answered
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Respondent No: 69



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** not answered
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** not answered
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** not answered
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**
- Overall direction
Government framework alignment
Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**

My office is pleased to see how the Strategy is underpinned by Te Tiriti o Waitangi and the Council's relationship with mana whenua. Making a city good for all tamariki and rangatahi will ensure it is good for everyone. All residents will benefit from more accessible facilities, safe transport options, easy-to-access information about council services and policies, and a clean, unpolluted environment. I know Wellington City Council is working hard to ensure services and policies that directly affect children and young people are supporting them to live their best lives. Children are big users of services such as libraries, parks, swimming pools, and public transport, all of which can support mental and physical health and wellbeing.

Q7. Type your comments about the government framework alignment below.

We are delighted to see the alignment with Government's Child and Youth Wellbeing Strategy. The six focus areas you are proposing mirror the priorities of my Office. Most importantly, the priorities reflect what we have heard from children and young people themselves about what they need to have a good life. (see What Makes a Good Life?). It was a joy to see the voices of children and young people shine in the draft Strategy document. We recommend that in addition to ensuring the voices of children and young people are listened to and incorporated into the work of the Council, that your team apply the Government's Child Impact Assessment tool to the draft strategy (see Child Impact Assessment tool). Using this tool can help identify, analyse and assess the impacts of any policies and plans on the rights and wellbeing of all children and young people, including those with disabilities.

Q8. Type your comments about the strategy focus areas 1 to 6 below.

We encourage you to also include in your principles a commitment to implementation of the United Nations Convention on the Rights of the Child and the United Nations Convention on the Rights of People with Disabilities. This will strengthen the way in which rights of all children especially those with disabilities are considered across the work of the Council.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



10 May 2021

Mayor Andy Foster
Strategy for Children and Young People
PO Box 2199
Wellington 6140

Tēnā koe Mayor Foster,

Thank you for the opportunity to share my views on the Wellington City Council Strategy for Children and Young People. I fully support the direction of the draft Strategy – the first of its kind for Wellington City. It demonstrates a commitment to children and young people's rights and wellbeing and is aspirational.

My Office is pleased to see how the Strategy is underpinned by Te Tiriti o Waitangi and the Council's relationship with mana whenua.

We encourage you to also include in your principles a commitment to implementation of the United Nations Convention on the Rights of the Child and the United Nations Convention on the Rights of People with Disabilities. This will strengthen the way in which the rights of all children, especially those with disabilities are considered across the work of the Council.

We are delighted to see the alignment with the Government's Child and Youth Wellbeing Strategy. The six focus areas you are proposing mirror the priorities of my Office. Most importantly, the priorities reflect what we have heard from children and young people themselves about what they need to have a good life (see [What Makes a Good Life?](#)). It was a joy to see the voices of children and young people shine in the draft Strategy document.

Making a city good for all tamariki and rangatahi will ensure it is good for everyone. All residents will benefit from more accessible facilities, safe transport options, easy-to-access information about council services and policies, and a clean, unpolluted environment.

I know Wellington City Council is working hard to ensure services and policies that directly affect children and young people are supporting them to live their best lives. Children are big users of services such as libraries, parks, swimming pools, and public transport, all of which can support mental and physical health and wellbeing.

We recommend that in addition to ensuring the voices of children and young people are listened to and incorporated into the work of the Council, that your team apply the Government's Child Impact Assessment tool to the draft Strategy (see [Child Impact Assessment Tool](#)). Using this tool can help identify, analyse and assess the impacts of any policies and plans on the rights and wellbeing of all children and young people, including those with disabilities.

Thank you for your commitment to the wellbeing of young Wellingtonians and the support of the Council to ensure they live their best lives.

A handwritten signature in blue ink, reading "Andrew Becroft". The signature is fluid and cursive, with a large loop at the end of the last name.

Ngā mihi mahana

Judge Andrew Becroft

Children's Commissioner

Te Kaikōmihana mō ngā Tamariki o Aotearoa



Respondent No: 70



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. **Type your comments about the overall direction below.**

Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

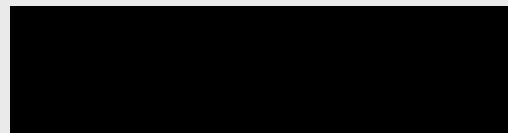
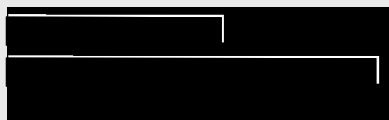
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Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 71



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat oppose
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
-
- Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

A large black rectangular box redacting the content of the document attachment area. It contains several horizontal white lines, suggesting it was once a list of files or a document preview.

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 72



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat oppose
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Don't know |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Don't know |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction

Q6. **Type your comments about the overall direction below.**

I want Wellington to be smoke free in all areas.



Q7. **Type your comments about the government framework alignment below.**

not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

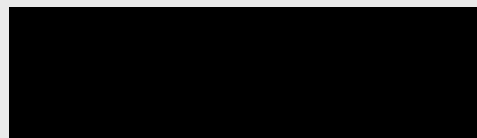
A large black rectangular redaction box covering the area where documents would be attached.

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 74



- Q1. The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy? not answered
- Q2. The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework? not answered
- Q3. To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)
- Q4. A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments on the following areas? A comment box will appear for any of the options that you select. Overall direction
- Q6. Type your comments about the overall direction below.
- Less plastic More electric cars More warm houses
- Q7. Type your comments about the government framework alignment below.
- not answered
- Q8. Type your comments about the strategy focus areas 1 to 6 below.
- not answered
- Q9. Type your comments about the proposed action plan for years 1 to 3 below.
- not answered

Q10. Attach any documents supporting your comments here.


Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 76



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Somewhat support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
- Q6. **Type your comments about the overall direction below.**
- Emily 
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.



Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 77



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

**Q10. Attach any documents supporting your
comments here.**

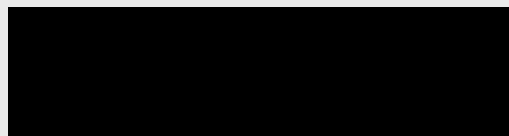
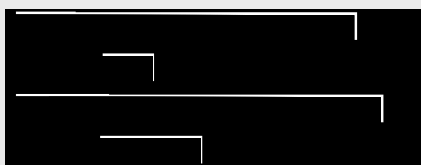
not answered

**Q11. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 78



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Somewhat support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

"The Pasifika Student Council is a student representative group at Te Herenga Waka - Victoria University of Wellington. We endeavour to represent the voice of all our Pasifika students. We largely support the draft strategy and the focus goals that have been proposed. We appreciate the goals Wellington City Council have created for its youth population and are thankful for this opportunity for consultation. We do believe that there are some rooms for improvement. Focus 4) "You Belong" there is a section that shows the plan they have for 4.3: "identify specific support and programmes for young Pacific people, migrants and refugees". It is currently at "to be determined". We can understand that the draft is still in its early stages of planning, however as Pasifika people, who have a very long history with New Zealand and Wellington, it is disappointing that the few sections dedicated to us are not thought out. It feels like we are an afterthought and does not encourage a strong sense of belonging. The overall themes also seem to put tertiary students as an afterthought. We love and enjoy attending festivals and celebrations that encourage diversity. We support the strategy with this, however, by not having a permanent physical structure that celebrates Pasifika peoples, cultures, and values, this plan only encourages inclusiveness for small parts of the year, and feels slightly tokenistic. We want to encourage a space in Wellington where young Pasifika children can look at and "say that's for me". We strongly support the erection of the proposed Fale Malae, that will encourage a strong sense of belonging amongst our Pasifika youth. We want to suggest looking into the idea of free transport for children and youth, when travelling to and around Wellington for big celebrations. Not just cultural. We strongly support the idea of better channels of communication for tertiary students and the council, however, some councillors do not make us feel welcome. We don't expect a big hug, but at least a reciprocity "hello" when greeted would be a start. At times, we as tertiary students are made to feel like second rate citizens. So improving the communication lines is a positive step towards addressing and changing this perception.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

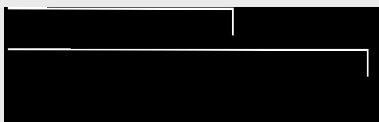
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 79



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5)Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework.Do you support the alignment of the Council strategy to the Government Framework?** Somewhat support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48)Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** not answered
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/78a8ba7f0c117bbbce91d658868363fd855ace64/original/1621829058/41c6794a7af71b2f0a89d2d65e97b0a6_Barnardos_Submission_on_the_Wellington_City_Council_Strategy_for_Children_and_Young_People.pdf?1621829058

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Barnardos Submission to the Wellington City Council on the Proposed Strategy for Children and Young People



May 2021



**Kia eke ai te hunga taitamariki
ki ngā rangi tūhāhā**

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Introduction to Barnardos

1. This submission to the Wellington City Council outlines Barnardos feedback on the proposed Strategy for Children and Young People.
2. Barnardos is Aotearoa New Zealand's national children's charitable NGO working towards the vision of 'An Aotearoa New Zealand Where Every Child Shines Bright'.¹ We hold fast to this vision because we believe in the potential of every child to develop and flourish. This is also reflected in our poutama: Kia eke ai te hunga taitamariki ki ngā rangi tūhāhā – realisation and development for all children.
3. Barnardos has been delivering services to children, young people and their families and whānau in Aotearoa New Zealand for over 60 years. Today, we are implementing three key strategies, working in the following ways:
 - Delivering direct social services to children and their families and whānau through Barnardos Child and Family Services;²
 - Providing excellence in early learning through Barnardos Early Learning;³ and
 - Advocating for the needs, rights and wellbeing of children in Aotearoa New Zealand, through our systemic advocacy influencing systems-level change for children and tamariki.⁴
4. Every day we strive to uphold our commitment Te Tiriti Waitangi. Our work is grounded in relationships, including working with whānau and hapū to achieve the outcomes that they seek.
5. Because of the work Barnardos does every day with children, young people, families and whānau around Aotearoa, we know that significant systemic shifts need to take place in our country, to promote and support child and youth wellbeing, and that of their families and whānau.
6. Barnardos also provides services specifically for children and families in the Wellington area, which gives us a good understanding of what life is like for many tamariki and rangatahi growing up in Wellington from their early years right through their childhood journey and beyond.
7. This submission outlines our views on the overall direction, framework, focus areas and action plan set out in the Wellington City Council's proposed Child and Youth Strategy (the Strategy) and the areas where we recommend it could be further strengthened for the benefit of Wellington's young people and their families and whānau.

¹ See: <https://www.barnardos.org.nz/who-we-are/our-beliefs-and-values/> Also see Barnardos Annual Report 2020: <https://www.barnardos.org.nz/assets/Publications/Barnardos-Annual-Report2020-Digital.pdf>

² We provide our Child and Family Services across the full continuum of support and care – from preventative and early intervention support, to intensive and targeted support, to universal services. See for more detail on the range of Child and Family Services we offer:

<https://www.barnardos.org.nz/what-we-do/child-and-family-services/>

³ See for more on Barnardos Early Learning: <https://www.barnardos.org.nz/what-we-do/early-learning-and-childcare/>

⁴ We advocate on the biggest issues facing children and young people in Aotearoa, to drive systemic change in legislation, policy, practice and institutions, for the benefit of children and young people. Our Advocacy is informed by the knowledge and expertise we have from working every day with children and young people and their families and whānau and grounded in what children and young people themselves say matters to them and their hopes and aspirations. Our Advocacy is also grounded in the UN Convention on the Rights of the Child and other relevant human rights standards and norms. See for more: <https://www.barnardos.org.nz/what-we-do/advocacy/>

8. Barnardos appreciates having had the opportunity to contribute to the development of the Strategy in its early stages, and to have the opportunity to feed-back on the final proposed strategy. Comment from staff working in Wellington across our three strategic branches (Child and Family Services, Barnardos Early Learning and Advocacy) has been sought to inform this submission. Their views, knowledge and ideas from their experience working alongside tamariki, rangatahi and their whānau in the Wellington region and across the motu are incorporated and reflected throughout this submission.



Overall Direction

9. Barnardos strongly welcomes the Strategy for Children and Young People and commends Wellington City Council on the introduction of the proposed Strategy. The introduction of a strategy specifically aimed at the tamariki and rangatahi living, working and learning in Wellington is a big milestone for our Capital City and has the potential to make a real and lasting difference for all children and young people living in Wellington. The general feedback from our staff who contributed to this submission was that the Strategy is comprehensive, respectful of tamariki and rangatahi, and has a good alignment with the Child and Youth Wellbeing Strategy.
10. Barnardos also welcomes the strong focus on children and young people's voices within the Strategy. Ensuring that children and young people's own views and ideas are heard, respected and embedded throughout the Strategy will ensure that it is relevant and impactful to their lives. Barnardos encourages the Council to continue engaging in consultation on the Strategy with children and young people and their whānau in an ongoing way, to ensure that the strategy continues to align with the constantly evolving context and challenges of growing up in Aotearoa's Capital City. Barnardos would be happy to make a contribution where we are able to that effort.

Barnardos supports the overall direction and underlying framework of the Strategy

11. Barnardos supports the overall direction and vision of the strategy, as guided by the National Child and Youth Wellbeing Strategy (the National Strategy), as well as what children and young people have identified as important to them. It is clear throughout the Strategy how these have informed the six focus areas. The outcome-focussed approach sets out a positive and unifying vision which will allow the Council and its stakeholders to work cohesively towards the same goals. This not only provides a strong overall direction, but also a strong mandate for organisations, institutions and communities within Wellington to create real change.
12. The five principles underpinning the strategy are comprehensive and aspirational and will help to guide decision-making under the strategy. Barnardos agrees with the principles, which we believe will ensure that decisions made under the strategy are taken with a view to being inclusive; results-oriented; inter-generational; aspirational and informed by the Council's obligations under Te Tiriti and its partnership with mana whenua.

The Strategy should explicitly refer to the UN Convention on the Rights of the Child

13. In Barnardos view, the Strategy contributes to upholding the rights that all children and young people living in New Zealand enjoy under the UN Convention on the Rights of the Child (UNCRC). However, we recommend that these rights are specifically acknowledged and integrated into the Strategy to ensure that they are central to the vision and actions of the Strategy. It's the responsibility of all organisations, local governments and individuals as well as central government to ensure that children's rights under the Convention are respected, protected and upheld. We consider that the UNCRC could be incorporated both into the vision and the aspirations of the Strategy and potentially within each of the focus areas to further aid understanding of how the strategy will contribute to the realisation of children's rights.

The success of the strategy depends on how it is able to influence and interconnect with other Council strategies and work programmes

14. Barnardos notes that the success of the strategy will be partly determined by how it is able to influence and interconnect with other key Council strategies and wider work programmes. A strong focus on the needs and voices of children themselves is essential, however it is important to remember that all children exist within their whānau and wider social context. This is reflected in the areas that children and young people highlighted as most important to them, which included 'looking after the environment', 'better public facilities' and 'helping people in need'.
15. Improving the wellbeing of children and young people requires ensuring that families and communities are thriving and supported to be able to provide the best possible environment for tamariki to grow up. It's encouraging to see explicit opportunities for children and young people to influence various pieces of work going on in the city, and identified connections between the Strategy for Children and Young People and other strategies. Barnardos encourages the Council to continue looking for connection points between the identified outcomes in the Strategy and other areas of work such as the Planning for Growth Spatial Plan, The Economic Development Strategy and Lets Get Wellington Moving.

Recommendations:

- A. Align the Strategy with the UN Convention on the Rights of the Child.
- B. Ensure that consultation on the strategy with children, young people and their families is ongoing.

Government Framework Allignment

16. The alignment of the Council's Strategy to the National Child and Youth Wellbeing Strategy is essential to ensure that the whole country is moving towards the same vision for children and young people. Barnardos supports the Council's approach of aligning each focus area to one of the objectives of the National Strategy framework. Embedding the National Child and Youth Wellbeing Strategy at every level will help to ensure that the Council's Strategy acts on each of the objectives, for a well-rounded and comprehensive approach to improving the wellbeing of children and young people.
17. Barnardos believes that some of the focus areas could be re-aligned to the various objectives in the National Child and Youth Wellbeing Strategy. Specifically, we recommend that Focus Area 2 - 'Hauora Across the City' is aligned with the National Child and Youth Wellbeing Strategy objective 'Children and Young People are Happy and Healthy'. The National Strategy outcome 'Children and Young People Have What They Need' should be aligned to Focus Area 3 of the Council's Strategy - 'The Basics'. In Barnardos view, this would better contextualise these two important focus areas within the National Strategy framework.

Recommendations:

- C. Align Focus Area 2 of the Strategy - 'Hauora Across the City' to the National Child and Youth Wellbeing Strategy outcome of 'Children and Young People are Happy and Healthy'.
- D. Align Focus Area 3 of the Strategy - 'The Basics' to the National Child and Youth Wellbeing Strategy outcome of 'Children and Young People Have What They Need'.



Focus Areas

18. Barnardos is supportive of the six focus areas outlined in the Strategy. Each of these focus areas is equally as important as the others and together they are likely to contribute to the wellbeing of the whole child. Below, we outline what we are pleased to see within each of the focus areas as well as our recommendations on how we believe the focus areas could be strengthened.

Focus Area 1: Our Central City

19. Barnardos is pleased to see:
- The outlined approach includes reflecting the needs of children, young people and their families in city placemaking, investment and development.
 - Concrete examples of where children and young people's views will be sought in areas of ongoing work for the Council, including projects such as Lets Get Wellington Moving and the Central Library Redesign.

Recommendations:

- E. The outlined approach and 'what you will see' sections explicitly include ensuring that spaces and services are accessible and inclusive for neurodiversity, deaf, visually impaired and children with other disabilities. This is contained within the Action Plan for Focus Area 1, however Barnardos believes that highlighting this within the stated approaches would help to ensure that this is central to the focus area.

Focus Area 2: Hauora Across the City

20. Barnardos is pleased to see:
- A strong focus on the importance of play for a child's learning and development, particularly during their early years. This is carried through in the approaches, through a focus on providing and supporting play spaces in the city.
 - A wide variety of activities being supported and a responsive approach to the changing ways that children and young people are choosing to be active, including non-traditional sports such as parkour and pump tracks and using new technologies. This promotes inclusion and acceptance as well as as creativity and physical and mental wellbeing.

Recommendations:

- F. In the approach to this focus area there should be a strong focus on accessibility for all children, no matter their background, socio-economic status or ability. Barnardos believed that this is important to help guide planning and decision-making under this focus area.
- G. Include in the approaches making all areas child and youth friendly and improving spaces that children and young people are already accessing, alongside the development of a 'youth hub'. Barnardos staff who fed back on the Strategy noted that the proposal to establish a 'youth hub' is likely to be challenging and will require careful planning with children and young people. One staff member said that:

"[in] my experience over years at watching these things get developed is that they quite quickly morph into places that young people don't want to go."

While the intention is to create a safe and inclusive space for young people to go, in reality these spaces can often become dominated by one group of young people, to the exclusion of others. Another staff member said that:

"they [youth hubs] can easily gain traction often with one sector of young people which almost by nature start to exclude other groups of young people – I have seen this time and time again..."

Barnardos staff suggested that a better approach may be to focus on multiple spaces, rather than a "one stop shop" and improving the spaces that children are already accessing.

Focus Area 3 – The Basics

21. Barnardos is pleased to see:

- A strong focus on working collaboratively to get the basics right so that all children growing up in Wellington have the opportunity to thrive.
- A focus on wrap-around support for young people experiencing homelessness.

Recommendations:

- H. As well as providing a youth-hub as a focal point for assisting with information and connecting young people to services, better information and support should be placed in the spaces young people are already accessing. There will be many young people who will not access a youth-hub and among them are likely to be the tamariki and rangatahi who need the information and support the most. Working collaboratively with community organisations, schools, churches and marae to provide information and support in spaces already being accessed by young people would help to ensure that support is more widely and easily accessible.
- I. Many children and young people experiencing homelessness and transience are still living with whānau. It's important that where council policies and services interact with whānau, the impacts on children are visible and central to decision-making. Children and young people's needs and rights should be a central focus of all policies and decision-making across the functions of the Council, including social and emergency housing provision.

Focus Area 4 – You Belong

22. Barnardos is pleased to see:

- A partnership approach with mana whenua to improve the visibility of Te Reo Māori in the city, in response to children and young people's feedback that the city needs to embrace biculturalism.
- A continued focus on celebrating the diversity of the young people living in Wellington.

Recommendations:

- J. The link between the outlined approaches and the outcome of 'lower rates of online bullying' is made clearer. Barnardos could not see any approaches or initiatives within the Action Plan which aim to reduce cyber bullying. Reducing rates of cyber bullying is an important outcome, so we hope to see specific actions more clearly incorporated into the approaches and action plan for this focus area.

Focus Area 5 – Pathways

23. Barnardos is pleased to see:

- A focus on increasing the pathways open to children and young people.
- A lifecourse approach to education, training and employment which views a child's education and employment journey as a whole.
- The work already underway by the Council in providing job opportunities for young people.

Recommendations:

- K. A greater focus on wrap-around support for young people living on a Youth Payment, Unsupported Child Benefit (UCB) or other benefit, and specifically those who may be care experienced, to open up new pathways. We find through the work we do that this is a group of young people who are often missed and undersupported by Government and other service providers.

Focus Area 6 – Participating in Change

24. Barnardos is pleased to see:

- A strong focus on upholding the right of the child to participate in decisions that affect them.
- A strong focus on empowering young people to take an active role in their communities, as an important part of their development and wellbeing.

Recommendations:

- L. The Council consider implementing the Child Impact Assessment (CIA) Tool developed by the Ministry of Social Development in the development of all policies and bylaws. The CIA Tool enables agencies to identify, analyse and assess the impacts of any proposed law or policy on the rights and wellbeing of children and young people⁵. This will help to ensure that children's rights and wellbeing are implemented across the Council's functions and strategies.

⁵ The Child Impact Assessment Tool can be found here: <https://www.msd.govt.nz/about-msd-and-our-work/publications-resources/resources/child-impact-assessment.html>

Action Plan: 1-3 years

25. Barnardos supports the proposed Action Plan over the next 1-3 years. The Action plan outlines clearly the proposed and ongoing steps that the Council will take towards achieving the outcomes in the six focus areas. The Action Plan is clearly laid out and gives a good understanding of where the proposed actions sit under each of the Council's functions. Barnardos believes that this will contribute to achieving the principles of the Strategy, namely that "we invest to deliver measurable results across multiple outcomes (economic, social, environmental, cultural)".
26. All suggestions and recommendations Barnardos has about the proposed actions are included within our feedback on each of the six focus areas in the previous section of this submission.



Conclusion

27. Barnardos supports the Strategy for Children and Young People and commends the Wellington City Council on the introduction of the proposed Strategy. We appreciate having had the opportunity to contribute to the development of the Strategy in its early stages, and to have the opportunity to feed-back now on the proposed strategy.
28. Barnardos supports the overall direction of the strategy and its underlying framework. The general comment from our staff who contributed to this submission was that the Strategy is comprehensive, respectful of tamariki and rangatahi, and has a good alignment with the Child and Youth Wellbeing Strategy. Our recommendations for strengthening the Strategy focus mainly on aligning the strategy with the UN Convention on the Rights of the Child and ensuring that children's rights and wellbeing and the objectives of this strategy are at the heart of decision making across all Council policies and decision-making. A full list of our recommendations can be found below.
29. Barnardos looks forward to continued conversation and collaboration with Wellington City Council to improve the wellbeing of the tamariki and rangatahi living, learning and working in Wellington and to achieve the outcomes set out in this Strategy.



Full List of Recommendations

Overall Direction

- A. Align the Strategy with the UN Convention on the Rights of the Child.
- B. Ensure that consultation on the strategy with children, young people and their families is ongoing.

Government Framework Alignment

- C. Align Focus Area 2 of the Strategy – ‘Hauora Across the City’ to the National Child and Youth Wellbeing Strategy outcome of ‘Children and Young People are Happy and Healthy’.
- D. Align Focus Area 3 of the Strategy – ‘The Basics’ to the National Child and Youth Wellbeing Strategy outcome of ‘Children and Young People Have What They Need’.

Focus Areas

Focus Area 1: Our Central City

- E. The outlined approaches and ‘what you will see’ sections explicitly include ensuring that spaces and services are accessible and inclusive for neurodiversity, deaf, visually impaired and children with other disabilities.

Focus Area 2: Hauora Across the City

- F. Ensure a strong focus on accessibility for all children, no matter their background, socio-economic status or ability.
- G. Ensure a focus on making all areas child and youth friendly and improving spaces that children and young people are already accessing, alongside the development of a ‘youth hub’.

Focus Area 3 – The Basics

- H. Collaborate to provide better information and support in the spaces young people are already accessing.
- I. Ensure children and young people’s needs and rights are a central focus of all policies and decision-making across the functions of the Council, including social housing provision.

Focus Area 4 – You Belong

- J. The link between the outlined approaches and the outcome of ‘lower rates of online bullying’ is made clearer.

Focus Area 5 - Pathways

- K. A greater focus on wrap-around support for young people living on a Youth Payment, UCB or other benefit, and specifically those who may be care experienced, to open up new pathways.

Focus Area 6 - Participating in Change

- L. The Council consider implementing the Child Impact Assessment (CIA) Tool developed by the Ministry of Social Development, in the development of all policies and bylaws.





Respondent No: 81



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Somewhat support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| Pathways/Ngā huarahi | Somewhat support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.**
- Overall direction
 - Government framework alignment
 - Strategy focus areas 1-6
 - Proposed action plan for years 1-3
- Q6. **Type your comments about the overall direction below.**
- Each of the proposed initiatives identifies the right issues and gaps that need to be addressed.
- Q7. **Type your comments about the government framework alignment below.**
- not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

not answered

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

In Section 1.1- on page 23 of the Strategy, there is mention of making the city safer for women and rainbow communities. This is great to see but don't feel it is backed up in the subsequent action plan. We would recommend adding a commitment from Council to resource rainbow competency training with InsideOUT to bars, venues, event organisers and others who contribute to city safety. In Section 1.2 of the Strategy, it would be great to mention engagement with stakeholder groups (ie. local youth organisations and services) in identifying a space for the youth hub. In Section 4.2 you mention Wellington Zoo achieving Rainbow Tick accreditation. We would recommend that you redirect resource from this into getting training from InsideOUT, seeing as we are a rainbow charity with direct connection to rainbow and takatāpui rangatahi in the region. Our support for places like Wellington Zoo (in the way of education and consultation) will therefore be most aligned with the needs of these populations. In Section 6.4, we would strongly support advocating to lower the voting age to 16 as a means of boosting the political voice and leveraging power of our young people

Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

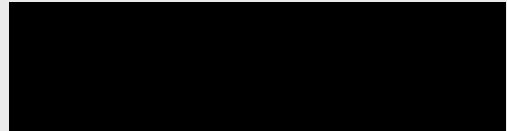
not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 86



- Q1. **The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. You can read about the overall direction here (see pages 4-5) Do you support the overall direction of the strategy?** Strongly support
- Q2. **The Government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it. Here is a link to the Government Framework. Do you support the alignment of the Council strategy to the Government Framework?** Strongly support
- Q3. **To achieve the vision for Children and Young People in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas? They can be found here (pages 22-45)**
- | | |
|--|------------------|
| Central city/Te waengapū o tō tātou taone | Strongly support |
| Hauora across the city/Hauora, puta noa i te taone | Strongly support |
| The basics/Ngā tūāpapa | Strongly support |
| You belong/Tō tātou hononga tahi | Strongly support |
| Pathways/Ngā huarahi | Strongly support |
| Participating in change/Te whai wāhi ki te panoni | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy (see the Appendix page 48) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. **Do you have any comments on the following areas? A comment box will appear for any of the options that you select.** Overall direction
Strategy focus areas 1-6
- Q6. **Type your comments about the overall direction below.**
not answered
- Q7. **Type your comments about the government framework alignment below.**
not answered

Q8. Type your comments about the strategy focus areas 1 to 6 below.

More green spaces- even very small areas! More community hubs around the cbd, and suburbs. Somewhere that is warm, friendly, and you know is safe. This connects with Aho Tini as these community spaces could have a room where there is performance/art exhibition/activities for children. Keep the city alive by utilising spaces and maximising their usage across multiple sectors. Have genuine, passionate and kind staff in these areas. Safety is a large issue for CYP at the moment. Having a safe hub area, and the Wellington at Night strategy is vital. Housing. Not necessarily an issue the Council can have much of a role in helping, however I am just pointing out this is a serious issue for young people. The prices will drive students out of the city. People are paying ridiculous amounts of rent for houses that don't even meet safety standards (covered in black mould, no opening windows etc.). More tertiary discounts for students. There is a large student population in Wellington, and having more discounts on transport will make students feel welcome and looked after. Having a student fare for the train!- Important. Improving public transport. More buses, that are on time. More pay for the drivers.

Q9. Type your comments about the proposed action plan for years 1 to 3 below.

not answered

Q10. Attach any documents supporting your comments here.

not answered

Q11. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

AHO-TINI 2030 - ARTS, CULTURE AND CREATIVITY STRATEGY FORUM

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to recognise the speakers who will be speaking to their submissions regarding the Aho-Tini 2030 – Arts, Culture and Creativity Strategy.

Recommendations

That the Pūroro Rangaranga | Social, Cultural and Economic Committee:

1. Receive the information.
2. Hear the oral submitters and thank them for their submissions.

Background

2. On 25 March 2021 the Strategy and Policy Committee approved the proposed draft consultation document for community consultation.
3. Wellington City Council consulted the community on the Aho-Tini 2030 – Arts, Culture and Creativity Strategy from 6 April 2021 to 10 May 2021.
4. Submitters who indicated that they wished to speak to their submissions have been scheduled to speak on 10 June 2021.
5. Forums were proposed to Aho-Tini 2030 – Arts, Culture and Creativity Strategy submitters as an opportunity to have longer, more interactive conversations with Councillors, with the opportunity to ask questions and discuss the diversity of arts, culture and creativity matters.
6. Most submitters welcomed the forum format, though two submitters expressed concerns about being unable to address all councillors at once. All submitters (regardless of attendance at a forum) have been assured that all councillors have been provided with their written submission.


Discussion

7. Attachment 1 comprises the all submissions to the Aho-Tini 2030 – Arts, Culture and Creativity Strategy. All submissions that include the wish to speak at a hearing have been ordered at the beginning of the document. A list of confirmed oral submitters and the page number of their submission will be published prior to the meeting.

Next Actions

8. Elected members will deliberate on the information received from these hearings and all other submissions at the Pūroro Rangaranga | Social, Cultural and Economic Committee meeting of 5 August 2021.

Attachments

Attachment 1. Aho-Tini 2030 - Arts, Culture and Creativity Strategy [↓](#) 

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Author	Hedi Mueller, Democracy Advisor
Authoriser	Stephen McArthur, Chief Strategy & Governance Officer

SUPPORTING INFORMATION

Engagement and Consultation

This report provides for a key stage of the consultation process – the opportunity for the public to speak to their written submission.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations arising from this report. Submitters may speak to matters that have Treaty of Waitangi implications.

Financial implications

There are no financial implications arising from this report. Submitters may speak to matters that have financial implications.

Policy and legislative implications

There are no policy implications arising from this report. Submitters may speak to matters that have policy implications.

Risks / legal

There are no risk or legal implications arising from the oral hearing report. Submitters may speak on matters that have risk or legal implications.

Climate Change impact and considerations

There are no climate change implications arising from this report. Submitters may speak to matters that have climate change implications.

Communications Plan

Not applicable.

Health and Safety Impact considered

As at previous forums, consideration has been given to a number of factors including:

- Seating arrangements at each table
- Layout of the room
- Access needs of submitters
- Break times.

Survey Responses

28 March 2019 - 26 May 2021

Submission - Aho Tini 2030 - Arts, Culture and Creativity Strategy

Kōrero mai | Wellington City Council

Project: Aho-Tini 2030 - Arts, Culture & Creativity Strategy



VISITORS					
212					
CONTRIBUTORS			RESPONSES		
102			137		
102	0	0	137	0	0
Registered	Unverified	Anonymous	Registered	Unverified	Anonymous



Respondent No: 22

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Neutral</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

A major issue with Wellington as a creative capital is after graduating from any number of training institutions there is a vacuum of support and development opportunities. This is even more pronounced for self taught creatives without the network of Toi, Victoria, Te Auaha etc. Where are the small to mid-size venues and galleries willing to support less established artists? What are the resources for upskilling and training? Outside of a short summer festival season, Wellington places the majority burden of career development on the shoulders of young creatives with no business experience. It's little wonder they either burn out, or move to areas with more available funding.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Identify your connected and engaged creatives with a history of working with, or providing work for their community and the wider creative community. Then provide them with staggered funding over a course of years, instead of a lump sum grant. This will support them to make sustainable plans instead of continuing the famine and flood model. The current funding models are not accessible enough. The prioritize those able to navigate academic, business, and grant writing nomenclature. But there is not enough support to help develop those skills in the creative community. Either develop other models for demonstrating the value of a creative proposal, or support systems for people who don't communicate effectively through formal written structures.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Wellington needs an accessible mid-sized (400-800pax) venue in the city with transparent pricing (Venues Wellington, and the Opera House in particular have a terrible reputation for not including mandatory technical, cleaning, or staffing costs), and discounted fees for local shows/producers.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I have studied at Victoria, Te Auaha, and Toi Whakaari. The training provided re practical business skills (taxes, budgeting, marketing etc) ranges from laughable to non-existent. Outside of trial and error of Fringe Festivals etc, there is dearth of information supporting creative practitioners aiming to develop as professionals and independent contractors. Support our creatives to build careers here, or they will go where other paid opportunities exist.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

This proposal has some lovely platitudes and vagaries. We need quantifiable specifics and deliverables targets.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 25

- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Don't know</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Somewhat support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Somewhat support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Somewhat support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Somewhat support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Don't know</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> |

Q6. Type your comments about the overall direction of the strategy here.

All you need to keep Wellington creative is to make sure creative people can afford to live here. All the arts programs in the world won't do anything if people can't afford to pay rent.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 26



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

It is cool to see the WCC engaging with the art community. I want to see more focus on the artists of Wellington and supporting their needs. We need more representation of diverse communities at the negotiating table and decision making spaces. There could be more council support to bring artists together in hui and wananga that encourages cross-pollination and support across Wellington artists. What do artists need to thrive in Wellington so that they don't move to the regions? How can artists contribute outside of making art? We can make policy documents more interesting, we can make meetings more fun, and more efficient. We want sustainable careers and the ability to live and work in the city without suffering the burnout and exhaustion that comes with excessively high rents and lack of venues. There are venues like the TSB arena that house 'signature' wellington events whilst remaining inaccessible for actual Wellington artists. There seems to be no mention of additional funding which makes any expansion of our sector impossible. Venues need to be opened and re-opened quickly. These venues need to be accessible to emerging practitioners so that we can continue to make innovative work. Number 3.3 is crucial. These processes need to be simpler and less time heavy. Some concrete ideas: Can we have a monthly arts hui with councillors? Sector wide? Can we have support for a digital database of Wellington performers and artists and funding for an arts advocacy organisation that supports the local network of Wellington artists? Wellington is NOT a great place to create, live and work currently. It's almost impossible. Even mid-career artists are barely able to have a balanced life as well as an arts practice because of increasing rents, and limited (expensive) rehearsal spaces and performance venues.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

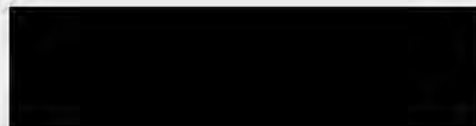
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 27



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Kia ora I would like to suggest that the empty shop's consequences of COVID 19 can be, somehow be integrated into the possibilities of exhibiting and installing art. Being easier to have independent exhibition spaces and if this possibility already exists, how can I access this. Also, I would also like to express my particular case, At the end of this year, I will have the privilege of having a space to display my work at the Wellington Museum. I am so happy to show my work and be active that my work payment goes into the background. For this reason, I wanted to know if there is any possibility of applying for the payment of my work through you. Independent that the place where I will exhibit is already part of what you already cover. With this, my intention is to find out if there is a possibility and not harm the fact that I can exhibit my work. I hope your understanding. Yours sincerely Carolina

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here. </files/original/missing.png>

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. **Yes, I would like to make an oral submission.**

Additional Attachment: Carolina
Pratocasanova

<https://drive.google.com/file/d/1ngXEayMWmAFmJhZxJAvjynPR1gxtT8z-/view>




Respondent No: 28



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

We were the Culture Centre of NZ- but let it slip to Auckland (JAFA). So we need to get Mojo back and inspire Arts and Culture. I support Nicola Young's Vision + direction



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 32



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

Somewhat support

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

Somewhat support

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Partnership with Māori/Aho Hononga

Strongly support

Our people/Aho Tangata – connected, engaged, inclusive communities

Strongly support

Our places and spaces/Aho Whenua – our city as a stage

Strongly support

Pathways/Aho Mahi – successful arts and creative sector, and careers

Strongly support

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

Don't know

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Wellington needs to do more in making the arts in Wellington accessible for vulnerable and marginalised communities

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

We need more venues which are accessible to community and local artists and arts organisations, we need more rehearsal spaces which are affordable and place an importance in the community. We need mid size venues to be built which help support artists. We need a change in how arts funding is currently allocated from council: council currently funds organisations which are already heavily profitable and put a focus on international artists rather than local and community artists. Now that the Emerging Arts Trust which funds community art, emerging artists and young people pursuing art is no longer we need more funding directed here - Creative New Zealand does not fund emerging, new or young artists. The current facilities are earthquake prone [Toi Poneke] and are too expensive/lack accessibility. More funding needs to be allocated for supporting diversity and helping vulnerable populations to participate in theatre. More programmes for accessibility for low socio-economic communities needs to be created so that art can be enjoyed by them all. Venues Wellington should be reabsorbed by council for operations. We need more representation from councillors and the mayor in attending large scale arts events like the Fringe Programme Launch and for attending smaller community venues, meetings and events.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

The arts sector has been heavily impacted by covid-19 and the after effects - arts need to be made a priority for council. There needs to be a move toward a long-term plan which provides sustainability for artists in Wellington and a move away from the gig economy which does not create stability for people who work in the arts. More resources and support needs to be put in the arts because of the unknown situation with covid-19 and in creating opportunities for local and community arts to flourish in Wellington.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 35

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

1:1 Build Council cultural competency to interact confidently and competently with the diverse communities we serve: Talk directly to community leaders about what they need and how they would like to be engaged with and half your work is done. Don't create another internal group that reviews policy inwardly. Think outwardly and pay your cultural ambassadors (for want of a better word) the ideas and practices already exists out there. 1.3: Support bold, inclusive and contemporary art: Provide opportunities and support for artists to take risks and explore the boundaries across the arts spectrum: To support artists to take risks you need to reduce other risks for them. Reduce their financial risks so they can afford to make work, can afford to travel to the venue to create the work, can afford to take time off their day job to deliver the work. Fund individual artists, fund organisations that provide free spaces or services for artists. Create an artists card that gives you free public transport, gets you discount electricity and groceries and cheaper tickets to shows.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

1: Improving access to affordable, accessible venues, places and spaces: Currently all CNZ and WCC that is available to individual artists don't allow artists or projects to put funding towards infrastructure and rent. Fund individual artists and collectives to find safe and healthy spaces to rent long term. I have been looking for 6 months for a new studio space for a group of 6 artists and there is nothing below \$60k annually, which we cannot afford on top of our Wellington livings costs. Also the majority of spaces are unsafe and unhealthy, so we as artists are forced to put ourselves at risk financially and physically just to attempt to make work. We need longevity in spaces to be able to establish community, establish our arts practice and be able to grow and thrive as artists in this city. If we are always moving or just setting up for a day we waste so much time in just getting started. Think about moving house, it takes you a few weeks to get settled, figure out how everything works, set up your internet and utility bills before you can really feel like you can relax. It's the same with a place of business which is what we as artists are looking for. For example in our collective we have a potter, a painter, two textiles artists, three theatre companies, a jewellery maker and a theatre designer, we have tools and equipment that need to be set up to be able to start work. If we are moving every six months you waste a lot of time and money. Affordable Rehearsal Space: It is currently cheaper and more accessible for companies to transport their casts, pay for their rent and rehearse their shows in Auckland than stay and work in Wellington. Support companies to create affordable development spaces so companies can stay in the city they live in to create the work. 3.3 Supporting creativity through simple, efficient, enabling processes: Pay for rents and infrastructure costs Create a vacant space register for council owned spaces in the city that can be established as studio spaces You talk about making it easier to hold events but if we can't make the work for the events this won't happen. Support the foundations of artists and the outcomes will be supported.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

4.1 Working with partners to build capacity and grow the arts and creative sector: Grow capacity and sustainability: Fund individual artists. You can't apply for funding if you are not a company or a charitable trust, you can get someone to umbrella you but this doesn't really take into account how artists work in this city. The nature of collectives especially for 20-30year olds is they do not have established business structures; a: because they do not know how to do this or b: because it's quite costly to set up those kind of structures especially if your collective is only together for one show. There needs to be a vision for individual artist and how we work together collectively outside of 'company' structures. Create an Artist Card : that provides discounts and services that support artists to live healthy sustainable lives Review arts centre model to respond to the future housing of Toi Pōneke, including co-location opportunities and to support incubation opportunities and emerging artists: Expand this vision out from only Toi and support and enable artists to find more spaces. Empower them to run them sustainably, re-establish the Urban Dream Brokerage and work with business to use existing vacant spaces. 4:3 Work collaboratively to support education and employment pathways: You have mentioned you want to support opportunities for 20-30 year olds so we can retain that talent in our City. Mentorship is really important here, partner with mid career artists and recognise this work, pay mid career artist to work with young emerging artists building community, training, professional development and longevity for both groups. Support the people already doing this in an informal capacity; Arts Mentorship Program which pairs emerging artist with an industry professionals for 12 months. Fund someone to run this program so it is held properly and both mentorees and mentors are supported in the process. Provide funding for paid internships on shows and in businesses. Perhaps partner with women in trade which are really focussing on getting more women into apprenticeships. What would an arts apprenticeship look like?

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 38



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Don't know
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

The Wellington School of Drawing is a thriving community of artists working out of an upstairs studio at 166 Cuba Street. We are likely to lose out home in 2 years time and will consequently struggle to find an affordable venue in the City Center. Cuba Street is perfect due to its proximity to the universities and polytechnics. Would the council consider adapting a big municipal building in the city center to house established social enterprises? Without an affordable home we will fold and yet there are empty buildings across the city center. (eg: The Chinese church on Taranaki St.) Website: www.wellingtonschoolofdrawing.com

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 41

- | | |
|--|--------------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Somewhat support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

The document is very high level. Rich in why, poor on how. It fails to emphasize our Capital status and gives it no priority. Our Capital status is our sole unique point of difference. Wellington is the custodian of national identity and this is not valued sufficiently in the strategy document.

Q7. Type your comments about the strategic vision below.

The strategy does not develop the idea of how we can realise the potential of our Capital status. It pays it lip service only

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I have no difficulty with the focus areas, but four should be five - the additional one focuses specifically on the capital status and what it means to all New Zealanders now and potentially in the future. At the moment it's a storehouse and it needs to become a showcase.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

I have no difficulty with the focus areas, but four should be five - the additional one focuses specifically on the capital status and what it means to all New Zealanders now and potentially in the future. At the moment it's a storehouse and it needs to become a showcase.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I have no difficulty with the focus areas, but four should be five - the additional one focuses specifically on the capital status and what it means to all New Zealanders now and potentially in the future. At the moment it's a storehouse and it needs to become a showcase.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I have no difficulty with the focus areas, but four should be five - the additional one focuses specifically on the capital status and what it means to all New Zealanders now and potentially in the future. At the moment it's a storehouse and it needs to become a showcase.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Only 3 of the 25 Action points in the plan focus on the Capital City. Please see the attached document for my thoughts on the way forward.

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/1b5ed754c944301bd86db001af6b66e0a126100d/original/1620436941/a8a075f7371ae933f04dcfa4f0bbcecb_ARTS_AND_CULTURE_STRATEGY_SUBMISSION_FINAL.pdf?1620436941

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

10 May 2021

Submission to the Wellington City Council Arts and Culture Strategy

Grant Stevenson QSM (Contribution to the Arts, 2019)

Absolutely Positively Wellingtonian (2019)

Position statements:

- Wellington's only truly unique point of difference from other New Zealand cities is its capital status.
- The Absolutely Positively Wellington campaign deliberately abandoned the idea of being the capital city.
- The challenges presented by infrastructure costs, the housing shortage and transport problems mean a focus on the capital status is not, and perhaps never will be, seen as urgent.
- Wellington and the capital are now different places, it's a tale of two cities. It's time to bring them together.

Recommendations:

- Create a fifth focus area in the Arts and Culture strategy that specifically recognises the importance of the Capital status and its potential to propel the city forward.
- Working through the new Arts and Creative Sector Group, create a formal capital partnership with Central Government and actively develop projects to turn the capital storehouse into a showcase.
- Co-ordinate the full suite of visitor-based institutions of national identity (National Library, Parliament etc) to create a pilgrimage destination to the capital city and build domestic and international tourism.
- Include an urban design treatment of the parliamentary precinct in the long-term plan, to give the area the gravitas and sense of significance it richly deserves.

Narrative:

Back then: around the eighties....

- Prior to the initiatives that led to Absolutely Positively Wellington (APW), Wellington's identity was linked negatively to its Capital status. Our grey government city was ridiculed by the rest of NZ, it was seen to be glide-time boring and miserable with its bad weather.
- Wellington set about changing that in the eighties and nineties - we reclaimed the waterfront, developed Civic Square and Courtenay Place and even looked to Miramar to help build a more dynamic brand.
- The brand change coincided with an unprecedented level of construction of new buildings and facilities. APW was far more than just a slogan. Wellington changed; it was dramatic.
- We shed our bureaucratic persona and abandoned our capital status. We successfully replaced it with a more arts and culture focused brand, fuelled by arts events and arts and sport infrastructure development.
- It worked. APW became Top Town - beating other cities (instead of representing them as their capital). We achieved that by moving away, physically and strategically, from the parliamentary precinct. Any advantage our capital role presented was deliberately destroyed to create a more active brand.

Did APW throw the baby out with the bathwater? Capital cities are, through their institutions and collections, custodians of national identity and the centre of a nation's cultural heart. They are strong tourism destinations and our team of five million will find its history and identity here in the capital.

And now:

- Our so-called points of difference (café culture, tech innovation, film, natural environment) are no longer unique. Equal and often superior examples of these can be found around New Zealand.
- The city, wrestling with infrastructure, housing and transport problems, is struggling to find new direction.
- If our only truly unique point of difference is our capital status - how can we harness it?

Looking ahead:

- Our Government's handling of the pandemic has international star power. Wellington, the home of the government services, delivered results. Ashley Bloomfield destroyed Roger Hall's image of the government servant being a lazy, unproductive joke, and government servants across a range of portfolios swept their kitchen tables clear during lockdown and knuckled down to drive that success.
- No longer is the capital an extravagant bureaucratic strain on the so called 'truly productive' centres of rural New Zealand and Auckland. New Zealand needs a strong resilient capital city environment to function every day, and especially during crises.
- We must now explore how Wellington's capital status can help the city create a partnership with central government. That partnership, once strengthened, will build a stronger city.

Specific initiatives:

What could a successful partnership between central and local government in Wellington look like?

- Wellington city MPs are currently in government with a good chance of re-election for another 3 years. These MPs and key people from WCC should meet at least quarterly and formalise the relationship between central and local government in the capital city context.
- Wellington's statistics show higher than average levels of education and salaries. But most of the well-paid brains here are working for Government on New Zealand's problems, not Wellington's problems. The city's team challenged by our difficulties is small - much like the city itself.
- The city's aspirations match many Central Government aims. Zealandia fosters predator free values, the living wage in local government started here, we're into cycling and recycling, even the rainbow pedestrian crossing sent a positive signal. We can often demonstrate alignment with government policy.
- Initially we could bring the national collection institutions together under one visitor experience campaign.

The wider agenda is the need to increase the resilience of the 'seat of government' city as a special case.

Turning the Storehouse into a Showcase (Wellington's capital tourism product is all here, but is undeveloped)

- Capital 150 in 2015 was a city-wide celebration of 150 years as the Capital city. We opened 45 institutions, most of them connected to capital status, and achieved 80,000 visits over two days in mid-winter.
- Public interest in our collections, stories and institutions was strong among Wellingtonians and will likely be popular with wider New Zealand if the capital is marketed well. During Covid 19, domestic tourism has taken on a new importance. We need to package the capital pilgrimage. 'Capital Visit' - Wellington's CV.

If an entrepreneur (like Peter Jackson) proposed to spend several billion dollars in our CBD on institutions and collections with a mandate to attract visitors, we would bend over backwards to attract that kind of investment. Well, Central Government has done just that, it's all already here, unpackaged yes, but here.

Urban design treatment of the parliamentary precinct (A unique urban environment waiting to happen)

- Recently, Wellington has completed some important urban design environments. Victoria St, Lambton Quay, Waitangi Park, Memorial Park and the Cenotaph site - the latter two in partnership with central government and they are acknowledged as very successful. The Parliamentary precinct needs a makeover. With the possibility of National Archives occupying a new building adjoining the National Library, the timing is good for a redesigned streetscape and public space environment, including a Capital Visit Centre, befitting our capital status.

The babbling brook and the deeper, thoughtful river

Wellington's noisy, exciting brand has babbled away for thirty or more years. That Car Race, the Sevens, the Festivals, Home Grown, Elton in the Stadium, Cuba Dupa, Courtenay Place, Miramar/ Miramax, Movie premieres, pinot noir as an international wine event - it's all glamour and entertainment - Wellington's brand is on a plate and in a glass. They come and go yes, but they all build the 'place to be to enjoy yourself' brand.

Can we keep that babble going and introduce a deeper river of understanding too? **Can we add some real nourishment to the gratification?**

Beneath the (some would say) superficiality of the current mode of city promotion lies a mountain of stories, history and treasures, waiting to be mined in creative ways.

We have significant resources to do that. We have Te Papa, we filled the city streets for the return of the unknown soldier, the Treaty is now professionally displayed, Memorial Park is very successful. Government House has its own visitor centre. Parliament gets tens of thousands of visitors each year, New Zealand Archives and the National Library will soon come together. This all needs co-ordination and it needs something else as well - animation.

This deeper river of nationhood is all a bit passive. It lacks babble.

During *Capital 150* in 2015, we brought the two cities together for two days. We put the NZSO in the Beehive, we projected a film onto Parliament Buildings, we used actors and other performers to tell the stories in many of the spaces and places that characterise a capital city.

In short, we used the dynamic and creative Wellington city to enrich and enliven the static, formal capital city.

We can turn the storehouse into a showcase. It starts with recognising our greatest strength and giving it priority.

Grant Stevenson QSM



Respondent No: 42

- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Somewhat support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Somewhat support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Somewhat support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Somewhat support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> <p>Strategic vision</p> <p>Proposed action plan for years 1-3</p> |

Q6. Type your comments about the overall direction of the strategy here.

I felt that the document overall didn't recognise that most creativity is done by people in their homes as a normal part of their lives. What we need are several things that I don't think come out in the document. One is the need for affordable venues for getting together with people who are doing similar things. A lot of the places for weekend gatherings are gone or no longer affordable - Bridge House was demolished, Silverstream is going up-market, and so on. And a lot of the venues for day workshops are now very expensive. That means that by the time you've paid for the costs of a tutor and the venue, a lot of people are excluded. Another is places that have the space and equipment that you are unlikely to have at home - print workshops with presses, bookarts spaces with specialist bookbinding equipment, places where you can get access to laser cutters, paper cutters, etc that the average person either can't afford or doesn't have the space and technical ability to own. The third is the ability to try things out to decide if that's for you. There seems no coordination/facilitation to provide a good ongoing programme of "try it out" workshops. Another thing that the document seems silent on is the training of the public to understand the arts they are seeing. One of the reasons I do workshops on visual arts methods I'm unlikely to ever pursue is so I can understand better the works I look at in galleries. Where are the tasters provided specifically for those who view art works?

Q7. Type your comments about the strategic vision below.

This doesn't incorporate the concept that is in the document, that the physical fabric of the city needs to expose people to "art" and "culture" every day. I'm not talking about big expensive sculptures, and definitely not talking about tagging (I was furious with the recent Hutt City celebration of vandalism). I'm talking about using all those little spaces, walls, empty windows, etc to create a more pleasant and stimulating public space.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Two things I'd like added to the action plan. 1. A review of the provision across the city of affordable access to specialist equipment, including potentially payment for people to support that (e.g. to operate things like laser cutters). There are various bits around - the book arts centre, Inverloch print studio, etc. But there's nowhere I can go and see a list of what is there and how I access it, and no-one seems to be keeping an overview and ensuring that things don't just quietly disappear leaving a gap. 2. A coordinator to work with the park rangers to help community restoration groups move into placemaking alongside ecology. Note that in my LTP submission I've asked that you get rid of the other idiots who play around in streets hacking vegetation, and make Parks fully responsible for street vegetation and non-pavement parts of streets. We need to start taking placemaking seriously, rather than allowing every initiative to be ruined by a contractor.

Q13. Attach any documents supporting your comments here.

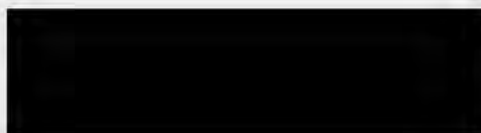
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 45



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Neutral
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Neutral

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

It's so big it's hard to imagine it in practice, and I can see simple and achievable outcomes getting lost. One minute it's about careers the next about street theatre. These two things are not really compatible as doing the latter does not pay rent for the former!

Q7. Type your comments about the strategic vision below.

Not entirely sure this is the right place but as a performer who also owns a business in the Cuba Quarter, I take issue with the claim that Cuba Dupa "provides paid work for artists, events professionals and suppliers as well as increasing economic activity in the city." Shops are told that if they want to put anything for sale on the pavement outside their business they have to pay a fee. Yet as with EVERY major street event in Wellington, the only businesses that really get extra sales are hospo. Most others get an upturn in shoplifting and not much else. This is never taken into consideration in the economic business cases. It's hard enough being a shop in Wellington, adding to the vibrancy of the street level experience that you all have not a jot of skin in the game of keeping open, (I did hear the person in the Zoom call say that when the shops had all gone because of internet shopping, there would be more venues around!!!!). I was very, VERY grateful to be asked to participate in the City as a theatre shop window project and also the gallery/artist partnership programme on Cuba Dupa weekend and thank George Fowler, Mark Amery and Gerry from Cuba Dupa (Gerry has been a game changer for many people's experience of Cuba Dupa btw, thank goodness for him) for drawing us in as they know how I feel and my crossover with performance. It felt good to be included but these activities did nothing for our economics. I wish you would engage more directly with small business owners like those on Cuba trying hard to keep a toehold in there.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I don't see much about people's engagement with the arts in this. I am in the performance arts arena for sure, but the work we do in the Alternative Performing Arts (variety, cabaret, comedy, burlesque, pole, and drag) is far less clear cut in terms of who participates and who watches. We work to transform our audience's experience of themselves, especially women, and we have no barriers in terms of physical ability. This form of engagement is not about people joining a cultural club, it's about individual self expression on a community level. We are one of the most engaged sectors of the arts in Wellington but I'd be willing to bet that none of you have ever seen one of our shows!

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

VENUES VENUES VENUES. We need venues that seat 200-600 people, that are affordable or willing to bear some risk, that don't need to "wash their face" any more than a swimming pool or library is expected to. When we do a show, EVERY BODY except the performers and producers gets paid properly first. The techs, the venue, any hospo, the lighting and set and sound hire, the ushers and the back office staff at Wellington Venues and the staff of Ticketmaster all get paid. Then the performers, the ones the people want to SEE, the ones that make the real difference, the producers and performers, (who are often interchangeable), are the ones who wear all the risk yet they are often just individuals wanting to make art and put art on the stage that people want to see. It shouldn't be that way. If you want to support artists to be and work in Wellington then SUPPORT them. That looks like removing barriers to access to venues and facilities and services. Properly so not just on paper. The people who matter are the audience and their experience and the performers and theirs. Everything else is anchored to these.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I appeared on stage in the Opera House in Feb in a \$500 costume and got \$270 because that is all the producer could afford. Why is this happening - all over Wellington I see performers exploited by the WCC directly or indirectly. The WCC either cries poor and expects free or very low paid performances for "exposure" at events like Cuba Dupa and Garden City, or indirectly by overpricing venues and their expensive compulsory add ons, making the compliance costs so high it eats any chance of a profit etc. This is very basic stuff, like paying people properly (and whatever you think you know about this, you don't, I have some horror stories) making venues affordable and overheads for grants, qualifying as community event etc, all that red tape just destroys artistic and creative thinking. I'm a public servant, I've worked in grant funding for businesses and I appreciate how hard this is. The tensions of public funds and public benefit are really fraught. But there is and would be a way forward it just might take some transformation from within.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

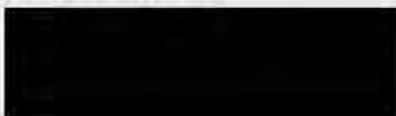
There's some really great actions in there that make me feel hopeful! I'm just concerned that there's a LOT going on and maybe focussing on a few practical things is best. Like, working with people who know what they're talking about on audience experience planning in venue foyers, overhauling the cost model for the venues you have (for example why not install gates on the stairs to the upper levels of the Opera House so you can actually block them off and don't need to put staff up there, so people can hire just the stalls? Or hire out the bar on the first floor as a cabaret venue on "dark" nights? Make what we already have more versatile. And kick the venue's participation on marketing and advertising shows in the pants!! There's nothing.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. Yes, I would like to make an oral submission.



Respondent No: 46



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Proposed action plan for years 1-3
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

The focus should also cover a strong connection with other ethnic communities and art organisations who are doing some amazing work in the city but are hardly known or supported by the council in terms of venues, funding, promotions etc. Need to actively connect with these art leaders from ethnic communities to understand their needs and be inclusive and supportive of their work and recognise them in major events/festivals.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

To identify pathways to various art forms, interdisciplinary art forms and PD opportunities to diverse community groups should be a focus area in the first 3 years. Council should play a key role in connecting these organisations and provide a platform to showcase more fusion and collaborative work of various art forms. This can happen through strong pathways identified and established with diverse art groups in the city and wider.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

While the over all direction is good, need more emphasis and targeted action plans to grow diverse art forms and showcasing them in large events and festivals . Lot more innovative fusion performances bringing the richness of diverse art forms together on one platform should be encouraged, supported, funded and showcased in major festivals.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 47

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	Somewhat support
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	Strongly support
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	Strongly support
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	Strongly support
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	Strongly support
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	Strongly support
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	Somewhat support
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

I think that the language is all lovely and inclusive and the direction is correct, for me the issue is the how. How will you do all these lovely things? They don't feel like new ideas. I feel we have been aiming for many of these same things for the 30 years I have been an artist in Wellington, and yet arts and culture are still undervalued and underpaid. I think there needs to be direct conversations with artists and leaders in the arts community, and these people need to be paid to share their vision and expertise- rather than paying consultants to listen and then say the same things, artists have plenty of ideas on how to fix these things.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

1.1 Make it easier for artists to take their work to the suburbs and access communities. 1.2 : Directly have genuine consultation with youth and arts organisations that advocate and work for/with youth and arts (eg PAYAPA_ Performing Arts for Young People Aotearoa- a new entity I facilitate.)

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

3.1 HUGE HUGE issues with accessibility to venues and the way that theatre artists are paid Three simple ways the council could help. 1) Provide access to FREE rehearsal space for theatre artists- this is a huge cost and directly takes away from wages and fees for artists. This could be facilitated at Community spaces in particular in the evenings when many are free. There are also retail spaces where this could work. (Anvil House was a huge asset to the theatre community in the 1990s 2000's where there were free spaces for creatives to use, provided by a very kind landlord.) 2) Council could fund advertising for all theatre shows, in a way that other cities do where the focus is- 'Come to Wellington this is on at Bats, Circa etc.....' they could have a contract with Phantom billstickers and poster designers where this is covered as well as banners, billboards. This is another huge individual cost to theatre artists. What if the council took this on?? 3) Make venues accessible, most theatre productions work on VERY small budgets, if you want art- then fund where the arts will be presented and make it truly accessible. ie currently CIRCA's model is that the ticket prices are high so that the artists can be paid, this makes CIRCA theatre accessible to many. BATS prices are cheap but the artists are rarely paid even a minimum wage to create a show there. This is NOT sustainable.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

4.1 Be very careful with bringing in overseas shows etc - I think the council should be supporting Wellington-centric work first. Theatre artists, in general, do not feel Wellington is the Creative Cultural Centre of NZ as we are all struggling. Please see above re the unsustainability of the theatre community. The current climate for theatre artists is exhausting and soul-destroying. It has been this way since the late 1990s. The ecology is out of whack with the loss of RNZ drama, TV commercials, films, and TV series- there is very little work here to build a sustainable theatre community - we are losing creatives constantly to Auckland. I absolutely support a paid consultation period with a smallish group of theatre artists who could give practical advice on how to improve the sector.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

**Q13. Attach any documents supporting your
comments here.**

not answered

**Q14. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

Yes, I would like to make an oral submission.



Respondent No: 52



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Aho-Tini 2030 – Arts, Culture & Creativity Strategy To Wellington City Council

May 2021

We would like to appear in person to support our submission

Contact person:

Laura Jackson, Chair
Wellington City Youth Council

c/o Wellington City Council
PO Box 2199, Wellington 6140

Wellington City Youth Council
Te Rūnanga Taiohi o te Kaunihera o Pōneke

Introduction

1. The Wellington City Youth Council (Youth Council) welcomes the opportunity to submit on Aho-Tini 2030 - Arts, Culture & Creativity Strategy (Aho-Tini) for Wellington City.
2. We would first like to applaud the Arts, Culture and Creative Strategy team for including Youth Council members in the process of developing this strategy.
3. Collaboration is a core element highlighted in this strategy through the way which we enhance the pathways and opportunities for creatives in this city, so we commend the Strategy team on their genuine moves to include this focus throughout the creation and development of this strategy.

Overview of submission

4. The submission by Youth Council on Aho-Tini will address the following topics:
 - a. Utilising Council facilities outside of traditional usage-hours as spaces for creative and cultural development.
 - b. Working in partnership with leading organisations and institutions to identify what changes are required to retain talent in the city after graduation.
 - c. Empowering and highlighting the stories and culture of mana whenua across the city.
 - d. Creating year-round opportunities for employment of creatives by increasing the number of street festivals and performances on display.

Are we truly the coolest little capital?

5. Youth Council supports the aspirations of the Aho-Tini strategy is promoting Wellington in such a way as to attract world-class talent.
6. In particular, we believe that the character and appeal of Wellington will only be strengthened through a true partnership with mana whenua and the elevation of te reo Māori.

7. Retaining talent in our city (particularly after education/training finishes) is going to be of critical importance in the future of the arts, culture and creativity scene in Wellington.
8. As it currently stands, many of our students are encouraged by their institutions to seek opportunities outside of Wellington (particularly overseas) if they wish to pursue a career following graduation, due to the lack of opportunities.
9. Therefore, we need to drastically improve and increase the creative opportunities available to 20-30-year-olds if we wish to retain them in our city following graduation.
10. Collaboration with local, regional, and national organisations and institutions is a great way to support this move - if Council is able to work directly with these organisations and institutions, particularly those who act as education/training facilities, we will be able to speak directly to the source to understand and act on the issues that currently prevent creatives from being retained by the city in the long-term.
11. Highlighting the stories of our capital and mana whenua are great ways to bring the city to life. As “it is the people who make the place”, we need to focus on promoting the stories of our people and communities throughout the city by providing them the opportunities to be heard.
12. Access to venues and facilities is reported to be a major barrier for creatives, particularly for younger individuals who may not have the exposure or budget to hire a larger, popular facility.
13. At present, many of these creatives are using the street as their stage, such as through busking or performance street art. Although these are great opportunities for creatives to gain exposure and entertain the general public, they would also benefit from having access to proper equipment and facilities.
14. Council could look to support this access to equipment and facilities by considering which Council facilities (such as theatres, community halls etc) are currently empty after-hours that may otherwise be able to be repurposed for performance, practice, or design spaces outside of their traditional operation hours.

Our people/Aho Tangata

15. One particular area of the Our People focus area which Youth Council supports is that of communities being empowered to tell their stories through public art programmes.
16. Wellington is known for being a melting pot with a diverse population of ages, ethnic groups, and experiences. This melting pot focus needs to be seen as more of a strength, with this diversity being showcased and celebrated.
17. In particular, the stories and experiences of mana whenua need to be promoted to the wider Wellington community and its visitors.
18. Although there are already many different cultural festivals on the calendar, Wellington could benefit hugely from an event/programme focused on promoting the stories of mana whenua.
19. We are lucky enough to see some aspects of this through architectural features such as the tile design in Te Aro park, but much of this is background detail - we believe these stories need to be promoted front and centre.
20. For many ethnic and minority groups, funding is a major barrier to being able to engage with or promote arts and culture. Therefore, Youth Council sees this as being an important step for Council to take - bearing the burden of the financial cost associated with creating it in order to allow the city to reap the benefits of our diverse communities being able to share their stories, creativity and experiences.

Partnership with Māori/Aho Hononga

21. Youth Council sees immense value in telling the nation's and region's stories with mana whenua. We hope to see these stories become more widely known and acknowledged and hope that through the partnership with Māori we can have a bilingual city one day.
22. We see immense value in the education of Māori culture and customs, especially for the youth of our city. Starting out with children and young people will help ensure that this inclusive culture which we strive for will be passed down to the next generation.
23. We can see the value in potentially having educational programmes that are run at every school. This programme would also help generate an income for

the Māori community and promote diversity and acceptance of different cultures.

24. Youth Council sees the significance in ensuring that ngā toi Māori and te reo Māori are highly visible. We can see this visibility being implemented through including te reo Māori in our everyday lives, from signs to brochures.
25. We believe that normalising the use of te reo Māori in our everyday lives will help create an inclusive city.
26. Wellington would benefit from seeing role models and people in public positions using te reo Māori as well as teachers using te reo Māori in class.
27. We hope that this education would also encourage respectful use of tikanga.

Our places and spaces/Aho Whenua

28. Wellington City already has multiple venues and facilities that we feel are not being used to their maximum potential due to lack of accessibility and financial barriers.
29. Youth Council believes that it is important to make use of these spaces, especially as they promote creativity. Taking away the financial barrier and making these facilities available to a wider range of people will help foster the diversity which we already have, and in turn make education about other cultures and the arts more accessible.
30. We believe it is extremely important to share Wellington and the nation's stories across our cityscape, and believe that this can raise awareness about other cultures as well as promote creativity.
31. Youth Council would like to see more focus on female empowerment as well as partnering with Māori to develop the art.
32. We also see this focus on diverse outcomes and our history as an opportunity to connect with a wider range of minority communities, as well as an opportunity to boost employment in the arts. Providing local artists with the opportunity to share their views and opinions on the history of Aotearoa.
33. Youth Council would love to see a focus on Māori culture and history as well as an increased focus, however, it is important to us to see inclusivity of other cultures as well.

Pathways/Aho Mahi

34. The lack of pathways and careers for those in the creative sector is a significant issue and consideration for many creative young people in Wellington.
35. Although we are home to incredible training institutions such as the New Zealand School of Music, New Zealand School of Dance, and Toi Whakaari, many of the young people who train in these programmes are forced to leave upon completion due to the lack of local opportunities.
36. Anecdotally, we have heard from young people that this view of needing to leave Wellington is their expectation well before graduation - that it is inherent in their lessons, both in advice from teachers and other students, that if they want to have a successful career after graduation, that they need to set their sights overseas rather than in Wellington.
37. It is crucial that this trajectory be interrupted as soon as possible - once these students come to Wellington to study at these world-class institutions, we need to ensure that Wellington as a city is set up with the opportunities they need to continue to call the city home long after graduation.
38. CubaDupa is an excellent example of the city being able to showcase the talent that we have in a way that allows these artists to have paid work. However, this festival is only providing employment for performers for a few days a year, and does not support the finances required to continue practice and performances through the remainder of the year.
39. As well as creating more opportunities, these opportunities need to be sustainable and long-lasting rather than one-offs. We hope that performing opportunities which are set up can be passed down to the next generation in order to inspire new talent within our city.
40. Youth Council believes that although the current creative events and opportunities have their strengths, the number and longevity of these opportunities needs to be increased in order to provide a reliable pathway for creatives in the city.

Conclusion

41. Our post-COVID experiences have left Wellingtonians keen to engage with our city and culture. Now is the time to optimise on this enthusiasm, and deliver the opportunities and festivals that Wellington City is known for.

42. CubaDupa is a world class event which attracts people from all over the country to celebrate our diversity and experiences. In 2021, this festival was one of the largest of its kind in the world. We as a capital city need to look to build on the success of this event by creating more frequent opportunities such as this for Wellingtonians to showcase their skills and talent in a supportive, creative manner.
43. Retention of creative talent is a major issue for Wellington, one which we should not be experiencing considering the strength of the creative training facilities we host.
44. In order to remedy this, we need to be supporting opportunities for creatives year round - through increasing the number of events and festivals we host, as well as improving both access to and the facilities themselves to allow creatives to share their talents with the wider city in a more financially-accessible manner.
45. Wellington used to have such a strong reputation for being a vibrant, cultural, creative city full of life. Although we still retain many of these aspects, much of the strength of the city has been diminished over the past few years - now is our chance to reconnect with what makes Wellington such a cool place to be, and enhance our arts, cultural and creativity scene.



Respondent No: 57



- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> <p>Proposed action plan for years 1-3</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> |

Q6. Type your comments about the overall direction of the strategy here.

We approve the overall direction of the strategy, and there is little that is not well considered and makes absolute sense. As always the nub of the plan will be in the actions that fall out of it. The consultation should continue on these actions post acceptance of the plan by Council. Priority should be given to those activities that only the Council can do: Infrastructure and enabling - with these two things in place the rest will follow with lesser assistance. Cost effective access to council venues is a key priority across the arts and cultural sector.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Wellington Sculpture Trust is a contributor to Wellington's sense of place and activation of spaces. We are grateful for the excellent relationships we have with those involved in public art, events and temporary installations - these are trusted relationships that have been developed over the past 34 years. The Council have benefited with over \$8million worth of public art in the CBD, Botanic Gardens and Cobham Drive. We install temporary works every two years outside Te Papa and we run an annual event in partnership with the Council to take over car parks in Cuba Street and make them city 'parks' for a day. We are very supportive of the use of large digital screens to showcase this form of artistic expression and we would be very interested in working with Council on our possible involvement.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

vital that consultation continue with the action plan on a regular basis: every two years.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 58



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Neutral |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

There is a need for more clarity about the driving purpose of the strategy, and its measurements. What will the arts, culture and creativity policy do for Wellington; what are the benefits, how are these prioritised and how will we know when these have been achieved?

Q7. Type your comments about the strategic vision below.

In response to Aho Tini's suggestion that 'now is the time to be bold', the College would like to add this bold aim: For Wellington be the world's best city to be a creative under 30 (GenZ) by 2030. As part of this the city needs to supercharge three key areas of development: music, games and screen, with facilities and an informed and unified approach that is cross-sectoral. We believe the creative arts provides the fabric for wellbeing across all sectors and these should not be siloed from each other by separate strategies. Having a healthy creative community effects growth in all parts of the economy and ecosystem.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Our students and graduates are a huge resource that could be engaged through paid internships and secondments to provide insights into the further development of this framework, and beyond that they are a significant workforce to aid with the activation of the strategy. Suggested actions: 1. Coordinate a subcommittee with arts education providers to articulate and unify our purpose for the City and Aotearoa 2. Working with tertiary providers, develop an internship or graduate programme that enables graduates to have a place at the table, and an active role in creating connections and responding to the challenges of 21st century living.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Collaboration and partnership have always been important to the College of Creative Arts. We strongly support Aho Tini's vision of an engaged, interconnected ecosystem that works through relationship, not just transaction, and the desire to build a sustainable social and economic fabric that will make all our lives better. Suggested actions: 1. Wellington has a shameful history of colonisation that has negatively affected the health, wellbeing and existence of the local Māori population since the first settlers arrived. Can the city outline in more detail how it proposes to utilise art, culture and creativity to remediate historical trauma, land loss, racism, discrimination and marginalisation experienced by mana whenua? 2. Given its strengths in the tertiary education sector, the city needs to consult with rangatahi Māori students to find out how they would like Māori art, culture and creativity supported by the city.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

While it is a creative solution, it is also convenient to frame the 'city as a stage' because streets, parks and neighbourhoods are free. After 10 years of repeated requests, the city still lacks a mid sized 600-800 experimental/performance venue. Suggested actions: 1. It is shameful that the Tāwhiri leadership are having to go cap in hand to the private sector for \$10m to fund a space in Te Whaea for this venue. The City should fund Tawhiri's infrastructure needs. 2. Aho Tini needs to also prioritise the development of a well-resourced and coordinated funding system that provides staged support for new projects as they evolve from experimental to self-sustaining enterprises. 3. We could follow Berlin's example and provide rent and or cost of living support for artists and performers, who do not have a regular source of income.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

The College is deeply invested in seeing the Council succeed in attracting students to Wellington and retaining them after graduation. Rather than a focus on top down business development, what is needed is investment directly into young graduate talent so they can take the city further than it can dream of itself. Suggested action: 1. It would be revolutionary to see the city offer all self-employed creatives, and creative graduates (from Massey, Victoria Uni, Te Auaha, Toi Whakaari and NZ School of Dance) a supplementary Universal Basic Income or weekly grant until they reach 30, unless they get into full-time employment or leave the city before then. Not only would this recognise the difficulty they have establishing sustainable careers in the sector, it would demonstrate trust in them to initiate, test and develop new creative ideas, careers, industries and opportunities. It would make an extraordinary statement about Wellington's commitment to the sector, and incentivise young people to study and stay in the city.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Aho Tini Feedback

Kia ora koutou

Massey University's **College of Creative Arts, Toi Rauwhāangi** is the oldest tertiary creative arts education institution in Te Whanganui-A-Tara/Pōneke (established in 1886). The College is ranked first in New Zealand for art and design and in the top 50-100 worldwide by QS World University subject areas – the only art and design school to be in that bracket in New Zealand. Our programmes work to hone nascent talent, collectively build knowledge bases through collaborative research and progress new enterprise with innovative ideas and leadership, contributing to a significant pipeline of emerging creative talent, who we want to keep in the city following graduation.

As one of the largest creative industries in Wellington, with 2350 students and 240 staff and an annual turnover of \$35million, the College is very supportive of the City's interest in creating a flourishing arts, culture and creative sector and our submission comes with a deep commitment to working in partnership with the Council to enhance and sustain the creative life of our city.

The College welcomes the opportunity to provide feedback on Aho Tini, and notes the extensive consultative work that the City has undertaken to develop this, alongside the other frameworks for Children and Young people, Social Wellbeing and Economic Development. All are integral to an ecosystem that works best when all its parts work in synergy, from affordable housing, to industry and innovation, relevant education, through to providing useful tools, entertainment and joy. We query why there are several, separate consultation documents addressing different sectors, when the city is seeking to provide an 'integrated framework'. We believe the creative arts provides the fabric for wellbeing across all sectors and these should not be siloed from each other by separate strategies. Having a healthy creative community effects growth in all parts of the economy and ecosystem.

On this specific Aho Tini strategy, we remain unclear as to its aim or driving purpose. The document touches on a wide variety of reasons for Wellington to be interested in the arts, culture and creative sectors, but they are many, diffuse, and while they all have merits, they don't amount to a driving purpose or aim. For example in the introduction (p. 6), it is written that harnessing a passion for creative experiences can strengthen the city's identity (with no explanation of why strengthening the city's identity is of benefit to residents, ratepayers and businesses). Focus area 1 aspires for Wellington to become New Zealand's most creative city, but nowhere is it explained what benefit this is. The document speaks of being 'transformative', driving creativity 'even further', attracting

talent from around the world to work in an innovative, creative economy, without elucidating what transformative means in a Wellington context, where even further is and how will we know when we have reached it. On page 14, it is written that maintaining a reputation for creativity and innovation is critical to attracting new artists, businesses and events, 'which will help us grow', without any explanation of why growth is important. There are references to arts and culture helping 'healing', exploring 'complex' issues, giving 'us' a voice, connecting us 'together' (p.2), and keeping the city vibrant and alive (p. 33). The document provides no way of prioritising one over another. It references the myriad art values summarised by Creative New Zealand (p.14), but it doesn't articulate which of these is particularly relevant to Wellington, and why.

Having an intentional, crystal clear aim and shared understanding of its importance would enable targeted investment of precious rate-payer resources in the places that are going to shift the dial and make a measurable difference to both the wider community and the sector. Without intentionality, the College worries that the City will continue to spread its resources too thinly across myriad initiatives, which only stands to perpetuate chronic sectoral underfunding and arts poverty. The inconvenient truth is that cities all over the world have a tendency to exploit workers in the creative and cultural sector, many who work for nothing but their love of creative practice, while cities and their commercial sectors make profit out of events and experiences that the creative sector frequently delivers on the smell of an oily rag. That is not what a city that cares for its creative workers and artists wants to be known for. This should not be Wellington's narrative.

How does the city see its role in Aotearoa and beyond that, the South Pacific? Is the ambition of this strategy for Wellington to become the epicentre of Pacific Arts and Culture, drawing on its unique position as the hub of several national arts institutions and home to internationally renowned creative arts educators and artists? Our compact city has already drawn worldwide acclaim for being 'one of the most liveable cities', and there are proposals about Heritage Sites at Parliament and developing our identity as a City of Film. However this is not articulated clearly, and we are still left with the question - what does the City want Wellington to be known for? After years of witnessing the flow of creatives seeking to make a better living in Auckland or offshore, and the recent proposal for change within Experience Wellington, we hope this is not as '*the former* creative capital of New Zealand'.

The introduction to the Aho Tini discussion document states “Now is the time to be bold.” The College of Creative Arts would like to throw a bold aim into the mix: **for Wellington to be the world’s best city to be a creative under 30 (Gen Z), by 2030.**

For Wellington, the time has come for doing, not talking. The College of Creative Arts would like the City to pay specific attention to three growth industries in support of this aim:

Music

It is good to see the data provided about the value brought by the Creative Arts sector in Wellington, but given this only counts people in paid employment this is not a true picture. For example, according to table A there are only 36 people ‘employed’ in the music sub-sector in Wellington. You only have to walk into the NZSO, NZSM, Te Auaha, Massey School of Music, Park Road Post as well as marae, kura kaupapa, bars, venues and festivals like Cuba Dupa and the Newtown Festival, which are crammed with musical acts, to count way more than that!

With the recent addition of Massey’s world class post-production facilities and recording studios, Wellington has the best recording facilities in the country. Through the Massey Studios alone we have brought the Aotearoa Artisan Music Awards from Auckland to Wellington, hosted and produced Spotify/SPARK Live Stream events, hosted the Waiata Māori music awards and the APRA Silver Scroll awards, as well as music video production for RNZ. Artists from around the motu are now coming to Wellington to produce albums and music videos and the NZSO has officially certified us for orchestra recording for film. In the last few months, three students completed their Bachelor of Commercial Music degrees while working as BENEE’s band, which dominated the 2020 Aotearoa Music Awards. Several 2020 graduates have released successful singles and albums, including RIIKI whose single ‘High Heights’ has had over a million plays on Spotify, significant airplay across major commercial radio stations in New Zealand, as well as performing at a number of major summer festivals.

Wellington could so easily position itself as the epicentre of independent, contemporary and screen arts-related music. It is a huge opportunity for this city! And yet, the only mention of the music industry in the documents is: “Council involvement in the National Music Centre is an important WCC priority for this sector.” Not only does this strangely favour support for one University over the other tertiary providers, it totally fails to understand the opportunity available to it. **We urgently need a city hui with music and tertiary sector representatives to talk about what the city should be doing to supercharge the city’s music sector.**

Games

Another area of phenomenal opportunity for Wellington is the games sector. The report states that “Council has an interest in the growth opportunities in this sector, its synergy with film and its ability to be an attractor to the City. Offsetting this is the global nature of the sector where some jurisdictions can provide support that is beyond what New Zealand could compete with.” This is an extraordinarily defeatist statement for another sector which has a potential to define the city, with some real Council attention!

The online, digital games and e-sports industries are some of the world’s largest industries, and all the industry reports on this sector show that this could be a billion-dollar market for New Zealand. Not only does New Zealand have the creative talent, it is a weightless export, which is what we need to be developing in order to diversify away from a reliance on agriculture. Wellington is well placed to capitalise. There is an insatiable interest from students in studying game, interactive, app, and concept design.

We urgently need a city hui with games and tertiary sector representatives to talk about what the city should be doing to supercharge the city’s gaming sector.

Screen

Wellington is already designated as a UNESCO City of Film, acknowledging its rich history in film and screen and its commitment to its new future by sharing best practice, developing partnerships that foster and promote creativity and enabling and strengthening our citizens’ access and participation in cultural life with a focus on film.

It is encouraging to see the statement “WCC can grow access for local talent to this sector by supporting the local emerging performance sector” and we look forward to discussing how the City can partner with Massey in the many initiatives we have underway to provide IP/content development, supporting skill shortages and keeping our national and international profile as a media and film capital.

The sector cannot grow if it works in silos, however, and so we now need to accelerate the next steps, which are to draw together our whole screen and wider community in order to develop a programme of work that unites us all, supports rangatahi coming through, and enables further civic

access, visibility and pride in the sector. **The city must put more resources into facilitating this as a matter of urgency.**

In terms of the rest of the strategy document, the College has comments and suggested actions in relation to the four aronga.

Aronga 1: Our communities are connected by diverse arts and cultural expression.

Is this not what the council's main focus has been to date? What is new and transformative about this that will change the dial?

One way of connecting our communities would be to align creative education providers in Wellington to work together to address climate change and resilience, environmental issues and sustainability, social and economic poverty, in creative ways that then enable businesses, communities and individuals to thrive.

Our students and graduates are a huge resource that could be engaged through paid internships and secondments to provide insights into the further development of this framework, and beyond that they are a significant workforce to aid with the activation of the strategy.

Suggested actions:

1. Coordinate a subcommittee with arts education providers to articulate and unify our purpose for the City and Aotearoa
2. Working with tertiary providers, develop an internship or graduate programme that enables graduates to have a place at the table, and an active role in creating connections and responding to the challenges of 21st century living.

Aronga 2: Partnership with Māori.

Collaboration and partnership have always been important to the College of Creative Arts. We strongly support Aho Tini's vision of an engaged, interconnected ecosystem that works through relationship, not just transaction, and the desire to build a sustainable social and economic fabric that will make all our lives better. Partnership with our mana whenua, and a better engagement with Te Ao Māori, tikanga and rapunga whakaaro is fundamental to achieving this so it is good to see

the Council prioritising partnership, participation and protection in its relationships with mana whenua.

Beyond that, however, engagement with Māori art, culture and creativity is more than just telling stories, using te reo and tikanga and putting on Matariki events as “experiences.”. It requires a holistic approach where matauranga and te ao Māori are built into the city’s institutions and ways of operating.

Suggested actions:

1. Wellington has a shameful history of colonisation that has negatively affected the health, wellbeing and existence of the local Māori population since the first settlers arrived. Can the city outline in more detail how it proposes to utilise art, culture and creativity to remediate historical trauma, land loss, racism, discrimination and marginalisation experienced by mana whenua?
2. Given its strengths in the tertiary education sector, the city needs to consult with rangatahi Māori students to find out how they would like Māori art, culture and creativity supported by the city.

Aronga 3: Our places and spaces.

While it is a creative solution, it is also convenient to frame the ‘city as a stage’ because streets, parks and neighbourhoods are free and it occludes the elephant in the room which is the lack of council investment in appropriate spaces for events that are currently not catered to by existing council venues. The need for a 600-800 seat experimental/performance/music space has been repeated at every consultation event we have attended for the past ten years, and yet the city has ignored this.

One of the most well known examples of a city that supports its arts and culture community is Berlin. From their rich cultural history, not all of it great, they have forged a creative centre of global standing. First and foremost they see the Arts, Culture and Creative Community as a key resource and their Cultural Policy drives this forward. Local Government commits funding for an extraordinary range of support, including individual artists stipends, graduate scholarships, reduced studio rental rates, support for the presentation of existing work, as well as offering state culture grants for projects and numerous international artist residencies, and much more. Audience development is

integral, with bars, clubs and real estate developers all playing their part in bringing life, culture and value to their communities. Attracted by the (now viral) reputation for artistic freedom and opportunity, Berlin nurtures its creative community by offering:

- Cheap rents that allow more time to be focused on creating, and enables artists to take more financial risk when it comes to producing and showing new work
- A variety of studio spaces and communal living options that allow for individuality, anonymity and collectivisation, as needed. The spaces attract a mix of art, performance, politics and social activities. Art is integral to all aspects of life and wellbeing, and is highly valued from kindergarten to retirement.

Suggested actions:

1. It is shameful that the Tāwhiri leadership are having to go cap in hand to the private sector for \$10m to fund a space in Te Whaea for this venue, when it is exactly the sort of infrastructure that should be funded by a City Council that declares it wants to be the most creative city in New Zealand. The City should fund Tawhiri's infrastructure needs.
2. Aho Tini needs to also prioritise the development of a well-resourced and coordinated funding system that provides staged support for new projects as they evolve from experimental to self-sustaining enterprises, a system that does not inhibit applicants by its complexity and conditions.
3. We could follow Berlin's example and provide rent and or cost of living support for artists and performers, who do not have a regular source of income.

Aronga 4: Successful arts and creative sector and careers.

For the past 135 years the College of Creative Arts, in its various forms, is extremely proud to have nurtured some of New Zealand's most extraordinary artists, designers, musicians and media makers, many of them now globally recognised for their contribution to our culture, our identity, and our economy. People like Len Lye, Gordon Walters, Kate Sylvester, Richard Taylor, Jane Ussher and Jon Toogood. Brands like Fisher & Paykel, Phillips, Apple, Nike, Gallagher's and Weta.

The College is deeply invested in seeing the Council succeed in attracting students to Wellington and retaining them after graduation. However, the top-down focus on growing creative businesses/business development is only one career option for graduates and the immediate investment goes into the pockets of business incubators, not the creatives. At a time when the world is undergoing a paradigm shift, we need to be encouraging fresh thinking and ways of doing; not relying on existing models.

Instead what is needed is investment directly into young graduate talent so they can take the city further than it can dream of itself.

Suggested action:

1. It would be revolutionary to see the city offer all self-employed creatives, and creative graduates (from Massey, Victoria Uni, Te Auaha, Toi Whakaari and NZ School of Dance) a supplementary Universal Basic Income or weekly grant until they reach 30, unless they get into full-time employment or leave the city before then. Not only would this recognise the difficulty they have establishing sustainable careers in the sector, it would demonstrate trust in them to initiate, test and develop new creative ideas, careers, industries and opportunities. It would make an extraordinary statement about Wellington's commitment to the sector, and incentivise young people to study and stay in the city. Like sun and water on any seedling, the investment in our green creative shoots will see returns for the city beyond anything currently proposed in the current Aho Tini document.

We would be very happy to discuss our ideas further with the Council.

Professor Claire Robinson
Pro Vice-Chancellor
College of Creative Arts Toi Rauwhāangi
Massey University
Wellington Campus
9 May 2021



Respondent No: 60



- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy
Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> |

Q6. Type your comments about the overall direction of the strategy here.

The strategy is good. It speaks generally, so it is easy to get behind what is proposed, in principle. Broad policy like this is fine, but the devil is often in the detail - so what concerns me the most is how this strategy is executed.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Venues are obviously an issue, and it is good to see items in the strategy that begin to address this. However, there needs to be further in-depth consultation and wānanga on this topic beyond this rather generalised submission process. For the implementation of this part of the strategy I would encourage WCC to consider the following: 1. Trust the artists, invest in the artists. It is easy to put funding into infrastructure projects at the expense of supporting the people who will fill these spaces. So make sure to save resource and opportunity for artists at the end of this. We have incredible artists in this city, and they need to be empowered to do what they do well - making great art for the city that continues to tell our story as a creative capital and a hotbed of artistic innovation. 2. Do not develop resources/venues that are too expensive to use. Venues are often built at great expense, with an expectation that venue fees etc will help to pay it off. Venues should be developed with minimal overheads, so that there is money available to help with commissioning the works in that venue, and for stimulating more ambitious/exciting ideas in those spaces. 3. Open up the dead/empty spaces in the city for multi-functional use. Spaces like Michael Fowler Centre, Downstage, and the Opera House need to be revisioned. At the moment they sit empty for a large portion of the week, only coming alive for a 1-2 hours of the day, for only a few days each week. The rest of the time they bring their immediate neighbourhood down as unwelcoming, closed, inactive, and uncontributing facades. Look at models like London's Southbank Centre, Auckland's Mangere Arts Centre, and Porirua's Pātaka. These are spaces for multi-generational, multi-cultural, and multi-disciplinary engagement from across the community. 4. Use existing initiatives and resources. It is easy to get excited by bright, shiny new ideas. There are already artists and projects that have a lot of potential to help transform this city, but they are held back by the available resources. In this situation, public funding will go a lot further because a lot of R&D is already done, audiences have been built, infrastructure built, and there is existing expertise around the operation. This is also a much more sustainable approach - helping use work that has already been done, and invest in existing enterprises that have promise to go further. The RNZB space next to Michael Fowler Centre is a perfect rehearsal space / performance laboratory / flexiform venue. When they are finished with this it would be ideal for the underserved dance and performing arts community. For example: The Opera House does not need much done! Trust our the artists to come up with inventive ways of using this space, and talk with them about what they could do here. Then invest in the work that they will do there, rather than expensive on refittings that will take lots of expense and years of planning, consenting, and construction. If this venue was opened up with available funds for a radical programme and vision, then it could be filled with vibrant activity from 10am until midnight 4-5 nights of the week, every week. There is so much proof of the capacity in our community to do something fantastic with a space like this - from initiatives we have run like The Performance Arcade and What if the City Was a Theatre?, through to programmes run by Barbarian, Capital E, Verb, Tawata, Taki Rua, Tahi Festival, Putahi, Hugo Grrl, Storybox, Toi Whakaari, Footnote, Mouthfull, Binge Culture, Java Dance, Shakespeare Globe Centre NZ, ECLH, etc.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 63

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Neutral
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly oppose |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Neutral |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I am a full-time professional international artist I had performed in Wellington throughout the 90s and early 2000's and recently returned last year to Wellington after having spent 15 years in Asia before me as a full-time musician for many types of events and movies and also studying Indian classical music in Mumbai. The creative and cultural pulse of the city is very low compared to how it has been in previous decades I have noticed. From what I have seen I do not feel the council supports the city as a stage for artists to perform at all. You have a lot of people moving into the city now and complaining about arts activities and the council always takes the side of those complaints without even taking the time to verify them and stifle any independent activity that was not organised by the council itself. We have lots of music students graduating from University every year in a city where there is no work for them because there's literally just hardly any live music around the city any more. During the recent city as a state festival a good example of the councils attitude towards performers was shown by the large pink dots scattered around the waterfront where in buskers were invited to perform. It was stated on the pink dots "respect your neighbours respect your audience and don't play more than 90 minutes" Now, to any self respecting artist this would read as "we think you're not a very nice person and you don't like the people that you're performing music to and we think you don't know how to perform without annoying other people around you either and also 90 minutes is enough thank you because you're obviously quite mediocre at what you do" as an international professional musician I had considered performing as part of that festival but when I read this text I certainly did not consider it again. This text could have easily read something to the tune of, "thank you for sharing your talent as part of city as a stage and thank you for giving us 90 minutes of your precious time in order to lift up the arts in our beautiful city thank you very much for coming and thank you for your performance". So I'm just expressing my opinion that even though the council says it is pro arts and culture I feel it's more like a pretty dress that is worn by the city to give the impression that this is the truth I don't think this is really the case I think the council has more of a toxic attitude towards the arts but it is something that makes Wellington. a beautiful place to live in and so it's a drawcard for people to come and purchase more houses in Wellington which will in turn mean more complaints against the arts and less arts in the end because the council will take the side of residence before arts and culture. Can we please have more support for performing artists in Wellington do you have a space in which to perform and a city which promotes the arts instead of tries to reduce it to a bear minimum in order to attract rate paying residents to purchase expensive houses in the city thank you.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 71



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Neutral
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Neutral
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Neutral |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat oppose |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Q6. Type your comments about the overall direction of the strategy here.**
- See attached file

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

See attached file

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Looking over the Aho Tini 2030 strategy, from my perspective as a community coordinator I feel like Focus Area 4 – the economic sector, is currently of little concern to me. Part 3 – The city as a stage is somewhat confusing, however I can provide more details of this later. Part 2 – Te Tiriti is highly important, and believe it should be māori voices that should be listened to for this part of the strategy. However overwhelmingly my concerns lie in focus area 1 – the community aspect.

The value of arts and creativity in an urban environment

It is my strong belief that artistic practice is inherently cultural. It lies deeper than the sensational aspects of performances or exhibitions. Whenever we make decisions outside of pure utility, we are making artistic decisions. Though we often consider “art” to be those deliberate expressions, which are presented to us in a formalised manner, art, and experiences of it, are present in nearly every aspect of society.

Artistic expressions and experiences of art, are far more important than a simple economic sector. They are a powerful form of communication – often far more mature, nuanced, empathetic, and efficient than spoken language can be. They enable us to share ideas with each other and help us to form social bonds.

Social bonds, especially when formed into a web of interconnectivity (ie community) are incredibly important in nurturing social wellbeing. This happens through two key processes of community engagement. The first, which is often discussed is mutual aid - An ongoing uplifting of those within a community, developed through empathy and understanding of wants and needs. The second, which I feel is far less noted is mutual accountability. When social bonds are strong, it enables people to address anti-social behaviour in a caring and progressive manner. This is developed through a sense of safety which accompanies the experience of interconnectivity.

Furthermore the social wellbeing developed within creative communities, can provide people with the practical, social, and emotional tools, to help them further their craft and participate in other aspects of artistic practice mentioned in Aho Tini 2030 (such as commercial practice). Community practice is the garden in which the seeds of a thriving city sprout.

Examples of community value within The Sealion Community

The Sealion Community was a community arts space moored to Queen's Wharf, in downtown Wellington, which ran from August 2020, until the space's removal in April 2021. The space was democratic and autonomous in its origin, and quickly gathered a strong community which participated in events, of both regular and unique natures. The types of people that became part of the community were often artists or creatives, who felt they lacked belonging, or safety within

the existing cultural institutions. (to be more specific, younger/financially challenged people, queer people, emerging artists)

As an organiser of the space, in which we hosted over 70 public events in 8 months, there was never an issue with anti-social behaviour. The vessel was never locked, and nobody was banned or ejected from the space. Something which I attribute to the strength of the social bonds within the community, and the feeling of safeness which enabled mutual accountability.

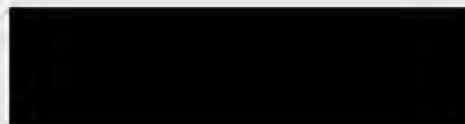
How WCC can help nurture creative communities

The first and most important factor in nurturing creative communities, is recognizing their importance. This can only be done by understanding the processes of community practice. More often than not community practice develops in an informal context, meaning that it might not be easy to recognise from the outside. This requires a **standard of care** when dealing with communities, which needs to be acknowledged throughout the council's practices – as if not understood correctly WCC practices might unintentionally inhibit or even eradicate communities (as was the case with The Sealion, when the WCC waterfront team sought expel the boat from Queen's Wharf without understanding its cultural value).

Communities can only develop and flourish when they are given the autonomy and the space to do so. This was, in my opinion, the reason why The Sealion Community arose in such a short space of time. Given the context of the housing crisis, those without privilege face more and more barriers when it comes to accessing space. If the council wishes to support the development and sustenance of creative communities then its needs to help address the issue of spatial pressure. However it is of extreme importance at how this support is managed. If too many obligations are placed on a community, the autonomy and democracy of a community is eroded, and the ability for a community to function is hampered. Furthermore, obligations, or models of funding that require formality, are only accessible to those who are financially/socially privileged enough to meet these requirements.



Respondent No: 73



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

"We're impressed by the action plan laid out. As an independent organisation working with arts and community groups, property owners and council with mahi in creating more living creative and community spaces and for creative development in our city, the key points are welcomed. We make some comment on matters we consider of urgency". - Sam Trubridge Opening up dead & empty spaces in the city for creative use. We support Sam Trubridge's thoughts (submitted on behalf of The Performance Arcade) as they align very closely to our organisation. As a conduit for our creative and social communities to access venues in the city we can attest to the absolute need for space to be reimagined. This is certainly the case for the use of existing WCC buildings and infrastructure, nothing new needs to be built, rather our existing venues need to be repurposed and reimagined. These venues need to be made accessible to artists making work as much as the public facing finished projects, particularly the performance based sector that requires large space. The example of the London Southbank centre draws a close parallel & would make for a truly unique proposition for our city. Really, we'd suggest the entire remit that Venues Wellington operates whereby it is primarily a profit making entity, a big call in this current financial environment but without some bold risk taking, nothing much will change. We (WCC, UDB, arts and social enterprises etc.) simply need to work as a collective community to get the private sector onboard here. From first hand experience it can be a difficult proposition at times to get vacant space open and in some cases to get the property owners/managers to even entertain the idea. We believe an obvious/decent rates rebate or similar to be made available for the creative use of vacant space is a good place to start. It would send a more positive note than a penalty to be paid if a space is left empty for say longer than 3 months, which is another way of framing this idea. Working with this sector rather than punishing is definitely going to be more beneficial for all. We have some property owners in this city that should be applauded for their support, unfortunately there is a larger disconnected side to this sector that most definitely needs a nudge to get onboard.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

WCC should continue to support artists and their projects relevant to Te Whanganui-a-Tara but not in supporting an artist's entire career (This being the place of CNZ/NZ Government policy). WCC should continue to ensure artists are remunerated fairly for their work here in the city. In addition, Urban Dream Brokerage believes that we should be embedded into council as part of the 3 year plan at least. Ideally, 10 years, this is the timeframe it would take to build trusting relationships with property owners/management and foster long term change in the city for the brokering of space on behalf of artists.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. **Attach any documents supporting your comments here.**

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Q14. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

Yes, I would like to make an oral submission.



Urban Dream Brokerage - Submission on Aho Tini 2030

Kia ora,

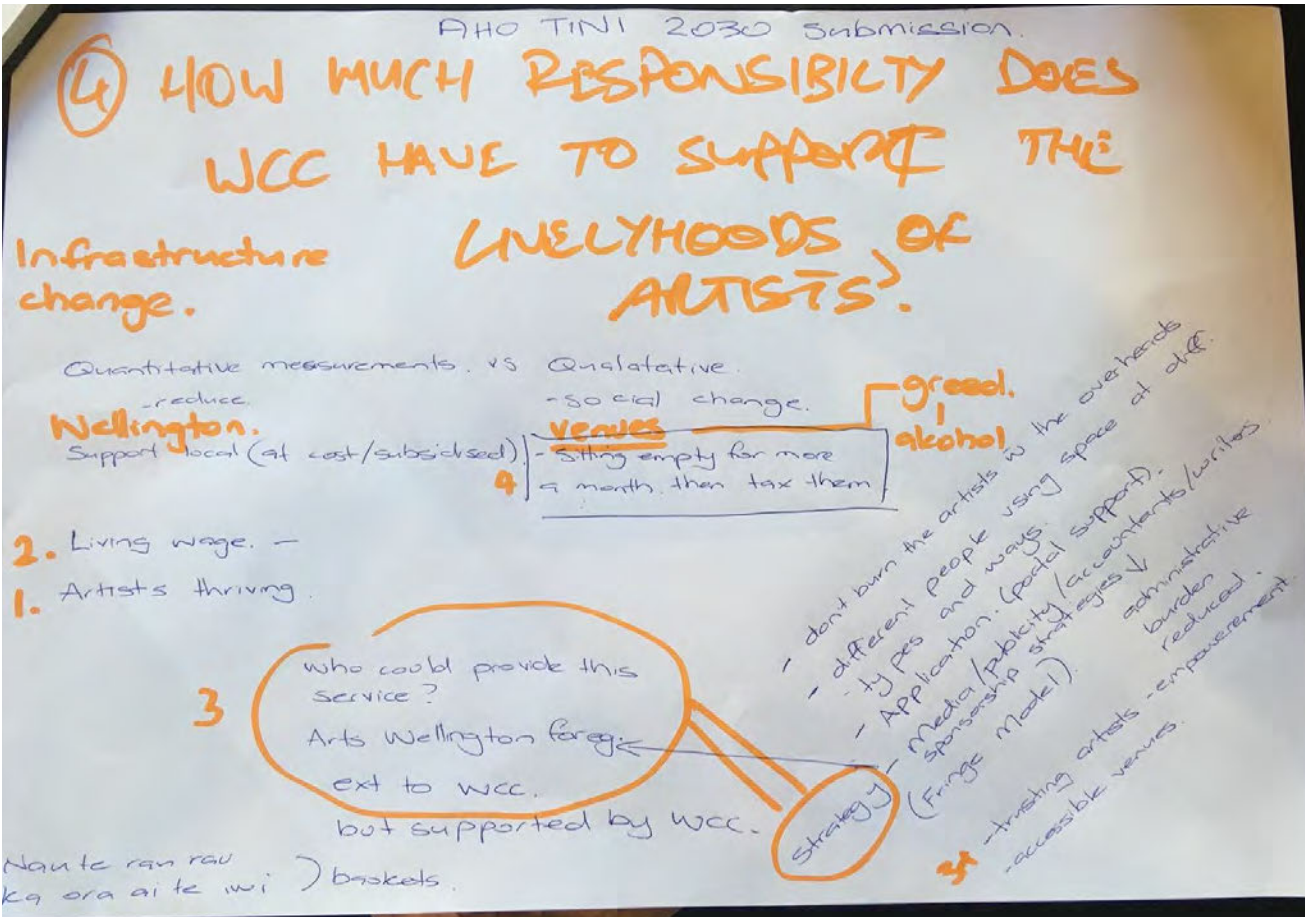
“Nāu te raurau, nāku te raurau, ka ora ai te iwi.”

We write on behalf of Urban Dream brokerage with consultation with Mark Amery from previous UDB producers Letting Space.

We're impressed by the action plan laid out. As an independent organisation working with arts and community groups, property owners and council with mahi in creating more living creative and community spaces and for creative development in our city, the key points are welcomed.

We make some comment on matters we consider of urgency.

4.1 and 4.2 *Urban Dream Brokerage believes that we should be embedded into council as part of the 3-year plan at least. Ideally, 10 years, this is the timeframe it would take to build trusting relationships with WCC and private property owners/management and foster long term change in the city for the brokering of space on behalf of artists.



Our people/Aho Tangata – connected, engaged, inclusive communities

1.1 Ensure offerings reflect the increasing diversity of our communities, and encourage access to and participation in arts and culture

This reflects two of our key principles. The work we are endeavouring to do reflects our perceived need for the CBD in particular to feel more welcome to our diverse population by enabling them to feel ownership over vacant property in the city. There is much to do, as visibility for such groups and free public facilities are very limited. Those open at present provide limited opportunity for these communities to have a voice in the CBD.

Māori and Pacific Island communities do not have strong visible places of gathering and expression. There is much work to be done across arts organisations and programmes to see the rich diversity of Pacific Island communities given opportunities. We also need to see programmes that provide positive opportunities for immigrant cultures in the city to tell their stories. Resource placed into the development of Asian artists is lamentably low in Wellington - what this can be was recently shown beautifully by the Chinese New Year Zodiac Arts trail, but there is much richness to develop.

1.2 Enable communities to create in the central city and neighbourhoods

We would like to work more closely with WCC to create programmes that enable this goal. Working with property owners and council to provide space for communities to develop programmes with which they have a sense of ownership.

1.3 Support bold, inclusive and contemporary art

This is currently at risk. Need we mention City gallery, but even more crucially for the emergent sector property has become increasingly difficult in the last 15 years for artists to access in the CBD to develop their work, experiment and cross disciplines. Toi Poneke does not fulfil this, independent programmes need to be supported to see artists able to collectively create and hold space - these are the spaces historically our arts have grown.

Partnership with Māori/Aho Hononga

2.1 Tell nation's and region's stories with tangata whenua

Bold work needs to occur which gives Māori artists sovereignty over spaces, rather than just being programmed into existing institutions. We applaud Experience Wellington's wish to work better in this space, but see lip service being paid to true investment in resources and partnership. Key is the support of independent Māori and in particular mana whenua initiatives in spaces in the city - this is work we are keen to roll up our sleeves on, and have begun work in again. We would welcome the opportunity to work with council to develop a programme for this.

2.2 Ensuring that ngā toi Māori and te reo Māori are highly visible

There is crucial work that needs to be done by council which is long overdue which makes it easier for artists and mana whenua to interact. Undue strain is put on both parties because the channels of communication are not clear and local kaumatua get put under undue pressure by the lack of process and remuneration, Council can do important work here.

Our places and spaces/Aho Whenua – our city as a stage

3.1 Improving access to affordable, accessible venues, places and spaces

This is one of the key areas we have fed back to council on since concluding a survey with hui with independent arts practitioners in 2018. Venues are inaccessible and artists desperately want development space. We continue to receive many applications for this, but require help to facilitate.

- See notes in comments box

Pathways/Aho Mahi – successful arts and creative sector, and careers

4.1 Working with partners to build capacity and grow the arts and creative sector

We (WCC, UDB, arts and social enterprises etc.) need to work as a collective community to get the private sector onboard here. From first-hand experience, it can be a difficult proposition to get vacant space open and, in some cases, to get the property owners/managers to even entertain the idea. We believe an obvious/decent rates rebate or similar to be made available for the creative use of vacant space is a good place to start. It would send a more positive note than a penalty to be paid if a space is left empty for say longer than 3 months, which is another way of framing this idea. Working with this sector rather than punishing is definitely going to be more beneficial for all. We have some property owners in this city that should be applauded for their support, unfortunately there is a larger disconnected side to this sector that most definitely needs a nudge to get onboard. * see note at top.

4.2 Supporting emerging and growing creative businesses

We need to see progressive work done by council as others have done to bring artists into building and infrastructure projects early on and otherwise facilitate artists being embedded into organisations. This is something we have previously petitioned and suggested programmes on.

Ngā mihi nui,

Urban Dream Brokerage

www.urbandreambrokerage.org.nz

Jason Muir

Linda Lee

Mark Amery



Respondent No: 75



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Neutral |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 76



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I write as CEO of BATS Theatre Limited. I've been an artist in Wellington for over 30 years and have seen a decline in confidence and the ability to sustain art making in Wellington over the last two decades. Currently I lead a strategic refresh of BATS mission that works to create brave spaces for artists and audiences to expand possibilities. The feedback submitted has been informed by my findings in this role. In assessing the needs of the independent performing art sector in Wellington and beyond we are building a matrix of partnerships through whakawhānauanga. A focus on huaora and well-being informs our work and aligns with the thrust of the strategic direction. Career sustainability is a growing concern for our sector. We are testing ways to build greater infrastructure support for independent artists and organisations. As stated in the Arts Wellington submission- "They tend to survive and thrive through project funding, which rarely covers costs like salaries, offices, and core operating costs. They also form much of Wellington's artistic and creative talent pool, and hence the vibrancy of the city." We note the importance of council's investment decisions in the ability for us to deliver effectively to support the independent sector and the wider well-being of our artists and audiences.

Q7. Type your comments about the strategic vision below.

BATS aligns strongly with the notion of weaving innovation and collaboration in driving success. This is at the heart of our shift over the last period. We support the focus on mana whenua and encourage a bolder approach across the action plan. We note positively the recognition of Council's role in creating places for 20-30 year olds to stay and create work here. As BATS innovates its business model, I see strong synergies between council and our mission in this area and in enabling senior artists to innovate in areas such as interart here in Whanganui - a -Tara. (Please refer to attached BATS Strategic Plan 2020 -2022). Also of note is the desire of the vision to push boundaries creatively through connectivity and greater diversity. Wellington and Wellingtonians have the ability to drive greater sustainability and vibrancy in arts engagement/enjoyment and it's heartening to see Council recognise the role it can play in addressing the difficulties currently in place.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Greater inclusivity and access ability is well articulated in the focus area of this plan. It aligns with the values of BATS, and wider sector and appears well developed in the draft Action Plan. Important to see the leadership and influence of council in this area. However, increased funding in this area will be key to any meaningful change.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

The honouring of Te Tiriti and working with mana whenua that is signalled in this strategy is a significant development from the 2011 Strategy. We encourage bolder measures in the 'driver' that "Our vision is that our partnership approach with mana whenua will be embedded into future strategies and activities and eventually remove the need for a separate focus area". BATS joins the wider Wellington arts sector feedback in the Arts Wellington submission. Namely that "...Aho Hononga be retained as a focus area in the finalised strategy, and that the three approaches identified in the draft focus area (tell stories with mana whenua; ngā toi Māori and te reo Māori highly visible; respectful use of tikanga) become foundational for all focus areas immediately, and not wait for future iterations."

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

We join the submission from Arts Wellington that this focus area is well aligned to the goals and priorities laid out in the Council's draft Long Term Plan, and refer you to our support of "resilient and fit-for-purpose community, creative and cultural spaces" as one of the six priority areas in the LTP. Similarly I note the strength in the articulation of the development of public spaces and creative placemaking. However I encourage the Council to reevaluate the vital role that development and presentation places such as BATS play in assisting the delivery to the draft vision all year round. Affordable access to venues is a key barrier at present. The council has an opportunity to better support innovation in partnership models such as BATS to provide greater infrastructure that can build greater accessibility and stronger, more exciting art making in the different stages of people's career. (Please refer to the BATS Cycle in BATS Strategic Plan 2020- 2022). The connection between Focus area 1 and 3 would be better served with a more considered long term plan over 5-10 years in building community connectedness and audience development. A key part of this is through harnessing the resource of spaces that engage in art making throughout the year. In the case of BATS we're developing more diverse audiences through new initiatives beyond traditional presentation models and are already on a pathway to reimagine how our spaces shift to meet greater diversity and inclusivity in exciting ways. BATS is an asset. We're stepping forward to take risks and to meet need in a considered and highly consultative way. (Please refer to BATS Kaupapa Development Cycle 2020 -2022). BATS financial model is predicated on affordability for both artist and audiences and is poised to be a strong driver of this policy. I encourage a clearer articulation on how the council will partner with organisations such as BATS as they in turn partner with the sector to deliver in shared values and goals.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I note with enthusiasm that the Council makes sustainable careers a focus area in this strategy, and appreciate the recognition that the arts sector makes a strong contribution to the city. This focus area needs more development. I encourage the council to work with the arts sector, independent artists, employers and the training institutions to fully describe this area and the steps that will be taken to deliver. I applaud the desire of this strategy to partner with the sector and encourage the agency to be more clearly articulated. This could involve the setting of targets around working to grow sustainability of smaller companies, working with organisations such as BATS in partnership with Tertiary providers, and developing relationships of national and interactional scope. BATS identifies the critical need for Council to reevaluate its funding priorities to local ongoing arts organisations that are key to the delivery of the policy's vision. We supports the following Arts Wellington feedback on the Arts and Culture Fund. "We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of Pathways / Aho mahi is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach)".

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

I encourage Council to develop this action plan with smaller windows between moments of review. This could be in the form of larger consultation moments and smaller reference groups or think tanks from different parts of the sector. In driving our renewed policy, BATS has benefited from harnessing significant collective reflection and feedback in bi-annual review points. This has been increasingly useful in the rapidly changing environment over recent months. Increased and deepening engagement with a sector ready to work with Council will ensure that Aho Tini 2030 can stay relevant and effective in driving the change that is needed. Alongside greater detail and deeper whakawhānaungatanga I look for a commitment to increase investment to drive the vision of this strategy. Referring to the Long Term Plan there is no mention of what will be needed in additional investment as well. A spreading of current funding resources over the aspirations of the plan cannot meet the growing needs identified. Despite the timely and appropriate measures discussed in the draft policy this makes it unlikely that the work-plan can be effectively delivered.

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/05c77effb7fe3f410181b7081ce189eadf6cdf6/original/1620615604/240bca2a0113420c0791ee131ac8d3e0__Edit_draft_BATS_Strategic_Plan_2020-2022_v6_-combined.pdf?1620615604

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

BATS Theatre



1 Kent Tce Concept drawing, Simon Bennett, 1989

Strategic Plan

2020 – 2022

Ma te rongo, ka mohio;
ma te mohio, ka marama;
ma te marama, ka matau;
ma te matau, ka ora.

This whakatauki inspires us. It charts the description of a journey through active listening (rongo) to awareness (mohio) and deeper understanding (marama) enabling the skill to be present to bring light and greater well-being within community.

Matawhānui

Vision Live art lighting-up lives.

Whakatakanga

Mission To create safe spaces for artists and audiences to expand possibilities.

Whai tikanga

Values to pursue the right way

Iwi

People We value our people and the unique cultural identity and history of Wellington and Aotearoa. We seek to decolonise spaces and remove the barriers to success through working openly together.

Whanaungatanga

Working together We aim to strengthen and diversify our community as we co-create a future together. Through recognising the individual we build positive shared experiences that place belonging and identity at the heart of our work. We seek new partnerships that push out the boundaries of possibilities and forge ongoing relationships.

Tangongitanga

Innovation We provide a platform for emerging and experienced practitioners to develop artistic risk-taking, experimentation and explore the potential of live art. BATS champions the expression of creativity, in all its diversity, through performance that challenges and rewards.

Kauneke

Development Through active listening we regularly refresh our approach to providing a home and infrastructure that facilitates the growth of new work. We provide development opportunities by working from a space of hauora and exploring the value of art in society.

Manaakitanga

Care and respect We are trusted, welcoming and accessible, operating sustainable business practises that ensure the affordability of performance for practitioners and audiences.

BATS Strategic Pou

Artists	To develop, support and champion practitioners across all the cycles (BATS Cycles) of their careers from emerging practitioners, to those touring or moving to larger venues, and those returning to BATS to experiment.
Audiences	To grow our relationship with audiences and build community resilience through social connectedness.
Industry	To be visible, recognised as a sector leader and valued locally and nationally.
Home	To provide an ambitious, well-resourced and fully functional hub for live art.

BATS 30th Anniversary celebrations this year illustrate the truly iconic status of BATS in the Wellington Arts community. Over the last 30 years BATS has nourished the flourishing of various artistic communities, played a key role in developing new creative voices in Aotearoa, launched many successful careers, and become a second home for people on and off stage.

Recently we moved back into a newly repurposed historic building that is inviting, stylish and earthquake strengthened. BATS now provides three multi-purpose performance spaces (86/71/40 seats) and a gorgeous foyer/bar. Nestled beneath Tangi Te Keo we are the guardians of a valued tāonga on a local and national scale. As we move into our next 30 years we seek to sustainably and ethically bring our resource to a wider community through championing social connectedness while having fun.

BATS vision is to light-up lives through our work. We do this by identifying and realising the value BATS brings to its whānau, and developing new and dynamic ways to co-create. This strategic proposal is a three-year pathway to fulfil this vision by asking the right questions; testing ideas through significant community involvement; and keeping what we're doing, but doing it even better.



Our Strategic Priorities (2020-2022)

Through stronger whakawhanaungatanga create safe spaces to risk and experiment

Robust relationships drive best practice and strengthen work. We will deepen our engagement with BATS whānau of artists and audiences as we work together to imagine new possibilities.

1. BATS builds a responsive framework of deeper whānau engagement through tikanga
2. BATS innovates through restructured programming tools and space utilisation
3. BATS governance, management and whānau are connected and aligned

To catalyse the value of arts with more people.

We champion live art that enlivens the many not the few. We seek to better understand what value we give and where we can grow our reach to underrepresented communities.

1. BATS uses theory of change principles to ensure our actions best deliver to our mission
2. BATS redevelops whānau engagement to explore greater social connectedness and inclusivity
3. BATS is a dynamic space that builds social resilience within the Wellington community

To assist artists to have sustainable careers.

From providing a safe space where identity and well-being are nourished we work to improve the career sustainability of those we partner with.

1. BATS ensures best practice in resource sharing through hauora/wellbeing for all
2. BATS prioritises capability development for practitioners and staff
3. BATS advocates for and delivers to the value of art in society

To lead the sector in arts development through a revised business model

At the end of 2018 a new interim organisational structure creates a platform to build from. What we are proposing for BATS has been designed as a step change for the organisation. We think the process will create a catalyst for BATS, to not only future-proof its work, but also bring into being a dynamic and progressive proposition for practitioners, the community and Aotearoa.

1. BATS grows its organisational resilience
2. BATS continues to experiment and renew itself to strengthen performance
3. BATS adapts to ensure best practice in management and governance

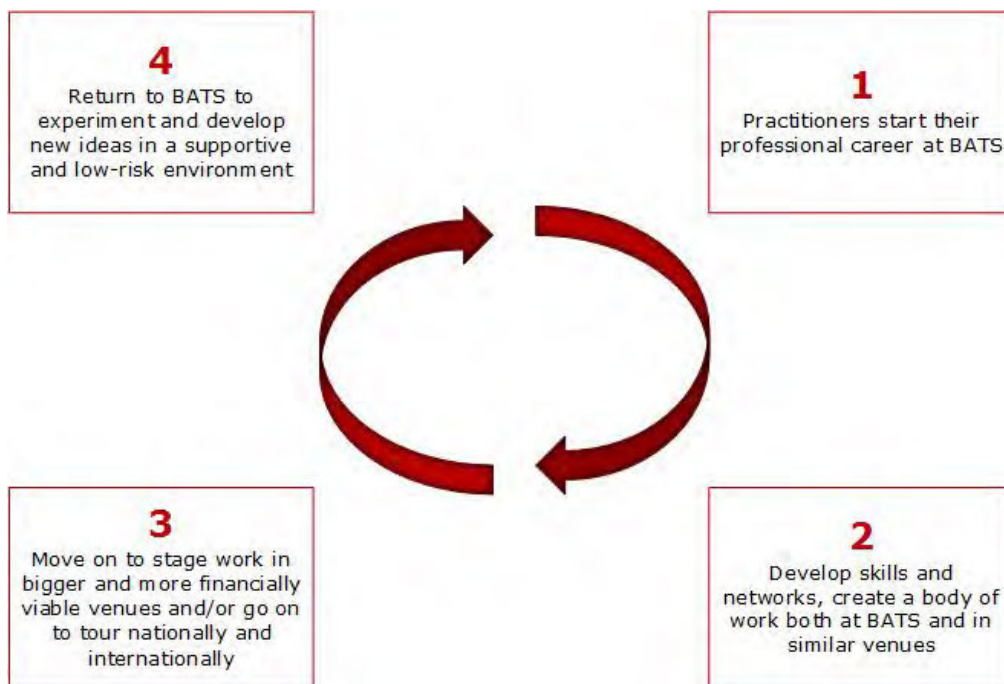
BATS supports the Wellington Arts Agenda 2019 -2021 and will play our part in delivering the following:

- Help make Wellington a living wage city for all professional arts workers
- Empower artists to run sustainable companies and careers
- Value our diversity
- Intersect strong cultural engagement within our home
- Assist addressing the venue crises by making BATS a hub for creativity
- Activate others to join us as we get smarter about audiences and how to reach them
- Know and show our worth by using actionable insights to effect change around us

Appendix 1

The BATS Cycle

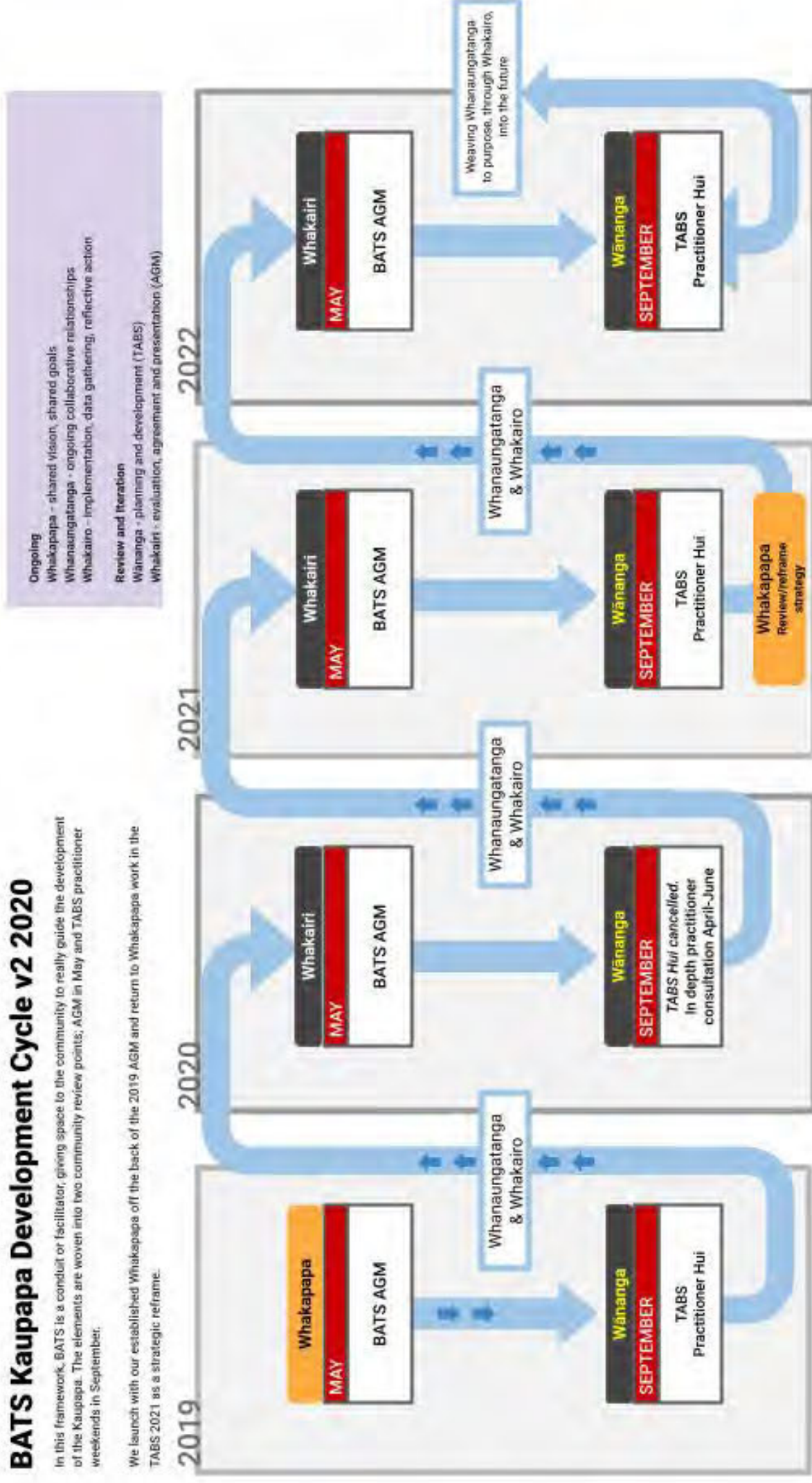
The BATS Cycle was developed as a programming tool to identify career paths in the theatre sector and how our support fits into the wider theatre ecology.



BATS Kaipapa Development Cycle v2 2020

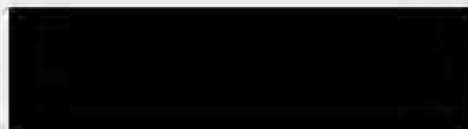
In this framework, BATS is a conduit or facilitator, giving space to the community to really guide the development of the Kaipapa. The elements are woven into two community review points; AGM in May and TABS practitioner weekends in September.

We launch with our established Whakapapa off the back of the 2019 AGM and return to Whakapapa work in the TABS 2021 as a strategic reframe.





Respondent No: 80



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly oppose
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly oppose |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly oppose
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

Kia ora koutou, kia orana kotou katoatoa! Ko te mihi tēnei ki ngā tangata whenua o Te Upoko o te ika a Maui! Although there is good will and intent with the proposed draft strategy, there is little identified that engages with the 'rich cultural traditions' of the city of Wellington. Wellington City has the opportunity to make a bold decision and to engage with its local Māori and Pasifika led creative companies to prioritise and enhance a unique and world leading creative ecology. The 'rich traditions' that exist in our city are also creative traditions - Wellington is the birth place of both contemporary Māori and Pasifika theatre. We have a live performance ecology in this city that is acknowledged globally - and continues to be looked to as a meeting place of leading artists and companies from around the world. Many of the outcomes that the draft proposal acknowledges of the arts - contributing to the economy, improving educational outcomes, creates a more highly skilled workforce, improve health and personal wellbeing, rejuvenate cities, support democracy, creates social inclusion, is important to the lives of New Zealanders - struggle to happen in this city because our theatre houses are in disrepair or are kept closed (Hannah Playhouse), our city has no investment in quality and professional amenities such as rehearsal rooms and creative development spaces. Which is why so many of Wellington's artists and companies take their work to Auckland - where they are offered access to theatres and rehearsal rooms free of charge to develop (and of course then present) new theatre. This may seem of little impact to Wellington City Council - that is until you look at the rising incidences of violence in the central city. Ask any Māori or Pasifika led theatre company still based in Wellington, and they will tell you it's because there is no longer a theatre going audience coming into the central city. With the Hannah Playhouse closed, the St James closed, the Town Hall closed, the central city lacks Wellington audiences - who would take in dinner and show, who would then head to the nearest cafe to debrief after the show with coffee and kōrero. The city is now an events where people pre-load with alcohol and drugs and then head into town for the one-off large scale event, drink more and then head to Courtney Place to party. As a Wellington creative business owner, the city has actively become the home of events - events that create a facade of 'cultural and creativity' but in reality are activities booked in and presented by artists and companies from outside of the Wellington region. Many of these events are often lacking in diversity - Homegrown for example presented 19 acts - 5 of which were female led. They are also more often than not Pākehā dominant - leaving our city wanting still of 'diversity'. Clearly, artforms such as the ballet and the orchestra have been prioritised and protected by Council - again leaving our city wanting still of 'diversity'. Whereas the thriving Māori and Pasifika theatre industry has been under resourced and under prioritised. As artists and companies, we are global by nature. In Wellington, we need only look to Tawata Productions and Kia Mau Festival to see the future - a dynamic, diverse and innovative ecology and growing economy - that without major resource from this city has already begun to thrive. Wellington is a capital city - yet it lacks the uniqueness, the mana, of a capital city. For some reason, this city is happy to prioritise and present work that is made everywhere else in the world - rather than artists, companies and work that are instigated upon the whenua of Te Upoko o te Ika a Maui. Koutou mā, be bold! Look to the courage and innovation of Māori and Pasifika artists who work in Wellington City to decipher the future that our city deserves! Heoi anō, Miria George Co-Director, Tawata Productions

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 81



- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Proposed action plan for years 1-3</p> |

Q6. Type your comments about the overall direction of the strategy here.

We would like to commend Wellington City Council in developing the draft Aho Tini: Arts Culture and Creativity Strategy. We believe that this is an essential tool in mapping the future of arts and creativity in Wellington. The four Focus areas reflect the Vision outlined, and other than a couple of areas noted below, the action plan seems realistic for the next 3-years. As a collaborative organisation with multiple stakeholders, and a strong contributor to arts and culture, this strategy emphasises our organisation's important role and place in the Wellington Arts eco-system. We would like to encourage Wellington City Council to partner with Creative Capital Arts Trust as an organisation that delivers across all of the focus areas.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Please see attached for detailed feedback on Action Plans.

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Submission on Aho Tini Consultation 10 May 2021

BACKGROUND

Creative Capital Arts Trust is a collaborative organisation with many stakeholders across Wellington City. We produce the annual CubaDupa street arts festival and New Zealand Fringe Festival, and are developing other projects, such as Classical on Cuba.

CubaDupa

With six years of steady growth, new creative partnerships, and a diverse focus on sense of place, CubaDupa is now New Zealand's largest free multi-disciplinary street festival.

Our curated experiences include vibrant parades, whimsical street theatre, almost constant music programming, dance, visual art, hundreds of culinary offerings, and immersive and interactive experiences on every block. CubaDupa transforms the streets for 48 hours—becoming the Southern Hemisphere's most creative place to be.

Each year, our CubaDupa programme brings together thousands of artists and performers—and in 2021 over 120,000 friends, neighbours and visitors—to celebrate the vibrancy and creative spirit of Wellington, of Te Aro, and of Cuba Street.

CubaDupa has proven itself to be resilient and adaptable in the face of adversity, with the development of OFF-STREET as a security response to the 2019 Christchurch attacks, and as a response to COVID-19, Go Home Stay Home on-line concerts, Classical on Cuba collaboration between CubaDupa and Orchestra Wellington, and Curators on Cuba on-line celebration of Cuba precinct galleries.

CubaDupa has been funded by Wellington City Council through the WRAF fund, and by WellingtonNZ Major Events Fund.

New Zealand Fringe

The New Zealand Fringe Festival (NZ Fringe) has been running annually for over 30 years. NZ Fringe is a fully open access arts festival in which participants register to put on shows with significant support from the festival including a printed programme, website, box office and ticketing services, a regional marketing campaign, producer mentoring, as well as career development opportunities

Over the last 30 years NZ Fringe has secured its place at the heart of the development of new talent and work in New Zealand, and as a destination for internationally touring fringe artists. The 2020 festival had 130 registered productions, making for over 600 events, in 38 venues over 23 days. Despite COVID-19 interruptions the NZ Fringe put over a quarter of a million dollars into the pockets of emerging artists during the 2021 festival run.

New Zealand Fringe is particularly engaged with the independent and emerging artist sector. The Fringe team offer forums and workshops to provide potential participants with training in festival event development, promotion and audience development, technical production, and budgeting.

New Zealand Fringe receives Wellington City Council Annual Arts and Culture Funding.

GENERAL FEEDBACK

We would like to commend Wellington City Council in developing the draft Aho Tini: Arts Culture and Creativity Strategy. We believe that this is an essential tool in mapping the future of arts and creativity in Wellington.

The four Focus areas reflect the Vision outlined, and other than a couple of areas noted below, the action plan seems realistic for the next 3-years.

As a collaborative organisation with multiple stakeholders, and a strong contributor to arts and culture, this strategy emphasises our organisation's important role and place in the Wellington Arts eco-system.

We would like to encourage Wellington City Council to partner with Creative Capital Arts Trust as an organisation that delivers across all of the focus areas.

ACTION PLAN FEEDBACK

It is proposed that the Council will form an Arts and Cultural Sector Group to champion the Aho Tini vision, explore trends and opportunities and partnership, and develop subsequent action plans.

CCAT would like to offer to participate in this group as producers of CubaDupa, New Zealand Fringe and other collaborative creative events, and a key eco-system organisation with multiple stakeholders and impacts, that contribute to the outcomes of Aho Tini.

We believe that this plan needs to be reviewed and refreshed every year, rather than every three years, to be able to adjust to changing times and factors.

Focus Area 1: Our people/Aho Tangata – connected, engaged, inclusive communities

We wholeheartedly focus and approach. As an organisation that connects people through arts and cultural expression, CCAT is keen to develop our role in Placemaking and Community and Cultural development.

1.2 Enable communities to create in the central city and neighbourhoods

Cuba Dupa brings the Cuba precinct well and truly alive for one weekend every year. This geographical focus has also generated Classical on Cuba, and developed mutually beneficial partnerships with venues and businesses in the precinct.

Another geographic area that could easily be developed and brought alive is Blair and Allen Street. CCAT worked in partnership with WCC to trial a Parklet in Allen Street. Imagine all of the restaurants coming out onto the street during weekends...

CCAT needs to continue to be funded to do what we do best, and develop capacity to undertake new programmes.

1.3 Support bold, inclusive and contemporary art

We support this approach. Currently we rely on funding from Creative New Zealand to fund commissions for CubaDupa, and Kākano Funding to support independent and emerging artists to develop their work for presentation in the NZ Fringe Festival. However this funding is limited and the criteria is very specific.

We would like to develop additional support to develop projects led by Wellington artists and would like to support the Arts Wellington call to increase the Arts and Culture Fund by \$200,000.

Focus Area 2: Aho Hononga: Partnership with Māori

We support this focus area and approach. CCAT is on a journey of honouring te Tiriti and partnership with Mana Whenua which aligns with this focus area. This is evident through appointing a CCAT Ngā Toi Māori Director to lead our existing activities, and develop new projects. This is evident in the CubaDupa

through the development of the Ngā Toi Māori programme on Te Aro Park, a number of visual arts and performing arts commissions.

We need a partnership with WCC to work together on delivering programmes, such as Te Aro Park, and developing new events.

Focus Area 3: Aho Whenua: City as stage – Our places and spaces

We support this focus and approach, but feel that the actions could be expanded to include other spaces and venues. Through NZ Fringe and CubaDupa we present arts and culture in a multitude of venues, places and spaces in the city. We would like to see more access to Wellington City Council owned venues, streets and spaces and support for activity in other venues around the city.

3.1 Improving access to affordable, accessible venues, places and spaces

Venues

As managers of Wellington Venues, WellingtonNZ has a commercial driver to deliver a return to Council. This return would be better off being invested into a programming vision and strategy that balances commercial and access with more community and creatively driven use of the venues. This is common practice in many other venues including Auckland Live. Investment for this strategy could be funded through reinvesting any annual commercial surplus from Wellington Venues back into programming activity. Professional community and artistic programming expertise either needs to be in place at WellingtonNZ, or Wellington City Council, to ensure a viable strategy and balanced annual programme. Aho Tini could provide the mandate to Wellington NZ to develop this strategy.

This approach should not be limited to access by artists and community to present events, but also expanded to provide free access to venues by the public as an audience. The free access to the Opera House for audiences of CubaDupa the OFFSTREET programme opened the doors to many for the first time. Imagine if there was a coordinated and cohesive approach to opening the venues for free events in partnership with organisations....

In addition to the main venues managed by Wellington NZ there are many small venues that are an important part of the arts and culture eco-system. The NZ Fringe artists in 2021 used 38 venues! Affordable access to these venues is also an issue. Having a small to medium venue like Hannah Playhouse sitting empty is a tragedy. The Hannah Playhouse needs to be subsidised by WCC to provide a management that ensures access and supports artists to develop and present their work. We support the opportunity of repurposing the Opera House or supporting Tawhiri with the development of a medium-sized venue that includes working and development space for artists.

3.3 Supporting creativity through simple, efficient, enabling processes

CubaDupa spends over \$65,000 on traffic management, and waste management. These funds would be better redirected to developing creativity and supporting artists. This could be greatly reduced through partnership with WCC to deliver and monitor these areas. We could provide a safer pedestrianised and more flexible environment for other events through the investment in automated traffic management bollard systems. Imagine weekly street and art markets down Cuba Street... We could develop an affordable events friend waste minimisation system for all events across Wellington.

Focus Area 4: Aho Mahi: Pathways

We support this focus and approach. We would like to know more about what a “creative sector plan” might be and how it will be developed.

The role of the New Zealand Fringe in supporting and developing capability for independent and emerging artists is key to this focus area. It is crucial that Wellington maintains its support of the emerging and independent artist sector to create vibrancy and build creative careers that remain in the Wellington region. The Fringe is keen to develop programmes to support career and business development.

CCAT has been actively developing partnerships with tertiary institutions such as Massey, Te Auaha, and Victoria University to provide industry experience through internships and volunteer roles, which feed into paid roles.

ACTIONS THAT NEED DEVELOPMENT:

Collaborate with our Local, Regional and National organisations and institutions

This is in the initial vision but does not seem to flow through to the Focus Areas or Action Plan. There are many areas where better collaboration and partnership with Wellington organisations could reap benefits to contribute to the Aho Tini.

One of the biggest issues facing Wellington City is its dysfunctional relationship with other cities in the Wellington region. A key example from an arts and events perspective is the disintegration of the Wellington Regional Amenities Fund. This fund allowed Local and Regional institutions to develop programmes that delivered benefits across the region. Whilst there is a commitment from WCC to maintain their contribution of \$609k in the Annual Plan, the fund has been reduced with the withdrawal of funding from other cities. This has resulted in a reduction of 34% in annual funding for CubaDupa and other organisations funded by WRAF.

We can not sustain the reduction of this funding.

We would like to see secure investment in organisations that encourage the arts to thrive. We are an important part of the arts and cultural ecosystem, and we deliver on investment through actively raising additional funds. We already have infrastructure in place, and further investment and partnership would allow us the capacity to deliver more and support more artists.

We would like to see the previous level of WRAF funding remain invested in the sector, and all efforts are made to reunite the regional cities through the Aho Tini strategy.

It has been proposed to remove the 2.4% CPI increase for annually funded organisations in the LTP. The reality of our operations is that costs are always going up and we are committed to paying our staff and contractors a minimum living wage at the least, and industry standards for experienced professionals. It is important that we are able to rely on funding increases to keep pace with rising costs.

Places and Spaces

Improving access to places and spaces is in the vision but does not flow down the Action Plan, which is focussed on Wellington Venues and Digital Screens.

CCAT is keen to develop our role in Placemaking in the city. Outdoor spaces and other indoors venues around Wellington are an important part of Wellington. Encouragement and ongoing funding of activities, such as CubaDupa, Classical on Cuba, Face to Face, Eat Drink Play, Verve, Performance Arcade, NZ Jazz Festival, Kia Mau, Newtown Festival, that engage with other venues, provide an accessible interface for new audiences, urban vitality, community development and economic outcomes.

Cuba Dupa brings the Cuba precinct well and truly alive for one weekend every year. This geographical focus has also generated Classical on Cuba, and developed mutually beneficial partnerships with venues and businesses in the precinct.

Another geographic area that could easily be developed and brought alive is Blair and Allen Street. CCAT worked in partnership with WCC to trial a Parklet in Allen Street. Imagine all of the restaurants coming out onto the street during weekends with street performance...

Aho Tini Investment

There is no mention of any additional investment in Aho Tini, other than \$40M investment in Wellington Venues. It is important also to invest in the activity and artists that we want to populate and use these venues.



Respondent No: 86



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat oppose
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Proposed action plan for years 1-3
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Tēnā koutou katoa Thank you for taking the time to read our submission. Overall, we support the direction and intentions of this policy. There is lots of good stuff here but our feeling is that it is all so broad stroke, so 'vision and intention' focussed that it becomes almost meaningless and very hard to respond to. We would like to see some tangible actions or outcomes (especially in the 'action plan') with some sense of how and when they might be implemented and who or what part of council will be responsible for those actions. It would be great to see WCC commit to putting a policy through that already has some real plans for action it it rather than just a promise to consult further and develop the actions later. We wholeheartedly applaud the vision here but our company has been 'consulted' with on these issues regularly for 15 years and we haven't seen tangible results in the sector, so are understandably sceptical. Unfortunately we can't see anything in this document that clearly promises real change. We have attached one example of a document shared with councillors that points to some of the most urgent issues we think need addressing. If nothing else, one change we would like to see to this policy document before it is approved is a clear plan for what 'consultancy with the sector' will look like. In particular around developing the 3 year action plans - who will choose who is a part of that group, what skills/experience will be represented, will they be paid, what will the timeframe/process be etc... Finally, another thing it would be wonderful to see in an action plan is what dept or even roles will hold responsibility for the various actions. There is no need for names, as people will change, but having an idea of what parts of council (and ideally roles) are accountable for different actions would be really useful for those of us trying to navigate how to best work with council to make positive change. Ngā mihi nui ki a koe

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

PAI Independent Artists and Councillors meeting
Friday 26th June, 10:30am, Toi Pōneke

Independent Artists, from PAI Advisory Group

Jo Randerson, [Barbarian Productions](#) [REDACTED]
Claire Mabey, [Verb Wellington](#) / [Pirate and Queen](#) [REDACTED]
H-J Kilkelly, [Prospect Park Productions](#) / Independent Producer [REDACTED]
Leo Gene Peters, [A Slightly Isolated Dog](#) [REDACTED]
Melanie Hamilton, Independent Producer / [Muscle Mouth](#) [REDACTED]

WCC Councillors

Nicola Young, Jill Day, Iona Pannett, Sarah Free, Laurie Foon, Jenny Condie, Teri O'Neill, with Officer Felicity Birch.

Thank you for the meeting, and for the work that has been done to date to protect arts and events funding in this time of change. Let's stay connected and build together successful models to support a thriving and interconnected arts ecosystem for Pōneke.

Independent artists are a crucial part of the arts ecology. We create new arts initiatives at all scales, are key connectors within the sector, and work with and alongside nationally funded organisations to deliver arts experiences for Pōneke.

We hope you connected to the following whakaaro:

- We are small businesses with loyal audiences, partners and networks
- A lack of infrastructure resourcing and professional development opportunities has seen many of our colleagues burn-out or leave for Tāmaki Makaurau or overseas. Investment is required in these areas to stem this tide
- The work of the artist should be resourced appropriately in city creative events
- We want to be at the table in decision-making around policy, strategy
- Investment in independent artists to create events, activations and rejuvenation in this city will have wide social and cultural benefits.

Pōneke Artists Intensive (PAI)

PAI is an artist-led programme designed to support financial sustainability and best practice for independent artists, drawing upon Creative HQ's tools and processes for business start-ups.

This is a new collaboration between independent artists and Creative HQ that has wide sector support, including from Arts Wellington. The pilot begins in August, funded by WellingtonNZ (2021 FY).

6 key actionable strategies!

Actions for WCC to strengthen its relationship with independent artists during this recovery period:

- PAI (above) - confirm three year commitment to run programme (to build in success and see impact)

- Stipulate a Living Wage requirement for artists/creatives paid on WCC funded events, in line with Creative New Zealand's recent strategy, and with WCC's commitment to the Living Wage
- Co-creation and Engagement - bring independent artists into strategy and problem solving including the Arts & Culture Strategy. Recognise the value of this consultancy and pay artists accordingly.
- Re-evaluate assessment criteria of Arts and Events Funding e.g. arts companies cannot currently apply for WCC contract funding unless they are a Trust, eg. sometimes arts companies do not meet the criteria for business grants
- Support what is working and respect IP. Prioritise the scaling up of successful local initiatives before creating new/competing projects. Plus, if WCC wish to replicate a delivery model and/or arts concept - e.g. Lōemis, Old Hall Gigs, Speed Dating - then partner with the original artists to build on their work and/or co-create events
- Venues - open up the city's venues to independent artists. These are currently inaccessible due to commercial hire rates. We agree with others in the sector that the existing venues model must be changed. Consult with the independent sector on the venues review currently under consideration, before any decisions are made.

Shared values

We acknowledge the support that WCC has demonstrated for independent artists and event creators. We believe there is exciting potential to work more closely together in the future through a commitment to **partnership building** and **recognition of the unique value and vision** independents bring to the table.

Thank you for the opportunity to meet in person during this busy period when demand for your time is high. We are grateful and hope to continue this conversation, and we also acknowledge all of our arts colleagues in this city.

Ngā mihi mahana!



Respondent No: 87

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** not answered
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** Strategic vision
- Q6. Type your comments about the overall direction of the strategy here.** not answered

Q7. Type your comments about the strategic vision below.

Wellington's identity as a vibrant and dynamic cultural capital will not be successfully realised unless the council can take bold action to make this a liveable city for our young creatives. In the private sphere this means action on housing, in the economic sphere it means access the creation of more jobs in the arts sector, in creativity and innovation it means closing the dissonance gap between Wellingtons PR as a creative capital, and the lived realities of young creatives living here who can't afford to work on their craft. The city needs to provide spaces and resources for Wellingtonians who want to upskill, engage with new mediums, and prototype new works. Reducing barriers to access to creative technologies & gear is a tangible way that the city can help scaffold young creatives into the realisation of their potential. There are not enough places where students can access computers equipped with the software needed to explore new processes.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 89



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
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| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
Strategic vision

Q6. Type your comments about the overall direction of the strategy here.

Newtown Festival completely embodies the idea of an innovative, inclusive and creative community, contributing hugely to Wellington's arts and culture including focussing on children and young people, social wellbeing, economic development, our city as a stage, and partnership with mana whenua. It exemplifies a passion for creative experiences, strengthening our identity, and is transformative.

Q7. Type your comments about the strategic vision below.

Newtown Festival fits very closely within the Aho Tini vision of a creative ecosystem.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 90



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
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| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Overall direction of the strategy
- Q6. Type your comments about the overall direction of the strategy here.
- Please see our additional submission regarding the strategy as a whole.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Submission on Aho Tini 2030 consultation, May 2021

1. About the Royal New Zealand Ballet

Established in 1953, the Royal New Zealand Ballet (RNZB) is New Zealand's national ballet company. It is an independent charitable trust with a volunteer board, currently chaired by Dame Kerry Prendergast, and receives funding from central government through the Ministry for Culture and Heritage, Manatū Taonga and from Wellington City Council through the Arts and Culture Fund, together with many other funders, sponsors and personal supporters.

The RNZB, led by Artistic Director Patricia Barker and Executive Director Lester McGrath, has been based in Wellington for almost 70 years and provides full time employment for 38 dancers and the same number of artistic, production and administrative staff. The RNZB regularly contracts Wellington-based production staff, crew and musicians, including Orchestra Wellington and the New Zealand Symphony Orchestra.

The Royal New Zealand Ballet will present 75 ticketed performances around Aotearoa in 2021, with 14 of these taking place at the Opera House in Wellington. In addition, the RNZB presents a diverse range of free and low-cost community, education and accessibility initiatives throughout the country. In Wellington, these include regular collaborations with Te Papa Tongarewa on performances and activities for families during the school holidays, an annual open day at Te Papa routinely attracting more than 3,000 people, workshops and residencies in Wellington schools, relaxed performances for the neurodiverse, audio description and touch tours for the visually impaired, and sign-language narrated performances for the dDeaf community.

Since 2016 the RNZB has worked in partnership with the Department of Corrections to deliver dance workshops for inmates at Arohata and Rimutaka Prisons.

In addition to working closely with the New Zealand School of Dance, its official school, the RNZB supports the development of young dancers through regular open classes, including a dedicated Ballet for Boys programme, and a popular national mentor scheme. Students from Wellington dance schools have the opportunity to audition to appear onstage with the company at least once each year.

The Royal New Zealand Ballet is currently based in temporary premises, across two sites, following the closure of the St James Theatre for seismic strengthening, in mid-2018. The RNZB eagerly anticipates the re-opening of the St James, together with its onsite studios, costume production facility and offices, in 2022. The company hopes that the reopening of the St James, together with the return of the RNZB to the theatre as its flagship resident company, will

spearhead the long-overdue regeneration of the Courtenay Place area as a vibrant and welcoming entertainment district for people of all ages and backgrounds.

2. This submission will cover areas in Aho Tini 2030 that are of particular interest or concern to the Royal New Zealand Ballet. The RNZB has also contributed to the submission being made on behalf of members of Toi o Taraika Arts Wellington. The RNZB would like the opportunity to speak in support of this submission at a meeting of Wellington City Council and looks forward to confirming a date for this in due course.

3. Our People / Aho Tangata

It is clear that Wellington City Council has both pride and belief in the vision of Wellington as a creative city. We hope that this vision is underpinned by the same care for the practicalities and infrastructure which support the creation and enjoyment of arts, from grassroots community activities through to the performances and events presented by the national organisations anchored in the city, including the Royal New Zealand Ballet, the New Zealand Symphony Orchestra and Te Papa.

These include the public transport, parking options and safe city streets which are vital to a vibrant night time economy, housing which is affordable for those employed in the creative industries, especially in the central city, venues which are both affordable to hire and fit for purpose for both artists and audiences, and arts organisations which are sufficiently funded – recognising that most are entrepreneurial, adept at fundraising, and strive to maximise income from audiences – to pay artists at least a living wage.

The arts are an ecology in themselves, with many close links and intersections between the diverse strands of the sector and its audiences. However, this ecology cannot thrive, nor the arts serve their communities, in an environment which puts up barriers to access that discourage people from participation.

Over the last decade, arts organisations have made huge advances in celebrating diversity and inclusion, and in breaking down barriers to participation and enjoyment of the city at its vibrant best. There are opportunities for Wellington City Council to collaborate with organisations it already funds to foster participation amongst communities that are underrepresented in arts participation.

We hope that Wellington City Council will – as signalled in Aho Tini – look to take a people-centred approach in developing this strategy.

4. Partnership with Māori / Aho Hononga

The themes of partnership, participation and protection outlined in Aho Tini, and the commitment to honouring te Tiriti o Waitangi and working side by side with mana whenua, are welcome, and we support them whole-heartedly.

As an organisation which is shortly to return to residency in one of Pōneke's iconic venues, close to the site of Te Aro pā, we would welcome the opportunity to engage with both Wellington City Council and mana whenua regarding the use of te reo Māori in Wellington venues, in signage

and by staff. The re-openings of the St James Theatre and the Town Hall are a chance to re-evaluate what a welcoming, inclusive experience looks like for audiences and communities, in venues which are shaped by and for Wellingtonians in the 21st century, not transplanted Europeans in the 19th.

We hope that Wellington City Council, WellingtonNZ and Venues Wellington will take a leadership role in our sector in maintaining the visibility of te reo in our venues and public spaces, and in encouraging the respectful use of tikanga.

5. Our places and spaces / Aho Whenua

Wellington City Council's previous Arts and Culture Strategy was conceived more than a decade ago. Since then, the fragility of Wellington's physical arts infrastructure, especially for the performing arts, has been laid bare, and it continues to be of grave concern. While art and creativity take flight in many places throughout the city, the difficulties experienced over the last eight years with venues, and specifically the Town Hall and the St James, have had a serious impact on the professional performing arts sector.

We cannot wait for the St James Theatre and the Town Hall to re-open. However, we hope that their enforced closure and redevelopment, due to vital seismic strengthening, is an opportunity for both venues to be enhanced to make them more open and welcoming, every day, for audiences and for the whole community. We also hope that the return of the city's two flagship venues may provide an opportunity for Wellington City Council to review the current venues model, which is not fit for purpose.

A theatre or concert hall that is visibly open and welcoming to people all the time, not just around a performance, has a positive effect on the surrounding area. Thinking creatively, and generously, about how these iconic venues can serve Wellington as a focal point in the central city – through their cafés and bars, places to sit and work or to meet friends, exhibition spaces, environments which open up and celebrate the creativity which takes place onstage, can only enhance Wellington as a creative city. Furthermore, venues which welcome engagement all year round, encourage regular connection with the arts, a feeling that visiting an arts venue whether for a performance or just to pass the time of day, is normal and that everyone is entitled to be there.

The closure of the St James has highlighted the many shortcomings of the Opera House. In the 21st century, to have a venue in a capital city seating more than 1,000 people with one accessible bathroom, other bathrooms only accessible by stairs for more than half the audience, no elevator, no spaces for functions or community activities and, after all that, an auditorium with poor sightlines and inadequate ventilation, is a scandal. We hope that, with the St James re-opened, at least some of the Opera House's problems can be solved.

We would also like to highlight the ongoing absence of small and mid-scale venues in Wellington. This is an issue that has been identified and discussed for many years, but to date, no progress has been made. We were disappointed that the design of the new convention centre did not include any theatre. A 400-seat auditorium, suitable for dance and drama, and if available to hire for a realistic fee, would have been in regular use by Wellington's arts

community and touring companies. Being able to attend performances at the convention centre would also have strengthened Wellingtonians' ties to the venue, seeing it as an asset for the people who live here as opposed to those who visit for a short time. We hope that, as part of Aho Tini, consideration will be given to the development of a new small performance space in the central city.

The proposed investment in digital screens for creative content is commendable. However, screens are of no use if artists and arts organisations cannot afford to create that content.

Looking holistically at Wellington's performing arts spaces, what is needed above all is a people-centred approach, and a willingness to make the most of opportunities. Theatres, concert halls, event centres and galleries are not just building projects, they are possibilities. We must embrace the potential of every creative space, and help it become a vibrant hub for the communities that it serves.

6. Pathways / Aho Mahi

As noted above, the arts are an ecology. Ties between the professional and community sectors are many, and artists and those working in the industry, especially those working in technical theatre, events and production, and with portfolio careers, may move fluidly between the two. The film industry in Wellington is at times a major employer for technical and production specialists who also work on live events for both professional and community arts organisations. There are times when there can be a shortage of skilled workers to call on.

This vibrant ecology can provide steady employment for arts professionals in Wellington and can provide a pathway for students who train here, including at our prestigious national institutions: the New Zealand School of Dance, the New Zealand School of Music and Toi Whakaari. We applaud Wellington City Council's commitment to arts professionals building sustainable careers in Wellington but hope that WCC will support this through investment in the infrastructure that underpins all arts: increased funding so that arts organisations and artists can plan for the future, continue to create and employ new talent, high quality and affordable venues, affordable housing, late night transport and safe city streets.

The Royal New Zealand Ballet works closely with the New Zealand School of Dance and with dance teachers in Wellington and around Aotearoa, to nurture emerging talent. We would love to be able to employ more dancers, to offer a greater range of performances and events, experiment with the creation of work for the digital stage and to engage even more with our community through education events. Attracting and retaining talent, especially when young people are eager to spread their wings and see the world, has always been challenging. Being able to offer competitive salaries, instead of an entry point currently far below what is possible for young dancers to earn at The Australian Ballet or even at Queensland Ballet or West Australian Ballet, would be transformational.

As a footnote, we note that the imagery of the arts portrayed within the draft strategy is heavily focused on community events. This is commendable, but it does not tell the full story of the arts in Wellington, and in particular, does not show the scope of arts careers available here. We hope that this may be amended in the final version.

7. Proposed action plan

We look forward to the further development of the action plan and encourage Wellington City Council to keep this as a living document, with regular review and evolution. Resident arts companies, such as the Royal New Zealand Ballet, are the foundation of the arts and cultural sector in Wellington and as such are invested heavily in its success. Not only do they provide ongoing employment for arts professionals they deliver a range of education and community programmes that would not be possible without their core activity alongside.

We note with concern that that no additional funding has been identified in Wellington City Council's Long-Term Plan to support the delivery of Aho Tini 2030. While Wellington City Council can leverage off the work being done by resident companies to deliver in part some of the aspects of Aho Tini 2030, dedicated resources will be required to achieve the transformational goals envisaged by the strategy.

Redirecting resources away from resident companies would be counterproductive, if it has the effect of reducing the amount of activity that these organisations can do in cultural or community settings which deliver to Aho Tini's goals.

Clarifying Wellington City Council's role in relation to each of the four strategy themes would also be useful. Much has been said in other submissions about the affordability of Wellington City Council owned venues, operated by Venues Wellington.

Cost is just one barrier to access for communities or organisations wishing to attend or use facilities. Developing a clear understanding about the cultural and community value which is not being realised because of how these venues are currently operated would also be an important first step in the action plan.



Respondent No: 91



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|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy
Proposed action plan for years 1-3</p> |

Q6. Type your comments about the overall direction of the strategy here.

We support the content of the Arts Wellington submission, in addition to that submission we have the following to say. We support the themes and ideas contained within this strategy, however we do not see any acknowledgement of the broader factors that are absolutely entwined to the success of the arts sector: for example and in particular, the cost of housing and high rents. It is simply not realistic to assume that any other initiatives will have enough of an impact to offset the debilitating cost of living in this city. Not all 'talent' comes with high incomes. The fact of the matter is, if artists spent all their art-making hours trying to make money, no doubt they would be as wealthy as anyone else, but they wouldn't have any time to do or think about their art. Because crucial as we all believe art to be, it is by and large, like many other worthy social activities, undervalued by this economic system. The council could try and tweak that paradigm but I don't think you'll succeed in shifting it fundamentally. What you CAN do is try and make it so having a large income isn't necessary to living well in Pōneke. Artists (and for that matter other people on low-incomes who provide up the bulk of the creative, social and volunteer activities) are moving away in their droves and if nothing is done in this area, they will continue to leave. So this constant refrain of attracting 'talent' to the city actually needs to be balanced with providing for 'low-income talent' so they can keep making the city a great place to live for everyone. This means: making sure there are affordable, quality, secure homes for artists to live in, all over the city; providing cheap or free resources for the creation of art (accessible making and gathering spaces as well as performance venues and grants); offering more generous discounts for low-income people for more services; it means using whatever levers the council has to incentivise individuals and businesses to do their bit to support the arts (e.g. a requirement to provide social/arts space in any large new private developments, regulatory or tax incentives to host arts or an artist-in-residence) - making it an expectation and requirement for underutilised space (council or privately owned) to be made available for artistic purposes.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

We absolutely support the specific initiatives identified in the strategy to support the arts (the giant digital screen being the exception in that it sounds like a bit of a white-elephant). In particular we support initiatives to support diverse and indigenous participation; proposals to make permissions simpler; to ensure venues are available and affordable; moving Toi Pōneke and changing to an arts centre model. One area that could be enhanced is involving and collaborating with artists and bringing them into the decision making processes - at strategy-level and in the delivery of initiatives and events, i.e. treating them like the experts they are and ensuring that these major decisions have support and buy-in from the sector. We stand alongside others who are asking the council to "trust the artists". In normal times, initiatives like providing fair rates and more opportunities to present work would make a real impact on the ability to make a decent living for some artists, however these kinds of initiatives cannot offset skyrocketing rents. I understand this is a much bigger problem than arts strategy, but I find it remarkable that this blindingly obvious fact is not acknowledged anywhere in the strategy as a problem for the arts sector. How can you address a problem if you don't acknowledge it. Art thrives where artists thrive, at the moment, they are not, and nothing else in the strategy is as important as that fact.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 93



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. not answered
- Q6. Type your comments about the overall direction of the strategy here. not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 94



- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |

Q6. **Type your comments about the overall direction of the strategy here.**

not answered

Q7. **Type your comments about the strategic vision below.**

not answered

Q8. **Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.**

not answered

Q9. **Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.**

not answered

Q10. **Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.**

not answered

Q11. **Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.**

not answered

Q12. **Type your comments about the proposed action plan for years 1 to 3 here.**

not answered

Q13. **Attach any documents supporting your comments here.**

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Q14. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

Yes, I would like to make an oral submission.

The New Zealand Portrait Gallery Te Pūkenga Whakaata

Submission on *Aho Tini 2030* consultation, May 2021

About The New Zealand Portrait Gallery

The New Zealand Portrait Gallery Te Pūkenga Whakaata tells the stories of New Zealanders through the art of portraiture.

The Gallery was founded in 1990 as a charitable trust. We have been in our permanent home in Shed 11 on the Wellington waterfront since 2010. Both central and local government, as well as many private individuals and Gallery supporters, contributed to the cost of purchasing the long-term lease on the building, which is a heritage asset owned by the Council. The Gallery has thrived in that location and has become a respected and important part of New Zealand's heritage and cultural community.

It enables audiences – free of charge - to see portraits of New Zealanders who, in all their diversity, have shaped our country's development or influenced the way we think about ourselves. Through portraiture, the Gallery offers perspectives on New Zealand, our history, creativity, and place in the world. The Gallery's premises are fully accessible.

The Gallery mounts some 8-10 exhibitions a year in Wellington and usually has half a dozen of its exhibitions touring to other museums and galleries throughout New Zealand. Its exhibitions are highly diverse and inclusive. In the past few years, we have presented portraits of many different communities in New Zealand, including tangata whenua, Pasifika, Chinese New Zealanders and refugees. The Gallery itself has only a small collection of portraits. Our exhibitions are largely made up of works borrowed from private individuals and other institutions, including Te Papa and the Alexander Turnbull Library. Through these key partnerships, we are able to show many works of national importance that would otherwise not be seen.

Since mid-2016 the Gallery has received a contract funding grant from the Wellington City Council which covers about 4% of its annual operating expenses. It provides invaluable assistance. Apart from this grant, the Gallery relies almost exclusively on donations from individuals and organisations to finance its ongoing work, and on the sponsorship of various trusts and foundations to meet its exhibition costs. This support, and that of the many volunteers, is crucial for the financial viability of the Gallery. The economic impact of the Covid-19 pandemic has already affected the ability of some sponsors to assist us. Our annual operational budget is around \$450,000. For most of the last five years we have had a budget deficit of between about \$40,000 and \$60,000. While we have diversified our revenue sources and pruned budgets to help defray costs, and operate with a small highly professional Director and staff, the gap between income and operating expenditure continues to hover around \$60,000 a year. This constrains our ability to enhance our programme and profile and grow the Gallery into the truly national museum of biography and portraiture that we aim to be.

About this submission

The Gallery has made a separate submission on the consultation for Council's Long Term Plan. This submission focuses on Aho tini 2030 but there is some overlap between the two consultation documents.

Engagement behind this submission

We appreciate the Council's collaborative approach to developing this strategy, which has been through several stages of research and sector / community engagement.

Focus Area 1: Our People / Aho Tangata

The Gallery strongly supports the principles of inclusivity and accessibility in this focus area. These principles sit well with our own vision and guiding motivation.

We believe the draft Action Plan associated with this focus area is one of the best developed in the draft strategy. Strong leadership from Council in this area, using its levers of influence and funding, can help create more equity and improved representation for Wellington's diverse communities.

However we urge that increased funding be approved to support delivery of the strategy. Static funding would result in less cultural activity being able to be supported and delivered, with nothing to offset the rising costs of living in Wellington and of producing and presenting arts and cultural activities for local and visiting audiences.

Focus Area 2: Partnership with Māori / Aho Hongonga

The Gallery wholeheartedly supports the focus on honouring Te Tiriti and working with mana whenua. It is already giving expression to this strategy in many of its activities.

Focus Area 3: Our places and spaces / Aho whenua

The Gallery believes this focus area is well aligned to the goals and priorities laid out in Priority Objective 4 in the Council's draft Long-term Plan on which we have commented separately.

We support designing and enabling all public space, including the waterfront, be spaces where art can be seen, performed and experienced. The draft Action Plan for this section indicates Council already values and strives to take account of the views of the sector in this area.

In that connection, we note that the establishment of new digital screens and projecting equipment proposed in the draft Action Plan for this focus area appears to be one of the few new areas of investment identified in the strategy. We believe investments in digital screens and projectors should be a lower priority than ensuring the city's arts and cultural organisations are well funded to operate sustainably. Without sufficient baseline funding, many artists, collectives and public non-profit organisations like the Gallery will be unable to continue to function.

Focus Area 4: Pathways / Aho mahi

A successful art and creative sector, and sustainable careers for people working within it, should be at the heart of this strategy. We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city.

Arts and Culture Fund

We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of *Pathways / Aho mahi* is being refined, we strongly recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach).

Feedback on Proposed Action Plan

We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted.

We support continued engagement with the arts community on the ongoing review and development of the Action Plan. We recommend this happen more frequently than the suggested 3 year review in 2024, as we know from the past year's experience how quickly our environment can change.

A reduction in international connection and ambition

A notable change from the 2011 strategy is the reduction of focus on international connections fostered through creativity, or a sense of Wellington as a nationally and internationally impactful arts location.

The Gallery believes the strategy should include aspiration for Wellington to achieve national and international significance and relevance. Portrait Galleries are among the most popular tourist attractions in capital cities like London, Washington, Canberra and Edinburgh. Wellington can only benefit from a vibrant centrally located portrait gallery that tells the stories of New Zealanders in an accessible way. We hope the Council will take this into account.

Wellington has an established creative reputation, borne out of cultivating local creativity and welcoming global creativity. In order to remain a credible and relevant creative city in a wider context, an action should be added to explore with relevant parts of the sector Wellington's future goals for such things as: improved connectedness; supporting artistic and technical invention; expanding our distinct cultural perspectives, ideas and creative outputs across Aotearoa and the world.

Change requires investment

In general, the Gallery is supportive of the direction outlined in *Aho Tini 2030* and commends the work to date. However, additional investment will be required to achieve the goals and workplan it contains.

Without an increase in baseline funding, existing resources will be stretched ever more thinly over more and more needs while, at the same time, the cost of living and the cost of creating art in Wellington will continue to rise.



Respondent No: 95



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Neutral
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Neutral |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat oppose
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 2 - Partnership with Māori/Aho Hononga
Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

It should be lead by Māori in particular Mana Whenua, otherwise it is an add on from Pakeha led council

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Your vision is of a static space. The whenua is living - a stage is an inanimate object. :Live performance is exactly that 'live'.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Additional Attachment: Hone Kouka- Kia Mau Festival

Kia ora koutou,

Tenei te mihi ki ngā mana whenua o Te Upoko o te ika a Maui!

Wellington as John Key once said is dying! Many of the live performance venues are closed, the Hannah Playhouse closed, the St James closed, the Town Hall closed, Civic Square basically unusable. This means the communities that added balance to the central city in particular are not present - artists, audience members, industry professionals. This has led to a city of which has instead focussed on big numbers coming in externally - Wellington has become an event city, led by Administrators. It no longer is an Arts City.

An Arts City is driven and grows due to its arts community and industry. Wellington Council has not invested in the artists that drive and grow the city they have instead imported events, artists, crews. It is a facade to say Wellington is cultural and creative. The city is now an events where people pre-load with alcohol and drugs and then head into town for the one-off large scale event, drink more and then head to Courtney Place to party. Look at the rising incidences of violence in the central city. Ask any Māori or Pasifika led theatre company still based in Wellington, and they will tell you it's because there is no longer a theatre going audience coming into the central city.

As a Wellington creative business leader, the city has actively become the home of events - many of these events are often lacking in diversity - Homegrown for example presented 19 acts - 5 of which were female led. They are also more often than not Pākehā dominant - leaving our city wanting still of 'diversity'.

If there is no focus on you, you go to where the focus is, this is why many of Wellington's artists and companies take their work to Auckland or other centres - where they are offered access to theatres and rehearsal rooms free of charge to develop (and of course then present) in those theatres.

Clearly, artforms or organisations such as the ballet, the orchestra, Tawhiri have been prioritised and protected by Council - again leaving our city lacking any 'diversity'. Whereas the thriving Māori and Pasifika theatre industry has been left under resourced and under prioritised. As artists and companies, we are global by nature. In Wellington, we need only look to our own Kia Mau Festival as an example of a possible future - a dynamic, diverse and innovative ecology, growing economy- that without major resource from this city. Global by nature, yet deeply rooted in Whanganui a Tara with a focus on Wellington and Wellingtonians.

Although there is good will and intent with the proposed draft strategy, there is little identified that engages with the 'rich cultural traditions' of the city of Wellington. Wellington City has the opportunity to make a bold decision and to engage with it's local Māori and Pasifika led creative companies and artists to prioritise and enhance a unique and world leading creative ecology. Why is it that there is a major push for a Fale in the city, but no home for Māori creative arts? Wellington has 4 major Māori or Pasifika Arts companies, yet is seen as a white city - ballet, opera, Tawhiri. If asked to name the cultural mana of the city what is the answer? Te Papa? Ballet?

The 'rich traditions' that exist in our city are also creative traditions - Wellington is the birth place of both contemporary Māori and Pasifika theatre. We have a live performance ecology in this city that is acknowledged globally - and continues to be looked to as a meeting place of leading artists and companies from around the world. Yet with very little council support of focus.

Many of the outcomes that the draft proposal acknowledges of the arts - contributing to the economy, improving educational outcomes, creates a more highly skilled workforce, improve health and personal wellbeing, rejuvenate cities, support democracy, creates social inclusion, is important to the lives of New Zealanders - struggle to happen in this city because our theatre houses are in disrepair or are kept closed (Hannah Playhouse), our city has no investment in quality and professional amenities such as rehearsal rooms and creative development spaces and this has been over a decade of neglect. There is little if no trust in artists leadership and investment in artists who 'want' to live in and remain in the city.

Wellington is a capital city of New Zealand - yet it lacks the mana, of a capital city. For some reason, this city is happy to prioritise and present work that is made everywhere else in the world - rather than artists, companies and work that are instigated upon the whenua of Te Upoko o te Ika a Maui.

Kia kaha, kia manawanui

naku noa, na

Hone Kouka
Artistic Director, Kia Mau Festival



Respondent No: 96



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat oppose |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Proposed action plan for years 1-3
- Focus area 2 - Partnership with Māori/Aho Hononga
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

If this is a priority for WCC then this needed to be threaded through the entire council process when making this strategy. It should not be part of the strategy - it needs to have a Te Ao Māori framework surrounding it. It's important to note the difference in this section between Tangata Whenua and Mana Whenua as I don't think they are appropriately used. There are many contemporary Māori practitioners based in Wellington that are not Mana Whenua and WCC need to recognise the difference and how you can service various Māori rūpū. Most of this work in this section appears to be internal council work, rather than inspiration external work on how WCC will uplift storytelling by tangata whenua. Much of this work is part of your treaty partnership mahi regardless, so shouldn't be written here like it's a new thing. Māori artists also need a place to call home. There are no currently live performance venues in Wellington that are for Māori. Regular indigenous arts hui: For who? Who is running it? Why? This is a very generic idea that can be quite polarising depending on it's overall goal.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I refute calling a city a stage or an inanimate object. The city is a living, breathing, thriving piece of Papatuanuku. I also want to note in this section that the majority is discussing "events". However not every art experience in Wellington needs to be classified as an event. WCC need to be cautious of the language used, as events is entirely different to "arts" or "live performance" depending on the goals and audience. Enable facilities and venues to respond to sector needs in response to COVID-19: This work should have already happened - it's not a new idea, and should not take up focus in the 10 year strategy. Independent practitioners are constantly getting locked out of any opportunity for venue hire compared to more economic focused events or international artists. One example is that I have tried to book the MFC for 2 years in advance and we are still competing with other organisations. Not only do we need a mid-sized performance venue, there needs to be an overhaul of the Venues Wellington booking system so we are championing Wellington artists first and foremost. Digital screens are not a priority for WCC. This will only serve the digital sector and has no impact for the live performance sector. There also needs to be a better understanding on the Performing Arts Foundation - what is it's purpose, who has access to it, why does it exist? This would be KEY for any independents, not only for the \$1.50 levy that goes on top of a venue hire, but also accessing the fund for other independent performances.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

This area in my opinion is the most important, in retaining the talent we grow here. This section is incredibly light on detail on how WCC are trying to achieve this. A simple way to do this is to break down funding access barriers for independent practitioners. We are currently unable to access the Arts & Culture fund as a sole trader which restricts our access to mid-sized pools of funding. There also needs to be frequent and accurate records for the independent sector in Wellington. According to the support material supplied for Aho Tini, there are only 812 creative artists in Wellington City. How is that possible when NZ Fringe each year has over 1000 artists? More accurate data needs to be retrieved from the council to truly understand the nature of the independent art sector in the city. 4.3 needs major work. Neither of those actions will attract talent nor retain talent in the city without looking at other priority focus areas such as affordable housing, reliable public transport and available rehearsal venues/studios for independent artists to make the work.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The creative landscape is rapidly changing and I urge this strategy to be updated annually.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 98

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	<p>Strongly support</p>
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	<p>Strongly support</p>
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	<p>Strongly support</p>
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Neutral</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy Strategic vision Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p>

Q6. Type your comments about the overall direction of the strategy here.

I note on page 2: 'Wellington is home to strong national creative organisations and training institutions'. We must not take the continued existence in the city of the NZSO and RNZB for granted. These important national organizations need strong support. I am also very concerned at the failure to date of WCC to come up with a viable interim plan for the New Zealand School of Music. My fear is that by the time the vision of the National Music Hub is realized, the NZSM will have lost so much ground against its competitors (which include Australian universities and conservatoria) that it will not be able to recover its position as the preeminent provider of advanced music education in Aotearoa.

Q7. Type your comments about the strategic vision below.

The vision of a creative city is inspiring and important. While we must do all to foster new work, we should also value traditional art forms - in which, as it happens, many of our young Pasifika and Maori musicians excel.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

While we are so fortunate to have the MFC, the Town Hall (nearly), the Opera House and the St James - all Taonga with specific strengths - there is a real gap in relation to smaller music venues. Maurice and Kaye Clark have had the vision and generosity to develop the Public Trust Hall, but with a maximum of under 300 audience capacity, this leaves a big gap. We need a recital hall of 600-800.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 100

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

We here at Newtown Festival strongly endorse the direction and the vision of all four focus areas of the Aho Tini 2030. The exact same ethos is core to Newtown Festival

Q7. Type your comments about the strategic vision below.

See above

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Newtown Festival embodies the idea of an innovative, inclusive and creative community, contributing hugely to Wellington's arts and culture including focussing on children and young people, social wellbeing, economic development, our city as a stage, and partnership with mana whenua. It exemplifies a passion for creative experiences, strengthening our identity, and is transformative of attitudes, connectivity and wellbeing.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Very important

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The Newtown Festival unleashes the potential for activating Newtown's public spaces and streets and welcomes the opportunity to partner with WCC and stage ongoing activations more frequently.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Very strongly agree. Support for practitioners to have a career is vita. Thank you on their behalf.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Yes - great!

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

What we do:

Additional Attachment: Martin
Hanley- Newtown Festival



The 27th Newtown Festival is on Sunday 7 March 2020

An Extravaganza of Music and Culture

One special day a year Wellington's most diverse colourful suburb attracts an audience of all ages from all over the country. Free to all, showcased in the streets of central Newtown our Festival's performance programme entertains a crowd of around 80,000 over the course of a day of vibrant and talented live outdoor performance.

The biggest annual street fair and free music festival in New Zealand

Newtown Festival transforms two kilometres of central Newtown's streets – reconfiguring the public space as a performance-based street fair with around 450 stalls and live music from 15 stages, 6 venues and 3 DJ sound systems. During our 15 hours of accessible free performance **936 performers** played in **175 acts in 2020**.
(185 acts in 2019, 140 acts in 2018, 161 in 2017).

Place for the public to see established talented original Kiwi artists on the 14 stages throughout the Festival, particularly on the stages at each end of the main streets – the Tangata Whenua Stage at the hospital end of Newtown Festival, the Radio Active Coffee Supreme South Stage at the Zoo end of Riddiford St and the Girls Rock Stage at the Constable St end of the Festival.

Two time Silver Scroll winner Don McGlashan wowed the crowds at the Living Wage Stage in 2020, while Louis Baker, Tiny Ruins and Upper Hutt Posse featured on the South Stage, with Mara TK, Troy Kingi and Mark Vanilau at the northern end of our streets. Bic Runga, Ria Hall, Mermaidens and Grayson Gilmour were Festival highlights of 2019. Ladi6, Che Fu, King Kapisi, The Beths, and Matiu te Huki in 2018.

At the Pacific Music Awards 2018 Ladi6 won Best Pacific Music Album, Best Pacific Female Artist, and her EP won the Best Producer award. Four of the 20 finalists in the 2020 APRA Silver Scroll Award, 7 from 2019 and 8 from 2018 along with several of the finalists of the Taite Music Prize 2020, 2019 and 2018 have played on a Newtown Festival stage in the last 5 years. In 2020 Troy Kingi played us and went on to be this year's Taite winner. The 2018 Taite winner, Aldous Harding was a highlight for our crowds in 2016. The quality and talent of the artists on Newtown Festival's stages is evident in the appearance of 4 Kiwi acts on BBC2's world famous 'Later with Jools Holland' who have all played Newtown Festival in past years.



Bic Runga on the **Radio Active FM-Coffee Supreme Stage** in South Riddiford St 3 March 2019 by Renegade Peach

Place for the public to discover new and emerging original artists on stages in the side streets – Emmett St, Colombo St, Wilson St, Newtown Ave, Donald McLean St, Ferguson St, Gordon Place – Newtown Festival showcases cutting edge original artists. Each stage has its own character and genre of music to enjoy all day.

Place for the public to share in Wellington's diverse cultural identity and expression through music and dance performance on the main stages as well as on the Community Stage in the middle of the Festival and in the side streets including the Songs from the Old Country Stage, Reggae Sound System, Jungle Sound System, cultural parades, Circus Stage, Buskers Pitch and Puppet Pavilion.

On stages in the streets it is easy to discover new favourites to love, like and experience. This is vital to every genre. Usually niche music artists and cultural groups perform inside a venue to a paying audience that is its own fan base. Street performance exposes the artists and cultural groups to a wider public enabling them to be discovered, be listened to, talked about and to be booked for more gigs.

Newtown Festival – described by one performer as "The most significant underground music event in New Zealand's home of underground music."

Newtown Festival Event Fact Sheet

Production Management

Supported by the Newtown Festival Trust the Newtown Festival's highly experienced management team are already planning 2 Festivals ahead. The event is a well organised machine lead by committed professionals who are members of the Newtown community.

For the 2020 Festival our core team activated and coordinated:

- **259 volunteers** [includes 80 marshals and 95 on recycling]
- **186 employed crew** who worked on Festival day [paid by the Festival, or their employer]
- **448 stalls** run by at least 900 stallholders,
- **175 performances** involving 936 performers and artists

The 450 street stalls contribute a huge part to the day. In 2020 there were 150 stalls selling food and beverages from around the world, 72 community group stalls (all at a discount rate, or free) raising awareness, providing information and fundraising amongst our crowds. Every year our team trains a cluster of refugee and migrant stallholders in safe food handling so that they can run a food stall and showcase their authentic and delicious ethnic cuisine.

Event Timing

Newtown Festival is a Wellington institution. It is scheduled each year in early March to be the Sunday following the Martinborough Fair which is on the first Saturday of March. Stallholders travel the country to attend both fairs ensuring there is variety and quality on offer. We align each year with University Orientation Week, and every second year we are on during the bi-annual NZ Festival – as a major free outdoor performance event enlivening Wellington for the delight of visitors from afar.

The Fringe Festival plan their dates so the first weekend of the Fringe coincides with Newtown Festival and CubaDupa is on after the Fringe.

Benefits for Wellington

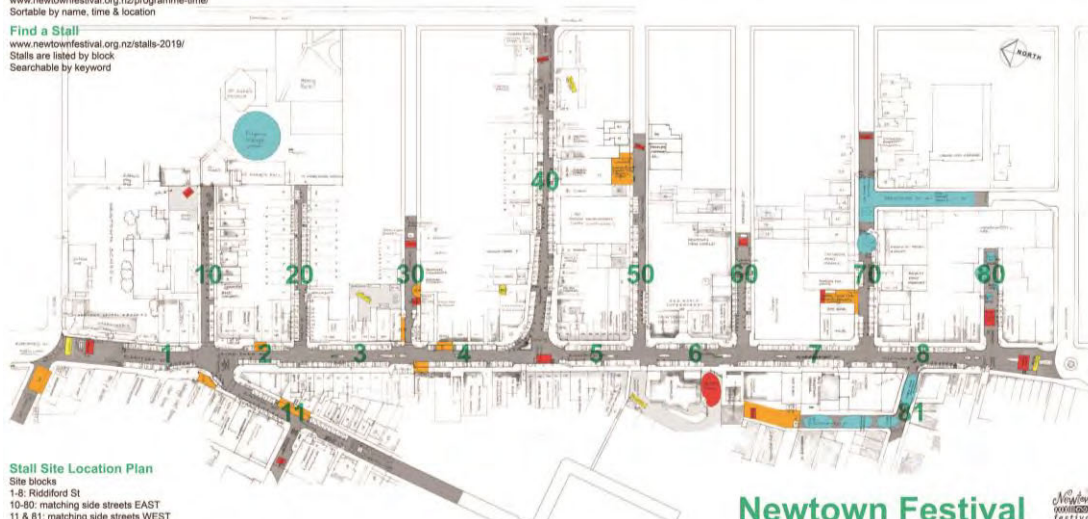
Every summer Newtown Festival:

- Provides the largest free music festival and street fair in the country
- Adds to Wellington's reputation as the cultural capital
- Generates significant economic benefits for the city (crowd of 80,000)
- Supports a wide range of talented NZ artists and acts as a training ground for production crew
- Fosters social cohesion that comes from the celebration of community and diversity
- Provides leadership on waste minimisation at major events

Newtown Festival is very appreciative of the 27 years of production partnership funding from Wellington City – secure 3 year WCC contract funding and City Events sponsorship help take care of some of the core event framework.

Performance Time and Place
www.newtownfestival.org.nz/programme-time/
Sortable by name, time & location

Find a Stall
www.newtownfestival.org.nz/stalls-2019/
Stalls are listed by block
Searchable by keyword



Zero Waste Station 14 4 March 2018



Tangata Whenua Stage 4 March 2018



Newtown Rocksteady South Stage 4 March 2018

We are extremely grateful to everyone who so generously helped out, performed, sponsored part of our free show, made a donation, or ran a stall – we couldn't do it without you!

Newtown Festival's talent development of event organising, performance and production skills is an extremely valuable civic resource, an event engine that has become a big contributor to Wellington's dynamic creative performance industry.

playground

Newtown Hall

canteen

classroom

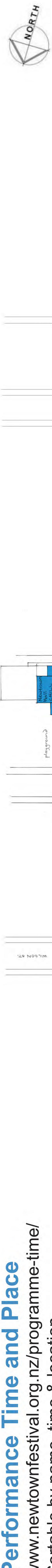
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- Performance Time and**
www.newtownfestival.org.nz/program
Contactable by name, time, and location



Stall Site Location Plan

Site blocks

Stall sites

Stall Site Location

Stall Site Location Plan

Site blocks

Stall Site Location Plan

Site blocks

The logo for the Newtown festival, featuring the word "Newtown" in a stylized, cursive font with a sun icon above the "N", and the word "festival" in a simpler, lowercase font below it.

Newtown Festival



Respondent No: 102



- Q1. **The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. **The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. **To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Yes People should always be at the centre. A less neo-liberal approach will enable art to fulfil its potential of increasing connection and engagement between people. The focus needs to be on the depth of experience as well the quantity or number of people involved. The way success is measured is very important and has a tangible affect on the art.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Yes this should be Maori led.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Brilliant. Art needs to be out in the city. More site-specific work. More free work for a greater range of audiences. More art as part of everyday life. It is essential that funding goes into art, relationships, artists, and programmes. When significant funding is spent on buildings the following needs to be kept in mind - who can access the building? - Does it invite them in? - Who feels comfortable to watch or make art there? - Does the kaupapa of the building and the way it is run facilitate creativity, connectedness, access and experimentation? Too often when funding is used on buildings the people end up serving the financial needs of the building. Often when money is spent on a building The focus on status increases and the focus on creating a flexible space for diverse people to meet and make art diminishes. There needs to be a great deal of thought around this early in the planning stages so we don't end up with more and more expensive, rigid, colonial style buildings that do not allow flexibility for a plethora of new approaches to art making and the facilitation of story-telling, communication and expression. It is not enough to put a great deal of funding into a building without thinking both deeply and practically early on in the planning stages. Talking to artists and finding concrete examples with help. If the building needs to generate revenue then the thought around this needs to be very specific. Who are you generating revenue from? Is that really helping to achieve the vision for the arts or is it undermining it? Does the type of revenue generating exclude people and make the range of stories we are telling narrow. Is it worth it? Can the venue be structured in a more sustainable way.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Artists in Wellington need more support. Specifically fresh dance, theatre and music grads have found it very hard to establish careers here over the last 10 years. Creating spaces that they can access for free with chances not just for business development but for creative mentoring, community, manaakitanga and regular training together helps. This has improved since the Covid-19 pandemic began and it needs to continue to be valued and prioritised if we want Wellington to thrive as a city of the arts.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 105



- Q1. **The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Somewhat support
- Q2. **The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Somewhat support
- Q3. **To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. **A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. **Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Kia ora tatou

I am a creative practitioner active in Wellington in the areas of music and theatre. My ongoing project is the band Birdfeeder - writing and performing music, creating music videos and unique performance experiences – but I have also been involved in many other musical and theatre projects, and have made both small and big scale puppetry works.

Frankly, I find the Aho Tini consultation document obtuse and vague. However, the noises seem to lead in a positive direction.

Here's a few things that I like about the strategy:

- The promise to review council programmes based on fair pay guidelines from Creative NZ. Too many artists are working for nothing.
- Involving creativity and artists in placemaking and management across the city and neighbourhoods.
- The promise to “..work with Greater Wellington Regional Council to improve access to arts and cultural activities through active and public transport”. Reducing traffic volumes in the city centre can only be a good thing for the arts and full pedestrianisation would be a dream, creating even more spaces for people to linger and enjoy buskers, stop by galleries and check out street art.
- Delivering more family-friendly and alcohol-free experiences

The main thing I would like to contribute to the discussion is:

Support informal and open access venues! Support fringe arts!

When people think ‘music venue’ they think of bars, but some of the most exciting live performances I’ve seen in Wellington have been in informal venues.

Legendary house party venues such as Brown Note/Black Note, Garrett Street, Moxham Ave, The Moorings, Paterson Street, Park Rd warehouse, were part of the music scene that shaped my early adult years. I saw bands perform their first shows who would go on to be big names. Performance space was provided for artists who did not yet have a following. Neglected buildings such as the Shelly Bay barracks provided rehearsal studios.

A combination of property development, changing enforcement of liquor licensing and noise control has seen most of these venues shut down. This same process happened most recently to the Sea Lion boat, while a great informal venue in Mt Victoria is under threat from the 2nd tunnel proposal. It feels like artists are always forced to exist in the margins, in the disused and neglected spaces, which are becoming increasingly hard to find.

It’s understandably difficult for the council to support or condone underground venues when they are not up to earthquake safety standards or violating liquor license laws. But I suggest a blind eye policy might go a long way towards stoking the fires of creativity. The council might also investigate providing alternative spaces when venues like the Sea Lion come to an end.

Another inner city bar venue, Caroline’s, was closed in recent years because of ongoing noise complaints from a nearby residence. This was a huge loss to the local gig scene because Caroline’s

was somewhere a new band could be guaranteed to get a gig, and thus begin the tough work of building a fan base to propel them to larger venues. Why was a single resident who chose to be in the inner city allowed to shut down a space that had so much value for so many others?

More recently bands have been known to use bowling clubs to stage shows. This is a great utilisation of a space with a declining user base, providing an opportunity for a community without a space. Council should support this 'recycling' of community resources. The controversy over Newtown's Workingmen's Bowls Club in 2017 illustrates this.

Besides underground venues based in private residences there have been spaces such as the Frederick Street Sound and Light Exploration Society, whose team is now behind the Pyramid Club. This is an invaluable resource as it provides cheap band practice space and a non-alcohol based performance venue, and it gets by on the smell of an oily rag with no long term funding source.

In summary, the underground is where the seeds take root that will become the visible, successful, mainstream artists of tomorrow. The fringe is in fact the core. Please support those alternative venues that already exist such as The Pyramid Club. Please turn a blind eye to young people running underground venues in their private residences. Please assist with finding spaces to use as rehearsal and performance spaces. Please let's have more street parties.



Respondent No: 108

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

The overall strategy is to be applauded. It builds on a strong foundation provided by the WCC for the Arts in Wellington which allowed the City to be recognized as the Cultural Capital of NZ.

Q7. Type your comments about the strategic vision below.

The vision recognizes the importance of the Manu Whenua and its partnership with WCC. It provides for the continuing role as a facilitator for the promotion of the Arts in the city and will enable progress to continue despite changes in our environment arising from earthquakes and Covid-19. The vision has been and must continue to be flexible to be able to accommodate all citizens of Wellington

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Public Art serves to improve the environment within we all live. Changes to density as a result of the Spatial Plan adopted by the WCC increases the need to provide local recreational facilities including sculpture in its many forms to be embraced by those in the various neighborhoods across the City. The existing partnership between the WCC and the Wellington Sculpture Trust has shown the benefit and enjoyment that sculpture bring to the environment and must continue as it has been able to in the past.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

The development of the Public Reserve known as Watts Peninsula must be expedited. It will provide an environment for the local manu whenua to acknowledge their partnership with the City. A significant art work in the area of the Peninsula immediately above the Massey Memorial would provide a focal point for visitors and those arriving by air that would acknowledge the partnership as contemplated by the strategy. This would embody the message of Aho Tini and the many threads that bind us to the culture of Te Reo Maori. The support of the WCC to the Matariki program will continue to enhance that relationship.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Public Art and in particular sculpture will achieve the objective of Art around every corner and in every neighborhood. A working relationship between WCC and its partners such as Heritage Wellington and the Wellington Sculpture Trust will support local talent and encourage the public display of indigenous art.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

The current role as facilitator to the arts by way of Partnership & sponsorship must continue to enable a successful arts and creative sector as it has under the previous strategy. The Council and its Councilor's must empower and grow our creative people and those that employ them to ensure that each can contribute to the local economy to ensure it remains dynamic.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 109

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

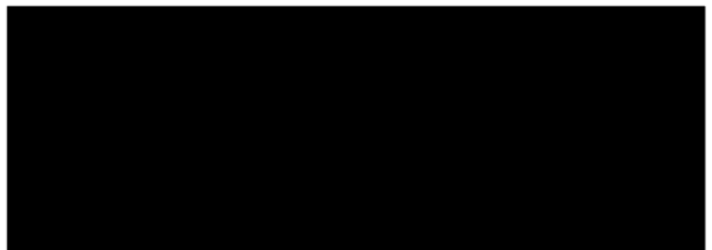
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 110

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Te Aho Tino 2030 – Arts, Cultural, Creativity Strategy

- Dawn Sanders

Personal comments informed by 50 years of my professional careers in the arts and Shakespeare Globe Centre New Zealand

I welcome and congratulate Wellington City Council for this document, which has arguably the clearest structure of the dozens of documents which have been produced of varying aspects over the past 50 years.

As always, the 'detail is in the delivery' and continuation of consultation to ensure the recommendations happen in some machination or other, rather than as a 'box ticking' exercise.

I do believe there is a political will to effect changes to benefit the arts sector and reclaim Wellington as the Cultural Capital.

1. Our People – Aho Tangata

The arts in Wellington are flourishing...in training at least. It is the home of the New Zealand School of Dance for classical and contemporary dancers; Toi Whakaari: NZ Drama School where Costume Design and Arts Management students train alongside the actors in Te Whaea; New Zealand School of Music, classical and 'all that jazz'; Te Auaha, encompassing Whitireia and Weltec, with their multiplicity of diploma and degree arts courses, from musical theatre, commercial dance, acting, to makeup, sword making and much more. Their campus at Porirua has a strong Maori and Pacific Island focus, while the one in the Hutt has an Arts Management Diploma. Yoobee has joined the cohort of the tertiary institutes, training in design, animation, technology and film. Victoria University of Wellington challenges the mind in the academic approach to theatre, film and costume design. At Massey Design students gain Fine Arts degrees.

The feed is prolific – dozens of community theatre groups for children, Rata Street Studios, performance programmes kick-starting school age students – Shakespeare Globe Centre NZ's Festivals, Show Quest, Young and Hungry. Local ballet and other dance genre from jazz, hip hop, contemporary to tap, the Chilton St James vocational school create the next intakes to the tertiary institutes in dance. Children can learn any instrument and style of music and singing.

What a rich tapestry of talent flourishes and emerges into the professional stage of their lives.

The latter is the major missing link. Venues have been mentioned in every survey, and will be addressed in No 3.

With the Royal New Zealand Ballet, NZSO, Footnote Dance Theatre, Java Dance Company, Weta Workshop, Weta Digital, WOW and many more, being in Wellington, there is a scattering of professional companies in this city.

It is commendable to see the emphasis on 'fair pay' for artists, but the same should also be applicable for arts managers. It is they who then facilitate the employment for these artists. So many funders have as a stated exclusion of core costs and BAU. Then the arts get criticised for being unprofessionally managed. There needs to be greater endorsement at all levels of the fact that an Arts Manager has the same amount of responsibility and workload (if not more, given the range of people involved in productions and events) as a Sports one. The valuing and remuneration are far from parallel.

Anna Fifield needs to be lauded for her daily inclusion of the arts of some sector in the Dominion Post. Putting the names of people, whether managing groups, organisations or events, or achieving in every genre, in front of the public also serves to give greater credibility to the individuals involved, which then relates to funding and audiences. There are other ways to profile people on public banners, projections and in WCC's e-newsletters.

In former times of the Wellington Community Arts Council, a detailed register was maintained of arts practitioners, including their skills bases and ethnicities. This made selection of people for different roles, whether as performers, crew, production teams, much easier.

2. Partnership – Aho hononga

Partnership with Maori happens organically as well as intentionally in this city. Being far less 'segmented' than Auckland, Maori are at all schools and, in my experience, participate in various events with no prejudice.

This includes at Shakespeare Globe Centre New Zealand's (SGCNZ) Shakespeare Festivals (UOSWSF) which almost always have sections of scenes translated into Te Reo. There are always some who are selected to attend SGCNZ's National Shakespeare Schools Production and, from there to go to the Globe. The effect of this on their local whanau cannot be underestimated. Many have gone on, literally from being on the street, to international success. There are myriad more stories every year of similar nature and outcomes.

Partnership of BATS, Circa and Toi Poneke with the Kai Mau Festival is providing increased visibility of this, demonstrating the benefit of more appropriately funded joint enterprises.

3. Places and Spaces – Aho Whanua

What if this City was a Theatre (WITCWAT) was an excellent initiative. Brokered by The Performance Arcade with Wellington City Council, this partnership was the foundation for a wide range of groups in the Wellington region to create some 300 performances in site specific locations throughout the city. This included 10 by SGCNZ. It was disappointing to hear people say they were not aware of WITCWAT. If WCC took more of an active role in promoting such events in its e-communications, interviews with participants and on the streets, through increased signage, more would have 'bought' into it. (Fair to say that the pink poster, with simply the name of the event, did not give much indication to its extent.)

Remuneration for involvement was appreciated, but was nowhere near reflective of the time input.

The paucity of venues in Wellington continues to be a major impediment. This particularly applies to those with seating capacities between 400 and 1360. There are none. (I have a list of all the venues and capacities, which bear this out and would be happy to share.)

Not having any venues in the missing range limits the diversity of shows put on and can even cause the demise of companies and organisations. This applies particularly to local organisations. Touring ones simply skip Wellington by going from lower North Island over to top of the South.

It is potentially crippling for SGCNZ, which needs 1000 seat venue and foyer to cope with that capacity, to have to pay \$55,000 for 1 rigging and rehearsal day, and 2 of performances. This includes the technical 'preferred supplier', NW and the minimum of obligatory staffing. (This is only for the Stalls.)

In order to be fully inclusive, SGCNZ does not charge the students selected to participate, and tickets for audience members is from \$30 - \$10, bearing in mind that parents who attend may stay only long enough to see their family member perform.

Having graduated appropriate costs for venues is long overdue. Soundings is another venue for which the cost is disproportionate to the amount which can be charged. Being nearly as much as the Opera House to hire, mainly because of the security and other staffing required as it is situated within Te Papa, this 328 seat venue is out of contention for most live performances as ticket prices have to be exorbitant. There is also no visibility of it for 'walk-up' audiences.

Working with those managing the venues is also frequently frustrating – Positively Wellington Venues>Venues Wellington>WellingtonNz....and other versions before. Employing people with close experience of putting on performances themselves is vital.

The first meeting I attended in 1971 regarding the arts scene in Wellington was largely focused on the proposed Michael Fowler Centre. Many of us at that promulgated the concept of having it contain a Concert Hall, a 1000 seat theatre, a 400 seat one and areas eg in the foyer, a designated for lunchtime readings, quartets, or other small performances.

A beautiful Concert Hall was built...with its future now in the balance with the imminent completion of the refurbishment of the Town Hall, which used to have the 300 seat Ilott Concert Chamber as well.

No notice was taken of recommendations regarding the theatre in Te Papa, in its fraught planning stages.

The well-attended meetings regarding the re- purposing of Capital E in Civic Square fell on deaf ears.

Suggestions of a container theatre have had no response.

Why are there Exhibition areas in the new Convention Centre – and no theatre space?

Information stating: "The **Karori Event Centre** is well underway. Will support activities like fitness, dance, drama, music, youth programmes, clubs and more. It will also be a great meeting space for the community, family celebrations, and fundraisers—and a fantastic venue for performances" is flawed in that there has been no local 'traction' as sufficient consultation and advice did not precede the building of it. It proves to be not 'fit for purpose' by locals, and will evidently house Footnote Dance Theatre instead.

There is opportunity in Civic Square to incorporate a 400-1000 seat flexible space venue. The concept should certainly go into the consideration and consultation mix.

4. Pathways/Aho Mahi – successful arts and creative sector, and careers

Wellington is an ideal city to be the Cultural hub of New Zealand. As all know, the topography of the city means that everywhere is in close proximity. During Festivals, it is relatively easy to dash from venue to site-specific space to venue, in order to capture several performances and events in a day.

All performances need audiences. Therefore, it is alarming to hear of even more cuts to car parks, increases in prices and lengthening of payment hours. Adding to the cost of tickets to performances and meals at restaurants is not conducive to frequenting them. Also, one cannot 'duck out' of a performance if it is longer than 2 hours. It is acknowledged that safety is another concern, which makes walking distances to cars and inconsistent public transport after shows potentially precarious. Rapid transport is not going to benefit the majority of patrons who do not live between the Railway Station and Island Bay. We do not have the reticulation of London, New York, Singapore and so many other arts-filled cities of underground services, nor regularity of buses. Even Ubers mount up.


With an aging demographic, who have time and keenness to go to theatres, but are also often physically compromised one way or another, surely accommodation of them and their requirements should be part of the priority-mix.

It is the numbers who attend that will help support the creators and performers, and thereby assist in sustaining their careers. With water, housing and homelessness being current valid competitors for the much sought after Council dollars, incentivising attendance at arts events is one for exploring further.

With the flourishing film sector in Wellington as well, and talent oozing, garnering it and not letting people believe they 'have' to go to Auckland to sustain a career is a paramount.

I welcome the establishment of a Creative Sector Group and would be keen to be part of it.

- Dawn Sanders ONZM, QSM
- SGCNZ CEO & Member Globe Council, London


10 May 2021



Respondent No: 111



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

5 /

Te Whare Mahi Toi

Vincents Art Workshop

Changing Lives Through Art

Te Aho Tini is a powerful vision and we support this strategy in weaving many strands of our communities to be connected, engaged and inclusive.

We love the vibrancy of Wellington and feel proud that Vincents has, for more than 35 years, contributed colour, warmth and creativity, especially with those who might not have the opportunity to participate.

Vincents offers free, inclusive, accessible, tutored art space in central Wellington. Open six days a week, we have an art studio, pottery room, woodworking facilities and a gallery where we regularly exhibit work by our artists and these are for sale. Attached is our constitution which clearly sets out our kaupapa, described as objects, and in reading these, it is very clear what we are to do and how we are to work with others - we even have one objective (g) that says we are "To offer a way to express collective creative comment in the city of Wellington and to encourage more artistic awareness in the city." We reviewed our constitution when Vincents turned 30, and reckoned that the community workers who founded Vincents Art Workshop (named by the artists at the time after Vincent Van Gogh) have given us a great foundation. The need that was identified in 1985 has never gone away and as long as we remain true to that spirit of inclusion and acceptance and keep finding ways of contributing to Wellington and supporting creative spaces and communities, we will continue to be vibrant and relevant.

Our workshop is available to community groups like Pride Wellington to decorate festival space, and we have also worked with the Wellington Help for a series of art therapy sessions. We put the decorated animal cutouts for the astrological year on the rails of the Newtown playground for the week of the fair. Vincents has contributed to all kinds of community festivals over the years - we even made floats for the Cuba Street Carnival back in the day. We run art programmes in many unlikely places, most recently weekly sessions at Te Whare o Mātairangi which offer art opportunities to people who are unwell mentally and can link them into their community when they return.

Vincents is nationally and internationally recognised as a creative space, and in sharing our kaupapa of safe, accessible, inclusive ways, we nurture the wellbeing of those with whom we work. Vincents is diverse in its community and includes some who have been coming for over 20 years, students, the homeless, people who have come to Wellington as refugees, and international visitors, mainly pre-Covid. Vincents has been a stepping stone to many and we have kept our Women Only day all these years which continues to be a haven and safe space for creative self expression that has led many to further training and employment. Those who attend Vincents are known as artists, there are no stigmatising labels and all have the opportunity to develop an art plan.

Funding and sustainability are always an issue. Creative art spaces work across so many sectors and with such diverse people and do not fit neatly into any funding criteria.

Wellington City Council has been our major lifeline in this and we have received funding on a three year basis. Two years ago we were asked to extend our hours and given extra funding to cover this. We received a slightly lesser amount again last June to cover this financial year, but are uncertain as to how we are to proceed from July this year.

We also have funding from the MSD for those who fit their criteria for people who are over the age of 16 and who have disabilities. While we provide for around 3 times that number who fit the criteria, no more money is forthcoming. We have a plan to attract more independent funding, but like many small organisations who are used to making the most of very little, we lack capacity at this stage.

So where does Vincents fit with Te AhoTini? It seems more a pou than a strand, albeit a very small pou, but one that stands strong and nurturing, that radiates vibrant colour over Wellington and changes lives through art.



VINCENTS ART WORKSHOP INCORPORATED

Known as **Vincents**
Te Whare Mahi Toi

CONSTITUTION*

Objects

- (a) Through the development of an arts and crafts workshop primarily for those where circumstances or disability preclude them from participation in the wider community, Vincents will promote the social, intellectual, artistic and creative pursuits that enrich people's lives.
- (b) To provide workspace, tuition and impetus for people to develop their strengths and potential in the arts and crafts in a non-institutional, non-threatening environment.
- (c) To operate the workshop, its programmes and related structure in a co-operative and participatory manner which uses the consensus form of decision making.
- (d) To operate out of a holistic health philosophy where the focus is on potential and ability rather than disability and disease.
- (e) To develop creative and positive use of time and alternatives to full-time paid employment for those whose circumstances preclude them from entering the full time paid workforce.
- (f) To develop a variety of outlets for people's work such as exhibitions and publishing. This is ancillary to the main charitable purpose.
- (g) To offer a way to express collective creative comment in the city of Wellington and to encourage more artistic awareness in the city.
- (h) To work in co-operation with other agencies, statutory and voluntary, and the arts community to promote arts access.
- (i) To foster the development of similar facilities and build links with existing national and international organisations working in the area of arts access.
- (j) To actively promote the spirit of equality and partnership under Te Tiriti o Waitangi.
- (k) To further the broader objectives of equality, justice, biculturalism and social education.
- (l) The objects of the Society are limited to New Zealand.

**Vincents Art Workshop was constituted in 1985 as an Incorporated Society and is registered with the Charities Commission. In 2015 after 30 years, the objects of Vincents were reviewed and it was decided that every word was still relevant and would inform our Kaupapa for the next 30 years*



Respondent No: 112

- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy
Focus area 2 - Partnership with Māori/Aho Hononga</p> |

Q6. Type your comments about the overall direction of the strategy here.

Kia ORA e te whānau. I work in HauORA, Health as a disability support carer of an autistic man. Part of my role involves helping with Art Therapy, and social interactions in community settings and groups to foster his social skills and artistic talents. I also use community arts spaces personally for recreation and friendships, such as Pablos + Vincents. My client is currently working on a series inspired by Rembrandt sketches and paintings. I am personally in recovery from Anorexia, Post Traumatic Stress Disorder + Chronic suicidal depression, chronic fatigue syndrome gaining much vital help from Salvation Army. I have Dyslexia and Aspergers and have benefited from Art Therapy personally. Mauri ORA.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

I totally support the partnerships honoring te Tiriti o Waitangi. Matariki is a lovely family friendly celebration. I would love to have a Parihaka Day in the future, acknowledging our Peacemakers + Martyrs. There is a rich history in Aotearoa such as the Maori, the First people here, who were staunchly pacifists until invasion by the Hawaiians drove the remnant to the outer islands of Aotearoa.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

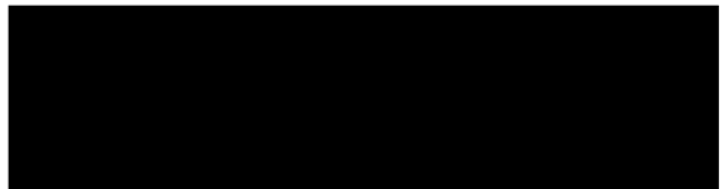
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

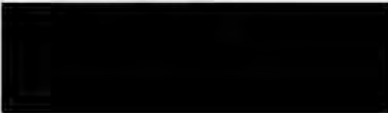


Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



Respondent No: 113



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I read this, and I read it again. And I'm left struggling on where to start. But let's start with the elementary philosophical position that there's no merit in stating positions, where only a madman would propose the opposite. So all the language about being connected, vibrant, inclusive, supportive, and on its goes is just fluff – because who could think that the Council would propose a strategy that is disconnected, dull, exclusionary and destructive. When all this fluff is taken out there's one substantive strategy that is reinforced time and again – greater priority for Maori. Anyone and everyone reading the strategy, who will subsequently seek Council support, will understand that core criteria on which they will be assessed. But please keep this in perspective. Not everything needs to be seen through that lens. As a citizen, keen arts person and past trustee of the New Zealand Festival here's what I think the strategy should be. (listed in focus area 3 and 4) Don't approve such nonsense as "We will position Wellington as a global hub of creativity and innovation." It makes you look silly to adopt that sort of bluster. Leave that to Invercargill. Stay focussed on how the Council can allocate its limited resources to get the greatest value. Don't pretend that the Council (any Council) is competent to know what to do to be a global hub of creativity and innovation. All you'll do is waste money on consultants and other ne'er do wells. But if you do the three things I note above then there's every chance of success.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Venues: The Council is committed to maintaining its core venues (St James, MFC, Opera House etc) for the long term with equitable charging and access. Quality venues, at reasonable prices, will help assure that promoters and organisers bring the best events to Wellington. Get Out of the Way: Commit to exercising statutory planning and approval activities as efficiently as possible, at the lowest possible cost (bare cost recovery is fine) possible. Commit to exercising discretions to make it easier to for organisers and promoters. If there are dumb and stupid rules that are getting in the way, commit to change them. The organisers and promoters are the people whowill drive the outcomes you seek. They will do a better job if Council does all it can to make life simple and easy. Make these promises a core strategy commitment and be prepared to be measured on it. As you might set KPIs for organisations you contract with, set performance KPIs for yourself and invite the arts community to score you.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Organisational Support: The Council should not be an event organiser. It is not a core Council competency and it is inefficient and expensive to build up that sort of competency in a bureaucratic and political organisation. Commit to being lean and efficient and ensuring as much of the Council funding that is allocated to arts and culture is spent outside the Council building. Rather Council should enter into long term support contracts with organisations of proven excellence to manage and organise key and core events (eg Tawhiri/New Zealand Festival, Creative Capital Arts Trust, NZSO, Circa Theatre, Newtown Residents Association (for Newtown Fair) etc). Delegate and contract with specialists – and monitor performance against KPIs. If you really think you must (I say this because I know you will) add in your waffle of vibrancy, inclusion, support etc in the KPIs and let the experts get on with the job of entertaining us. These organisations will do a better job if they have financial security for the medium to long term. They will provide and promote the events and create the ecosystems to support artists etc far better than the Council ever will because they are intimately connected with the art and culture sectors every day. They are the right mix of paid professionals and passionate volunteers. Between them they know what the city and people want and enjoy.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/86ed969a420dc20a0690f1347c27198fade2a1ce/original/1620870919/94fed9ce0375f5efb5076888a1b22a59_%28Format%29_OH_Paul_Ridley-Smith_Aho_Tini_Attachment_%28respondent.pdf?1620870919

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.



10 May 2021

Dear Councillors

Submission on the Arts, Culture & Creativity Strategy

I read this, and I read it again. And I'm left struggling on where to start.

But let's start with the elementary philosophical position that there's no merit in stating positions, where only a madman would propose the opposite. So all the language about being connected, vibrant, inclusive, supportive, and on its goes is just fluff – because who could think that the Council would propose a strategy that is disconnected, dull, exclusionary and destructive.

When all this fluff is taken out there's one substantive strategy that is reinforced time and again – greater priority for Maori. Anyone and everyone reading the strategy, who will subsequently seek Council support, will understand that core criteria on which they will be assessed. But please keep this in perspective. Not everything needs to be seen through that lens.

As a citizen, keen arts person and past trustee of the New Zealand Festival here's what I think the strategy should be:

Venues: The Council is committed to maintaining its core venues (St James, MFC, Opera House etc) for the long term with equitable charging and access. Quality venues, at reasonable prices, will help assure that promoters and organisers bring the best events to Wellington.

Organisational Support: The Council should not be an event organiser. It is not a core Council competency and it is inefficient and expensive to build up that sort of competency in a bureaucratic and political organisation. Commit to being lean and efficient and ensuring as much of the Council funding that is allocated to arts and culture is spent outside the Council building.

Rather Council should enter into long term support contracts with organisations of proven excellence to manage and organise key and core events (eg Tawhiri/New Zealand Festival, Creative Capital Arts Trust, NZSO, Circa Theatre, Newtown Residents Association (for Newtown Fair) etc). Delegate and contract with specialists – and monitor performance against KPIs. If you really think you must (I say this because I know you will) add in your waffle of vibrancy, inclusion, support etc in the KPIs and let the experts get on with the job of entertaining us.

These organisations will do a better job if they have financial security for the medium to long term. They will provide and promote the events and create the ecosystems to support artists etc far better than the Council ever will because they are intimately connected with the art and culture sectors every day. They are the right mix of paid professionals and passionate volunteers. Between them they know what the city and people want and enjoy.

Get Out of the Way: Commit to exercising statutory planning and approval activities as efficiently as possible, at the lowest possible cost (bare cost recovery is fine) possible. Commit to exercising discretions to make it easier to for organisers and promoters. If there are dumb and stupid rules that are getting in the way, commit to change them. The organisers and promoters are the people who

will drive the outcomes you seek. They will do a better job if Council does all it can to make life simple and easy. Make these promises a core strategy commitment and be prepared to be measured on it. As you might set KPIs for organisations you contract with, set performance KPIs for yourself and invite the arts community to score you.

Don't approve such nonsense as "***We will position Wellington as a global hub of creativity and innovation.***" It makes you look silly to adopt that sort of bluster. Leave that to Invercargill. Stay focussed on how the Council can allocate its limited resources to get the greatest value. Don't pretend that the Council (any Council) is competent to know what to do to be a global hub of creativity and innovation. All you'll do is waste money on consultants and other ne'er do wells.

But if you do the three things I note above then there's every chance of success.

Yours faithfully

A handwritten signature in red ink, appearing to read 'Paul Ridley-Smith', with a stylized, cursive script.

Paul Ridley-Smith



Respondent No: 114



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Wellington's vibrant arts scene is the reason that so many people want to live here. The value of the arts is not disputed. What is more, our creative industries are the mainstay of our economy.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

It is clear from Taho Tini 2030 that the emphasis in arts policy is going to be placed on Maori and Pacific art, and that is good. But please do not do this at the expense of other art forms. All art forms struggle financially and all are important. The practitioners feed off each other and all contribute to the vibrancy of Wellington.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Accessibility is extremely important, and this involves realistic financial management. Having run a small children's musical theatre company in Wellington for 10 years, and chaired and organised the first five Writers and Readers Week festivals in Wellington, I know how difficult it is to make an art form accessible to everyone. We have a small population and financial assistance is crucial. The Wellington City Council has always been as generous as it could in this area.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

While it is not sensible, with so much essential work to be done in Wellington, to ask for a larger budget for the arts, I believe that if "nice to have" items (like, to take one example, To Tatou Poneke, Our Wellington, which is expensive to produce and quite unnecessary as its information can be found elsewhere) were removed from the budget, useful savings could be made. I urge the Council to scrutinise further the budget and remove "nice to have" items, so that they continue to support as generously as possible all art forms in Wellington

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/48e447a7834bdc45063a547f93181f2588cd2566/original/1620871271/b64610b68008c1d67eefc49e688c9a7f_%28Format%29_OH_Anne_Mallinson_Aho_Tini_Submission.pdf?1620871271

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

TAHO TINI 2030

Wellington's vibrant arts scene is the reason that so many people want to live here. The value of the arts is not disputed. What is more, our creative industries are the mainstay of our economy.

Accessibility is extremely important, and this involves realistic financial management. Having run a small children's musical theatre company in Wellington for 10 years, and chaired and organised the first five Writers and Readers Week festivals in Wellington, I know how difficult it is to make an art form accessible to everyone. We have a small population and financial assistance is crucial. The Wellington City Council has always been as generous as it could in this area.

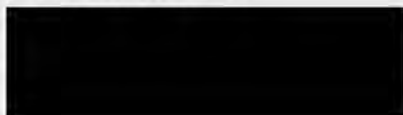
It is clear from Taho Tini 2030 that the emphasis in arts policy is going to be placed on Maori and Pacific art, and that is good. But please do not do this at the expense of other art forms. All art forms struggle financially and all are important. The practitioners feed off each other and all contribute to the vibrancy of Wellington.

While it is not sensible, with so much essential work to be done in Wellington, to ask for a larger budget for the arts, I believe that if "nice to have" items (like, to take one example, To Tatou Poneke, Our Wellington, which is expensive to produce and quite unnecessary as its information can be found elsewhere) were removed from the budget, useful savings could be made.

I urge the Council to scrutinise further the budget and remove "nice to have" items, so that they continue to support as generously as possible all art forms in Wellington.



Respondent No: 119



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Key Points 3. We congratulate Council on its great work in developing Aho-Tini 2030. We know substantial consultation was undertaken to engage as many voices as possible in shaping the city's vision for arts, culture and creativity. We commend, in particular, the leadership and advocacy role adopted by Council and its commitment to partnering with mana whenua. If implemented effectively, the Strategy presents a strong foundation for delivering real value to the city. 4. It's

excellent to see clear recognition of Council's responsibility to promote the cultural wellbeing of its residents throughout the draft Strategy. Creative activity delivers a wide range of wellbeing benefits to individuals, whānau and communities across the four wellbeings, and we congratulate Council on its recognition of this through not only Aho-Tini, but also its Long-Term Plan and via the development of the Children and Young People Strategy Creative New Zealand's interest in the arts in Wellington 22. Creative New Zealand is the arts development agency of Aotearoa, responsible for delivering government support for the arts. We're an autonomous Crown entity, continued under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our legislative purpose is to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders. 23. We recognise the importance of Wellington to the arts in New Zealand. For arts that are delivered in Wellington specifically, we provided \$9.74 million of direct financial support in 2019/20. Our overall support includes the funding of individual arts projects as well as over 17 significant Wellington-based arts organisations and programmes. These include theatre companies, festivals, art galleries, dance companies, publishers and residencies. 24. Under the Creative Communities Scheme, we also fund territorial authorities directly to support local arts activities. In 2019/20, funding provided to Wellington City Council under the Scheme totalled \$432,834. Overall Comments 5. The Vision and Principles of the Strategy have a clear emphasis on providing Wellingtonians with access to and participation in arts, culture and creativity. It's great to see emphasis on public participation, and we also encourage Council to recognise the importance of sector development and capability building to deliver this increased participation. We suggest Council ensures the Strategy's outcomes and action plan balance these two priorities – increasing opportunities for public access and participation, as well as developing the capability of the sector to produce ambitious, high quality work. 6. The Draft Strategy states that Aho-Tini will guide Council's investment in arts and culture, as well as the direction of relevant council-controlled organisations (CCOs). We'd encourage Council to consider how it might work with CCOs to deliver the strategy. For example: • how existing programmes might be adapted or improved to reflect the priorities of Aho-Tini • how reporting and performance measures can be utilised to provide accountability to the Strategy and show how CCOs are delivering to Aho-Tini • how Council could work with CCOs to enable them as delivery partners to take ownership for parts of the Strategy's implementation • how working with partners can ensure the Strategy is effective, implemented and there is good literacy/understanding of its priorities across Council and its delivery partners. 7. The draft Strategy notes an Arts and Creative Sector Group will be formed to champion the Strategy's vision and develop action plans. As Council forms this Group, we'd encourage it to consider how: • the voices in the Group represent a range of ethnicities, artforms, organisations and partners • the Group's size enables it to make decisions in a timely way • what the Group's mandate is (eg, is it governing, advising or delivering?) • those who provide expertise to the Group are fairly remunerated. 8. It's good to see an articulation of why arts and culture are of importance to Wellingtonians (p.14). As more cities and districts invest in developing arts and culture, it's important to consider the unique regional strengths of arts and culture in Wellington that cannot be found elsewhere. Council might consider using the Wellington New Zealanders and the arts 2020 data to strengthen the case for the special role creativity has in Wellingtonians' lives as it promotes and implements the Strategy. 9. To build on the thinking Council has done around its roles within the sector (p.16-17), it could be useful to consider these roles within a wider sector ecosystem. For example, who else is funding, advocating or facilitating? Which of these roles is Council best placed to act in, and where might it need support? How might Council work with others holding similar roles to collaboratively achieve its vision? 10. One of the Strategy's principles is 'we ensure the foundations are in place for everyone to realise their aspirations'. With respect to these foundations, and based on what's recently been reported on through the media, we have concerns about how the proposed Experience 3 Wellington changes may impact Council's ability to give effect to Aho-Tini, through its council-controlled organisations or otherwise. From what we understand, the proposed changes may potentially erode the mahi of some of the city's most significant cultural assets. We do understand that, from time-to time, significant structural and/or strategic changes may need to occur within public institutions. However, as a general principle, where this is the case we think that it's imperative for decision-makers to meaningfully engage with the arts community and the wider community on the future of critical cultural infrastructure, and on any potential impacts that changes may have on the broader arts ecosystem.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Our People/Aho Tangata 11. It's great to see a commitment to reflecting Wellington's diverse communities in the city's arts and cultural offerings. To deliver to this focus area well, it will be important for Council to ensure these communities are represented in its decision-making, programme design and delivery processes. As mentioned in the action plan, increasing Council's cultural competency and internal capability will be crucial. Creative New Zealand is also undertaking similar work. 12. To deliver to Wellington's diverse communities, Council may wish to consider: • phasing which communities it focuses on over different points of Aho-Tini's implementation, to ensure delivery isn't spread too thin and remains effective • commissioning delivery or design to be carried out by communities the programmes are intended to engage • ensuring those communities are adequately resourced to engage with Council. 13. We note that in addition to Council's own cultural competency and internal capability, it may wish to consider how to enable existing arts and culture organisations to strengthen their own capacity to deliver to diverse communities. Therefore, sector capability building might be another area for action under this focus

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Partnership with Māori/Aho Hononga 14. It's excellent to see Council's focus on partnership with mana whenua as a clear focus in the strategy. We encourage Council to continue strengthening its relationship both with mana whenua and Māori communities over the next 10 years. 15. In line with Council's principles of partnership, participation and protection, it will be important to provide opportunity for the development and delivery of 'by Māori, for Māori' programmes through the Strategy's implementation to deliver to Māori communities

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Our places and spaces/Aho Whenua 16. We acknowledge the key role Council has as an enabler for arts communities to access places and spaces throughout the city. The current infrastructure developments and those proposed through the Long-Term Plan, such as the strengthening of the St James Theatre and Central Library, upgrades to the Council Office Buildings in Te Ngākau Civic Precinct, and the development of Tākina are all important progressions towards this focus area. 17. As Council develops the Strategy's action plan, we'd encourage it to consider: 4 • how it can support arts communities through its regulatory levers (eg, ensuring noise control policies aren't prohibitive for CBD venues as the city's urban density increases) • how Council might work with other venues in the city (eg, school halls, tertiary education facilities, marae) to provide affordable access to existing venues in place of building new facilities

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Pathways/Aho Mahi 18. It's encouraging to see reference to Pōneke as a 'global hub of creativity and innovation' in the draft Strategy. In addition to providing important opportunities for public participation and access, we encourage Council to use Aho-Tini as an opportunity to drive a bold vision for the world-class professional artists, practitioners and organisations that are based in Wellington. 19. One of the primary challenges around the sustainability of Wellington's arts communities is affordable housing. There have been a number of international examples of innovative repurposing of urban spaces to create affordable space for creative practitioners to work and live. We would strongly encourage Council to focus on this area through the Strategy's implementation, as an issue of significance that Council is best placed to address. 20. An opportunity to explore as Council looks towards implementation could be collaboration with education providers. Wellington has a number of tertiary education providers with specialised creative programmes that are highly regarded nationally, and have a significant role to play in attracting and developing creative talent. Council may wish to consider how it could work with these providers to retain talent and deliver to the Strategy. 21. It's excellent to see Council's intention to align its programmes with Creative New Zealand's guidelines for fairer remuneration, and commend Council's leadership in this space.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Level 2
2-12 Allen Street
Wellington 6011, New Zealand
PO Box 3806, Wellington 6140

10 May 2021

Wellington City Council
PO Box 2199
Wellington 6140

By email to: policy.submissions@wcc.govt.nz

Tēnā koutou katoa

Submission to: Wellington City Council
Subject: Aho-Tini 2030 – Arts, Culture and Creativity Strategy
From: Creative New Zealand

1. Creative New Zealand welcomes the opportunity to make a submission on Council's new arts, culture and creativity strategy. Wellington's vibrant creative community is one of the city's greatest assets and a unique part of the capital's identity.
2. We'd be happy to discuss this submission with you further. The key contact person for matters relating to this submission is:

Name: David Pannett

Position: Senior Manager, Strategy & Engagement



Key Points

3. **We congratulate Council on its great work in developing Aho-Tini 2030.** We know substantial consultation was undertaken to engage as many voices as possible in shaping the city's vision for arts, culture and creativity. We commend, in particular, the leadership and advocacy role adopted by Council and its commitment to partnering with mana whenua. If implemented effectively, the Strategy presents a strong foundation for delivering real value to the city.
4. **It's excellent to see clear recognition of Council's responsibility to promote the cultural wellbeing of its residents throughout the draft Strategy.** Creative activity delivers a wide range of wellbeing benefits to individuals, whānau and communities across the four wellbeings, and we congratulate Council on its recognition of this through not only Aho-Tini, but also its Long-Term Plan and via the development of the Children and Young People Strategy.



Overall Comments

5. The Vision and Principles of the Strategy have a clear emphasis on providing Wellingtonians with access to and participation in arts, culture and creativity. It's great to see emphasis on public participation, and we also encourage Council to recognise the importance of sector development and capability building to deliver this increased participation. We suggest Council ensures the Strategy's outcomes and action plan balance these two priorities – increasing opportunities for public access and participation, as well as developing the capability of the sector to produce ambitious, high quality work.
6. The Draft Strategy states that Aho-Tini will guide Council's investment in arts and culture, as well as the direction of relevant council-controlled organisations (CCOs). We'd encourage Council to consider how it might work with CCOs to deliver the strategy. For example:
 - how existing programmes might be adapted or improved to reflect the priorities of Aho-Tini
 - how reporting and performance measures can be utilised to provide accountability to the Strategy and show how CCOs are delivering to Aho-Tini
 - how Council could work with CCOs to enable them as delivery partners to take ownership for parts of the Strategy's implementation
 - how working with partners can ensure the Strategy is effective, implemented and there is good literacy/understanding of its priorities across Council and its delivery partners.
7. The draft Strategy notes an Arts and Creative Sector Group will be formed to champion the Strategy's vision and develop action plans. As Council forms this Group, we'd encourage it to consider how:
 - the voices in the Group represent a range of ethnicities, artforms, organisations and partners
 - the Group's size enables it to make decisions in a timely way
 - what the Group's mandate is (eg, is it governing, advising or delivering?)
 - those who provide expertise to the Group are fairly remunerated.
8. It's good to see an articulation of why arts and culture are of importance to Wellingtonians (p.14). As more cities and districts invest in developing arts and culture, it's important to consider the unique regional strengths of arts and culture in Wellington that cannot be found elsewhere. Council might consider using the *Wellington New Zealanders and the arts 2020* data to strengthen the case for the special role creativity has in Wellingtonians' lives as it promotes and implements the Strategy.
9. To build on the thinking Council has done around its roles within the sector (p.16-17), it could be useful to consider these roles within a wider sector ecosystem. For example, who else is funding, advocating or facilitating? Which of these roles is Council best placed to act in, and where might it need support? How might Council work with others holding similar roles to collaboratively achieve its vision?
10. One of the Strategy's principles is 'we ensure the foundations are in place for everyone to realise their aspirations'. With respect to these foundations, and based on what's recently been reported on through the media, we have concerns about how the proposed Experience

Wellington changes may impact Council's ability to give effect to Aho-Tini, through its council-controlled organisations or otherwise. From what we understand, the proposed changes may potentially erode the mahi of some of the city's most significant cultural assets. We do understand that, from time-to time, significant structural and/or strategic changes may need to occur within public institutions. However, as a general principle, where this is the case we think that it's imperative for decision-makers to meaningfully engage with the arts community and the wider community on the future of critical cultural infrastructure, and on any potential impacts that changes may have on the broader arts ecosystem.

Our People/Aho Tangata

11. It's great to see a commitment to reflecting Wellington's diverse communities in the city's arts and cultural offerings. To deliver to this focus area well, it will be important for Council to ensure these communities are represented in its decision-making, programme design and delivery processes. As mentioned in the action plan, increasing Council's cultural competency and internal capability will be crucial. Creative New Zealand is also undertaking similar work.
12. To deliver to Wellington's diverse communities, Council may wish to consider:
 - phasing which communities it focuses on over different points of Aho-Tini's implementation, to ensure delivery isn't spread too thin and remains effective
 - commissioning delivery or design to be carried out by communities the programmes are intended to engage
 - ensuring those communities are adequately resourced to engage with Council.
13. We note that in addition to Council's own cultural competency and internal capability, it may wish to consider how to enable existing arts and culture organisations to strengthen their own capacity to deliver to diverse communities. Therefore, sector capability building might be another area for action under this focus.

Partnership with Māori/Aho Hononga

14. It's excellent to see Council's focus on partnership with mana whenua as a clear focus in the strategy. We encourage Council to continue strengthening its relationship both with mana whenua and Māori communities over the next 10 years.
15. In line with Council's principles of partnership, participation and protection, it will be important to provide opportunity for the development and delivery of 'by Māori, for Māori' programmes through the Strategy's implementation to deliver to Māori communities.

Our places and spaces/Aho Whenua

16. We acknowledge the key role Council has as an enabler for arts communities to access places and spaces throughout the city. The current infrastructure developments and those proposed through the Long-Term Plan, such as the strengthening of the St James Theatre and Central Library, upgrades to the Council Office Buildings in Te Ngākau Civic Precinct, and the development of Tākina are all important progressions towards this focus area.
17. As Council develops the Strategy's action plan, we'd encourage it to consider:

- how it can support arts communities through its regulatory levers (eg, ensuring noise control policies aren't prohibitive for CBD venues as the city's urban density increases)
- how Council might work with other venues in the city (eg, school halls, tertiary education facilities, marae) to provide affordable access to existing venues in place of building new facilities.

Pathways/Aho Mahi

18. It's encouraging to see reference to Pōneke as a 'global hub of creativity and innovation' in the draft Strategy. In addition to providing important opportunities for public participation and access, we encourage Council to use Aho-Tini as an opportunity to drive a bold vision for the world-class professional artists, practitioners and organisations that are based in Wellington.
19. One of the primary challenges around the sustainability of Wellington's arts communities is affordable housing. There have been a number of international examples of innovative repurposing of urban spaces to create affordable space for creative practitioners to work and live. We would strongly encourage Council to focus on this area through the Strategy's implementation, as an issue of significance that Council is best placed to address.
20. An opportunity to explore as Council looks towards implementation could be collaboration with education providers. Wellington has a number of tertiary education providers with specialised creative programmes that are highly regarded nationally, and have a significant role to play in attracting and developing creative talent. Council may wish to consider how it could work with these providers to retain talent and deliver to the Strategy.
21. It's excellent to see Council's intention to align its programmes with Creative New Zealand's guidelines for fairer remuneration, and commend Council's leadership in this space.

Creative New Zealand's interest in the arts in Wellington

22. Creative New Zealand is the arts development agency of Aotearoa, responsible for delivering government support for the arts. We're an autonomous Crown entity, continued under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our legislative purpose is to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders.
23. We recognise the importance of Wellington to the arts in New Zealand. For arts that are delivered in Wellington specifically, we provided **\$9.74 million** of direct financial support in 2019/20. Our overall support includes the funding of individual arts projects as well as over 17 significant Wellington-based arts organisations and programmes. These include theatre companies, festivals, art galleries, dance companies, publishers and residencies.
24. Under the Creative Communities Scheme, we also fund territorial authorities directly to support local arts activities. In 2019/20, funding provided to Wellington City Council under the Scheme totalled **\$432,834**.

25. Thank you again for the opportunity to comment. Please feel free to contact me if you have any questions or if you wish to discuss this submission further (my contact details are at the start of the submission).

Ngā mihi rārau ki a koutou katoa, nā

A handwritten signature in black ink, appearing to read 'D Pannett', with a stylized flourish at the end.

David Pannett
Senior Manager, Strategy & Engagement
Pou Whakahaere Matua, Rautaki me te Tūhono



Respondent No: 120



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

your intent and effort is much appreciated and is definitely a step in the right direction. There are a lot of other ideas and things that come to mind in terms of changing the landscape of the way in which art is produced and experienced. For the sake of time, I have been brief and not as detailed as I normally would be while setting goals and creating policy for my own production house. It's a starting point for discussion, really. There is a lot more to be said about intent and consequence, power and control.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

- Language (literal and cultural) making access hard. The language of the Aho Tini document aims to be as simple and easy to understand as possible- and that is great! However, it also (for me) misses some important distinctions. 'Diverse' is not the same as 'Marginalised'. So, when speaking of inclusion, I think it is vital to name the challenge directly, and commit to the process of addressing that challenge. To say that we want a diverse group of people accessing the arts is a great starting point- what does that look like, though? Can we name traditionally marginalised groups and make some immediate, mid term and long term plans to address their low take up of arts funding (this is one particular area amongst many, but I am using this one as my through line, because it is very often the starting point for people who want to become arts practitioners, whether individually, or as a company) Some questions for me, here are around, for example, the process of applying for funding- what can be done to simplify the 1st round of application process for people who might belong to the following list of marginalised groups (this is not an exhaustive group- just some examples)- people who are not neurotypical, people for whom English is not a first language, people who are dyslexic, people who do not have much formal education, people who do not understand the form filling 'language' and 'culture', and so on. For me, in an ideal world, it would work like this. - WCC Has \$xxx for the coming financial year. - At any time during the year, an individual, a group, or a company could apply for funding under one of several categories - In the first instance, all they would have to say is - This is my project (a Play, a film, an exhibition etc); this is my idea (a journey through the history of xyz, an adaptation of a Shakespeare play, the paintings of non violent offenders recently released from prison etc); this is my plan (touring, devising, a festival etc); I am (some very basic information about who is applying and why they thought of doing this projectkaupapa); This is a first step in interest gathering- it would take a couple of hours to put together- not budgets, not long term plans, no emotional/physical investment at this time. - The most interesting ideas get picked up for the next round. Then the applicant has to go into more detail. Now we ask for a budget, and accessibility/inclusion assessment (more about this later). However, the applicant now has an advisor/mentor who can take them through the process. This means that their eventual submission will be direct and to the point of what WCC needs to make a final decision, saving everyone time going back and forth, and it also upskills practitioners for future applications. the applicant can take as much or as little mentorship help as they need- more experienced/less marginalised applicants will need less mentoring; others will need more. Eventually, the application is put in, and whether accepted or rejected, there is detailed feedback for the applicant, and also detailed feedback received from the applicant- all of which can be used to make the next encounter more fruitful on both sides. An accessibility & inclusion assessment. Much like a risk assessment, this is an easy way to get practitioners thinking early on about accessibility and inclusion, rather than having it as an add on late in the creative process. For Magnificent Weirdos, we have committed to using this for any show we produce. All it really involves is having a simple checklist that says- Would this project benefit from...NZSL, audio description, surtitling, touch tours, free ticketing, cultural consultancy, translation etc. Not just my audience, but who makes up my production team? The list can be as long or short as you like. Or it can be standardised with room for change as needed. It does not mean the project has to have all those things built into it, but it gives a starting point of what might be possible, what (with a limited budget) one can choose to incorporate or choose to leave out, and what one can aspire to as budgets become bigger, or sponsors for certain things can be found. It puts thinking about accessibility and inclusion at the heart of one's mahi.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Upskilling As Magnificent Weirdos starts to create workshops to roll out to community centres throughout Wellington (and hopefully throughout Aotearoa, eventually), I find that I am hard pressed to find highly skilled workshop leaders/practitioners from marginalised communities with the same ease that I can source such people from dominant communities. This got me thinking about the available opportunities to upskill. What we have decided is that every workshop we run will have a leader, and each leader will have an assistant. Whether the leader is from a marginalised or dominant community, the assistant will come from a marginalised community only. This allows upskilling and helping practitioners from marginalised communities to make the journey to gatekeepers and leaders in their chosen field of arts practice. All this mahi will be paid at a living wage. For us- this is a really easy win- it will allow us, in 3-5 years time, to be able to look at the arts landscape and see, quite clearly, where we have made a positive difference because we will be able to literally count the number of people whose journey we have been a part of. Upskilling should definitely be a part of an on-going strategy. Proper compensation for mahi (physical, emotional and cultural) This is another very important part of making arts and arts careers sustainable. While I understand the need for volunteers, I do not like it. The only people who can afford to volunteer are people who are financially able to work for free. This cuts out a swathe of traditionally marginalised folx, who never have the advantage of those who have spent summers 'interning' or volunteering, so that, when it comes to applying for jobs in the arts sector, they also lose the advantage of having experience and not having to learn from scratch. We have made a commitment at Magnificent Weirdos to let the people working with us decide whether they want to volunteer or not. It may be that someone who does not need to be paid would like to donate their time- that is all well and good- however, people will not be chosen on the basis of that- it is only once they have been chosen to work with us that they will be asked if they would like to be paid, or like to donate their time. If people choose to donate their time, their (budgeted for) fee will be paid forward for someone else.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/caaf9419651eb6b6ad0fe9f0d53ef34d978e3809/original/1620880498/ff69a15f0aa854f433d7288fc897a344_Magnificent_Weirdos_Aho_Tini_Submission_respondent.pdf?1620880498

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

Kia Ora,

Thank you for this opportunity to provide feedback on the future of Arts in this city. I have gone through the documents, been through the submission form, and attended a meeting with Arts Access aotearoa and WCC- I felt my most useful feedback would be direct.

To begin with, let me say that your intent and effort is much appreciated and is definitely a step in the right direction. I ask that, as you read what I have to say, if some of it feels pretty confronting or robust, or seems a bit short, please remember that all I am saying is coming from a place of love and positivity, and great respect for what you are trying to achieve. Tone is so hard to read in an email! Although there is a lot I wanted to say, I felt it best to concentrate on a few really important (for me) issues.

So here goes.

- Language (literal and cultural) making access hard.

The language of the Aho Tini document aims to be as simple and easy to understand as possible- and that is great! However, it also (for me) misses some important distinctions. 'Diverse' is not the same as 'Marginalised'. So, when speaking of inclusion, I think it is vital to name the challenge directly, and commit to the process of addressing that challenge. To say that we want a diverse group of people accessing the arts is a great starting point- what does that look like, though? Can we name traditionally marginalised groups and make some immediate, mid term and long term plans to address their low take up of arts funding (this is one particular area amongst many, but I am using this one as my through line, because it is very often the starting point for people who want to become arts practitioners, whether individually, or as a company)

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For me, in an ideal world, it would work like this.

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Proper compensation for mahi (physical, emotional and cultural) This is another very important part of making arts and arts careers sustainable. While I understand the need for volunteers, I do not like it. The only people who can afford to volunteer are people who are financially able to work for free. This cuts out a swathe of traditionally marginalised folx, who never have the advantage of those who have spent summers 'interning' or volunteering, so that, when it comes to applying for jobs in the arts sector, they also lose the advantage of having experience and not having to learn from scratch. We have made a commitment at Magnificent Weirdos to let the people working with us decide whether they want to volunteer or not. It may be that someone who does not need to be paid would like to donate their time- that is all well and good- however, people will not be chosen on the basis of that- it is only once they have been chosen to work with us that they will be asked if they would like to be paid, or like to donate their time. If people choose to donate their time, their (budgeted for) fee will be paid forward for someone else.

There are a lot of other ideas and things that come to mind in terms of changing the landscape of the way in which art is produced and experienced. For the sake of time, I have been brief and not as detailed as I normally would be while setting goals and creating policy for my own production house. It's a starting point for discussion, really. There is a lot more to be said about intent and consequence, power and control. I am happy to talk through things with you further if you have any questions. I'm sure you will be sifting through a great many brilliant suggestions from the myriad arts practitioners with a breadth and depth of talent that is unique to Wellington.

I wish you well on this journey, and I am here to help, in any way I can.

Ngā mihi nui

Sameena Zehra (She/Her)
Artistic Director

www.magnificentweirdos.com



ART SHOULD BE INCLUSIVE.
ART SHOULD BE ACCESSIBLE.
ART SHOULD BE COMMONPLACE.

THE MAGNIFICENT WEIRDOS

MAKING EXTRAORDINARY ART WITH VOLUPTUOUS JOY





Respondent No: 121



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

Strat Document At the lowest level I would suggest having budget lines for image purchase to include less council controlled arts projects in future strategies development. Ideas could be more concise to enable less words in the document to make it more accessible to actual artists rather than administrators. ends

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

The ecosystems I'm not sure if it's ego or just orgs inability to work together because of different cultures/generations. But it feels instead of working together we have orgs like BATS (following the collapse of Downstage) trying to be a 'be all' ecosystem. For years they believed 'accessible' pricing meant not going over a certain level, but now apparently they care about pathways and trajectories and building that in house rather than relying on artists and their audiences to grow with them. Removing Borders Working in partnership means working with the locales that feed our creative centre, notably the Hutt Valley and Porirua. Without them we wouldn't have many of the talented artists in the city. There's a give and take. I'm aware of the WRAF and how Covid potentially will lead to it's collapse, we still need to ensure we have a table where we come together, and that artists and audiences can move between regions. We need funding that allows delivery across ratepayers.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Honouring Te Tiriti starts with not just allowing "mana whenua to tell their stories in our infrastructure" but deconstructing our frameworks to understand systemic biases and our prejudices. (Van Gogh Alive) What I found hard about this work was that it was placed right next to Te Wharewaka o Pōneke, if you intend to lean into true partnerships with Mana Whenua the conversation should start with neighbours where you present such works. Te Ao Māori led Venue We have Wharewaka, but Wellington still needs a performance venue that understands tikanga, te ao Māori and is led by Māori. This is not the role of Toi Whakaari. Wellington Venues needs to step up to this wero in ceding management of one of it's venues to Tangata Whenua, or take considerable effort to support the development of a new one. The amount Wellington Venues will learn from this will be immeasurable.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Arts vs Sports Wellington City Council needs to lead the connection between these two communities (dangle some funding partnership carrots). So often, arts orgs peg themselves against how sports is valued within society (and via pokie trust funding). The truth is we need partnerships with them, we need someone like Performance Arcade to offer a residency at a local park. We need performance works to be presented at the swimming pool. We need more murals/sculptures in our parks to promote holistic wellbeing. We need more sports club artistic residencies. No to Creative Precincts Wellington has the benefit through our walking based, cafe/beers culture, and localised infrastructure that our artists are really well connected. This leads to stronger arts practises. Internationally we're seeing the rise of cultural 'precincts' and 'corridors' as a way to direct tourists towards consuming arts. Artists need to be spread throughout the community, in tiny little pockets, this is where the true arts are authentically developed. We should be breaking bubbles not building them. Mapping the ecosystem We need to put better resourcing into knowing who's operating in the creative space. VividWgtn attempted to do that with visual street artists, WCL does it really well in terms of musicians. When does all of this information congregate? How do we use it to help tell our story and better advocate for the sector. Does Toi Poneke have to be a physical hub (a new building would help), but what would it look like if we invested the same resource in something that was digital, could we connect artists in the same way? Residencies Housing is getting too expensive for artists to stay in the city, we're already seeing migrations to Otaki and beyond, as well as Christchurch where housing prices are cheaper. For a capital city, Wellington has surprisingly few artist residencies. This needs to be considered when selling land to property developers (Shelly Bay). This needs to be considered when building social housing. This needs to be considered when you have empty rooms like the Opera House's paint room. Mt Crawford Prison How do we change the culture to be about healing rather than punishment, please negotiate access for artists to take the prison and demonstrate what a place of healing can look like. Mid Sized Venue Please get it on your list and prioritise it - without it we can't grow

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

It's thrilling to watch Wellington City Council making steps, and I'm grateful to live in a place moving at the pace that we are. We can however always do better, and working together will ensure we make this a better place for the next generation to step into. Extending Advocacy to Partnerships This year we partnered in presentation with Festivals and were reminded of how underfunded these groups are. With that comes gaps in knowledge, specifically accessibility and cultural practise advisors. We need artists' roles within each of your advisory groups to make it easier for these larger orgs to lean in for support, and know they're there to support. Experience Wellington restructure. Of the three orgs for me, Capital's E restructure is long overdue. The cultural diversity within the organisation seems lacking, making it unsafe for young people entering as employees. The content they have been delivering (shows rather than space) seems to be largely stuck in the 90s, and led by an older guard out of date with where the world currently is. Wellington's young people deserve better. In saying this restructures should be the last resort, and I'm not sure the positive effects of this drastic change will eventuate for years to come. Strategic Level Arts Funding Initiatives 'What if the City was A Theatre?' was a little bit of what I've been asking of the Fringe Festival to deliver for years. Uniting arts practitioners through funding to try to engage (and capture) audiences in their own territory (the streets). My assumption is this positively impacted sales during the Fringe Festival shows, whilst also helping to sustain the level of professional practitioners above them who have come through this pathway. Having it as a council partnered delivery (rather than Council delivery ie. ReCut) will help arts org's be able to capture and extend funding via Government and through building patronage. When working with outside partners, they should adhere to wage guidelines set by industry bodies. Extend PAF Subsidy When Van Gogh Alive was presented (a Australian production of a white dutch artist who perpetuates the struggling artist mentality) you had the opportunity to apply the Performing Arts Foundation (please increase their transparency) subsidy on ticket sales to ensure the trickle down hits artists from our community, who tell our stories. With audiences potentially only seeing three shows a year at this scale, you took this opportunity away from one of our local producers/presenters. My understanding is this funding was largely provided by CBD ratepayers - who don't care what works are presented, rather they'd just like it to stimulate economic activity (congrats McDonalds) Vices funding the arts Working in the arts it doesn't take long to realise that 72% of Creative NZ funding is via the lotteries. Arts orgs then top that up with pokie trust funds. We clean money. But in doing so we're buying into an unhealthy ecosystem. Then we introduce theatres/music venues relying on alcohol sales, (as entrepreneurial activities) we now have a new generation coming through who don't and won't buy into this culture. This is going to require a re-build. Rebuild The boomers transitioning out, will require a rebuild. With resourcing limited we haven't had the platform's to develop the next generations of audiences because of we're been focussing on capitalising off the boomers. As they transition to their gold cards, the return drops. Meaning taking the risk to develop new audiences (during Covid when funded arts orgs want to minimise risk) doesn't make sense if we've got them for 10 more years. Measuring Impact More often than not it seems like we're funded based off economic development. Sector Wide we need support in building the tools that are going to let us better advocate for the value of arts outside of \$. Artists won't do this, they need support to help measure this, how can WCC's teams help? Five shades of Blank Wellington is really good at funding painting walls. The pity is this is to cover graffiti (close to \$1M) rather than painting murals (\$50k) that build stronger communities. WCC needs to review public attitudes towards graffiti as well as educate ratepayers that low level vandalism is non not proven to contribute towards crime in the way it was perceived when Broken Windows Theory was first introduced.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Within your Action Plan you refer to: "We ensure the foundations are in place for everyone to realise their aspirations" for those of us who work with artists who face significant barriers to not only participation, but sovereignty over work - by and for them, this needs to begin with how you fund arts. Firstly WCC already does your funding platform very well, but let's set the bar nationally to ensure work for diverse audiences is able to be led by diverse practitioners, which means designing for them throughout your service delivery. (Generally one in three artists suffer from dyslexia, legally NZSL is an official language - can everyone access funding designed for their communities, can we have oral submissions where literacy is a barrier?)

Q13. **Attach any documents supporting your comments here.**

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/61513e8e2eec782f88bd909950864fbcdd52bba3/original/1620881812/32cf1af331e4a0559bdacef03f191ca6_%28Format%29_Nic_Lane_Aho_Tini_Submission.pdf?1620881812

Q14. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

not answered

Nic Lane
Independent Producer
Producer Everybody Cool Lives Here
(these views don't necessarily represent ECLH)
Te Whanganui-a-Tara

10 May 2020

Aho Tini 2030: Arts/Culture Strategy

Kia Ora

Thank you for taking the time to open up submissions and allowing feedback into your Arts/Culture Strategy.

Honouring Te Tiriti starts with not just allowing “mana whenua to tell their stories in our infrastructure” but deconstructing our frameworks to understand systemic biases and our prejudices.

It's thrilling to watch Wellington City Council making steps, and I'm grateful to live in a place moving at the pace that we are. We can however always do better, and working together will ensure we make this a better place for the next generation to step into.

I'm not sure the best way to feed into your strategy so have tried to offer my insights in a way I know how. Some of this hopefully will be at a higher level, some may contribute towards building Action Plans, or reviewing current practises as well as the ecosystem in which we operate. Some of it maybe critical, other parts hopefully offer hope.

Within your Action Plan you refer to:

“We ensure the foundations are in place for everyone to realise their aspirations” for those of us who work with artists who face significant barriers to not only participation, but sovereignty over work - by and for them, this needs to begin with how you fund arts. Firstly WCC already does your funding platform very well, but let's set the bar nationally to ensure work for diverse audiences is able to be led by diverse practitioners, which means designing for them throughout your service delivery. (Generally one in three artists suffer from dyslexia, legally NZSL is an official language - can everyone access funding designed for their communities, can we have oral submissions where literacy is a barrier?)

Extending Advocacy to Partnerships

This year we partnered in presentation with Festivals and were reminded of how underfunded these groups are. With that comes gaps in knowledge, specifically accessibility and cultural practise advisors. We need artists' roles within each of your advisory groups to make it easier for these larger orgs to lean in for support, and know they're there to support.

Experience Wellington restructure.

Of the three orgs for me, Capital's E restructure is long overdue. The cultural diversity within the organisation seems lacking, making it unsafe for young people entering as employees. The content they have been delivering (shows rather than space) seems to be largely stuck

in the 90s, and led by an older guard out of date with where the world currently is. Wellington's young people deserve better. In saying this restructures should be the last resort, and I'm not sure the positive effects of this drastic change will eventuate for years to come.

Strategic Level Arts Funding Initiatives

'What if the City was A Theatre?' was a little bit of what I've been asking of the Fringe Festival to deliver for years. Uniting arts practitioners through funding to try to engage (and capture) audiences in their own territory (the streets). My assumption is this positively impacted sales during the Fringe Festival shows, whilst also helping to sustain the level of professional practitioners above them who have come through this pathway. Having it as a council partnered delivery (rather than Council delivery ie. ReCut) will help arts org's be able to capture and extend funding via Government and through building patronage. When working with outside partners, they should adhere to wage guidelines set by industry bodies.

Extend PAF Subsidy

When Van Gogh Alive was presented (a Australian production of a white dutch artist who perpetuates the struggling artist mentality) you had the opportunity to apply the Performing Arts Foundation (please increase their transparency) subsidy on ticket sales to ensure the trickle down hits artists from our community, who tell our stories. With audiences potentially only seeing three shows a year at this scale, you took this opportunity away from one of our local producers/presenters. My understanding is this funding was largely provided by CBD ratepayers - who don't care what works are presented, rather they'd just like it to stimulate economic activity (congrats McDonalds). What I found hard about this work was that it was placed right next to Te Wharewaka o Pōneke, if you intend to lean into true partnerships with Mana Whenua the conversation should start with neighbours where you present such works.

Te Ao Māori led Venue

We have Wharewaka, but Wellington still needs a performance venue that understands tikanga, te ao Māori and is led by Māori. This is not the role of Toi Whakaari. Wellington Venues needs to step up to this wero in ceding management of one of it's venues to Tangata Whenua, or take considerable effort to support the development of a new one. The amount Wellington Venues will learn from this will be immeasurable.

Arts vs Sports

Wellington City Council needs to lead the connection between these two communities (dangle some funding partnership carrots). So often, arts orgs peg themselves against how sports is valued within society (and via pokie trust funding). The truth is we need partnerships with them, we need someone like Performance Arcade to offer a residency at a local park. We need performance works to be presented at the swimming pool. We need more murals/sculptures in our parks to promote holistic wellbeing. We need more sports club artistic residencies.

No to Creative Precincts

Wellington has the benefit through our walking based, cafe/beers culture, and localised infrastructure that our artists are really well connected. This leads to stronger arts practises. Internationally we're seeing the rise of cultural 'precincts' and 'corridors' as a way to direct tourists towards consuming arts. Artists need to be spread throughout the community, in tiny

little pockets, this is where the true arts are authentically developed. We should be breaking bubbles not building them.

Vices funding the arts

Working in the arts it doesn't take long to realise that 72% of Creative NZ funding is via the lotteries. Arts orgs then top that up with pokie trust funds. We clean money. But in doing so we're buying into an unhealthy ecosystem. Then we introduce theatres/music venues relying on alcohol sales, (as entrepreneurial activities) we now have a new generation coming through who don't and won't buy into this culture. This is going to require a re-build.

Rebuild

The boomers transitioning out, will require a rebuild. With resourcing limited we haven't had the platform's to develop the next generations of audiences because of we've been focussing on capitalising off the boomers. As they transition to their gold cards, the return drops. Meaning taking the risk to develop new audiences (during Covid when funded arts orgs want to minimise risk) doesn't make sense if we've got them for 10 more years.

The ecosystems

I'm not sure if it's ego or just orgs inability to work together because of different cultures/generations. But it feels instead of working together we have orgs like BATS (following the collapse of Downstage) trying to be a 'be all' ecosystem. For years they believed 'accessible' pricing meant not going over a certain level, but now apparently they care about pathways and trajectories and building that in house rather than relying on artists and their audiences to grow with them.

Mapping the ecosystem

We need to put better resourcing into knowing who's operating in the creative space. VividWgtn attempted to do that with visual street artists, WCL does it really well in terms of musicians. When does all of this information congregate? How do we use it to help tell our story and better advocate for the sector. Does Toi Poneke have to be a physical hub (a new building would help), but what would it look like if we invested the same resource in something that was digital, could we connect artists in the same way?

Measuring Impact

More often than not it seems like we're funded based off economic development. Sector Wide we need support in building the tools that are going to let us better advocate for the value of arts outside of \$. Artists won't do this, they need support to help measure this, how can WCC's teams help?

Five shades of Blank

Wellington is really good at funding painting walls. The pity is this is to cover graffiti (close to \$1M) rather than painting murals (\$50k) that build stronger communities. WCC needs to review public attitudes towards graffiti as well as educate ratepayers that low level vandalism is non not proven to contribute towards crime in the way it was perceived when Broken Windows Theory was first introduced.

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We have Wharewaka, but Wellington still needs a performance venue that understands tikanga, te ao Māori and is led by Māori. This is not the role of Toi Whakaari. Wellington Venues needs to step up to this wero in ceding management of one of it's venues to Tangata Whenua, or take considerable effort to support the development of a new one. The amount Wellington Venues will learn from this will be immeasurable.

Removing Borders

Working in partnership means working with the locales that feed our creative centre, notably the Hutt Valley and Porirua. Without them we wouldn't have many of the talented artists in the city. There's a give and take. I'm aware of the WRAF and how Covid potentially will lead to it's collapse, we still need to ensure we have a table where we come together, and that artists and audiences can move between regions. We need funding that allows delivery across ratepayers.

Residencies

Housing is getting too expensive for artists to stay in the city, we're already seeing migrations to Otaki and beyond, as well as Christchurch where housing prices are cheaper. For a capital city, Wellington has surprisingly few artist residencies. This needs to be considered when selling land to property developers (Shelly Bay). This needs to be considered when building social housing. This needs to be considered when you have empty rooms like the Opera House's paint room.

Mt Crawford Prison

How do we change the culture to be about healing rather than punishment, please negotiate access for artists to take the prison and demonstrate what a place of healing can look like.

Mid Sized Venue

Please get it on your list and prioritise it - without it we can't grow.

Strat Document

At the lowest level I would suggest having budget lines for image purchase to include less council controlled arts projects in future strategies development. Ideas could be more concise to enable less words in the document to make it more accessible to actual artists rather than administrators.

ends

Some of this is obviously longer term dreams, and understand we need to more tightly hold our purse as we step forward these next few years.

I'm happy to support/consult with the Arts & Sector Group moving forward.

If you'd like to discuss anything further, happy to talk through it.

Regards

Nic Lane





Respondent No: 122



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

The Trust is supportive of this strategy and simply wished to comment on how vital the Council's role as Funder is vital to small trusts like ours. The regular grants from Wellington City Council towards the cost of rates and insurance on the Lilburn Residence (22 Ascot Street, Thorndon) have been critical in allowing us to offer the house as a living and working space to a series of New Zealand composers. The Lilburn Residence (like the Rita Angus cottage) both serves a reminder of the city's cultural history and as a stimulus to new creativity through our composer-in-residence programme.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/3b512eecf2b53f5d728dbaed50897019f4dd58ce/original/1620883095/d4c05d50ab161dabd75a54274ca58efa_Liliburn_Residence_Trust_Aho_Tini_Submission_.pdf?1620883095

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.

I am writing as the Chair of the Lilburn Residence Trust to comment on *Aho Tini 2030: Arts, Culture, & Creativity Strategy*.

The Trust is supportive of this strategy and simply wished to comment on how vital the Council's role as Funder is vital to small trusts like ours. The regular grants from Wellington City Council towards the cost of rates and insurance on the Lilburn Residence (22 Ascot Street, Thorndon) have been critical in allowing us to offer the house as a living and working space to a series of New Zealand composers.

The Lilburn Residence (like the Rita Angus cottage) both serves a reminder of the city's cultural history and as a stimulus to new creativity through our composer-in-residence programme.

If there is an opportunity to comment further on this aspect of the draft strategy we would welcome that.

Peter Walls ONZM
Chair, Lilburn Residence Trust





Respondent No: 132



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

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not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

Historic Places Wellington (HPW) wishes to make an oral submission on Aho Tini 2030 and requests that it reflect the importance of the protection of cultural goods/taonga of all people.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

More generally, the Draft Strategy aims to give higher profile and visibility to Māori and Pasifika art and culture and to deliver an arts environment that supports students and young people in particular. HPW supports art and cultural activities, including taonga preservation and protection, for all ages and ethnicities but recognises that language and art form a large part of culture and are essential to the wellbeing and identity of Māori and Pasifika. Our aims are consistent with the following Māori principles, which we support as a context for arts, culture and creativity funded by WCC1 : Tohungatanga: Identify, Understand and Value Our Heritage, Our Taonga Kaitiakitanga: Protect and Care for Our Heritage, Our Taonga Manaakitanga: Celebrate and Share Our Heritage, Our Taonga Rangatiratanga: Give Leadership and Respect for Our Heritage, Our Taonga Wairuatanga: Spiritual Connections with Our Heritage, Our Taonga

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Built Heritage and Significant Sites In particular, Historic Places Wellington's comments relate to Focus Area 3: Places and Spaces. HPW supports greater visibility of heritage protection, including recognition of built heritage and sites of importance to residents of Wellington/Te Wanganui-a-Tara. HPW supports the aim of assisting people to "engage in our heritage" (page 6) and the reference to "our cultural institutions". Specifically, HPW wishes to see completion of earthquake strengthening of the Town Hall and St James Theatre given priority and completed as soon as possible. HPW supports the Opera House venue being cared for and maintained appropriately. HPW calls for the continued protection, preservation, and celebration of critically important built heritage precincts such as the Cuba St heritage precinct; Newtown heritage precinct; Courtenay Place precinct; Aro Valley and other small shopping precincts, reflecting early Wellington commercial centres and the city's identity. For example, CubaDupa and the Newtown and Thorndon festivals are great examples of arts and culture in heritage spaces. The character of older inner city suburbs is an important heritage/taonga which contributes to the identity and community of this place. Those densely developed, multi-family structures are inclusive and mixed in nature providing proximate and inclusive communities for their residents. The built heritage of this place provides cultural continuity and reflects intangible heritage over and above the materials used. They embody stories and history for old and new residents alike. The preservation, protection and celebration of built heritage is critical for the well-being of Wellingtonians, past, present and future, and contributes to improving the lives of all New Zealanders. Heritage is entwined with culture and needs to be given greater emphasis and acknowledgement in Aho Tini 2030. In addition to built heritage, there are heritage spaces, such as various parks, marae, and the previous shoreline where there may be no remnants of built heritage, but which provide 'venues' /spaces to recall events of historical importance and settings for creative events or works of art.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Website:
www.historicplaceswellington.org

Mail:
P.O. Box 12426
Wellington
6144

**WCC Aho Tini 2030
Arts, Culture & Creativity
submission
Historic Places Wellington (HPW)
10 May 2021**

Historic Places Wellington (HPW) wishes to make an oral submission on Aho Tini 2030 and requests that it reflect the importance of the protection of cultural goods/taonga of all people.

Built Heritage and Significant Sites

In particular, Historic Places Wellington's comments relate to Focus Area 3: Places and Spaces. HPW supports greater visibility of heritage protection, including recognition of built heritage and sites of importance to residents of Wellington/Te Wanganui-a-Tara.

HPW supports the aim of assisting people to "engage in our heritage" (page 6) and the reference to "our cultural institutions".

Specifically, HPW wishes to see completion of earthquake strengthening of the Town Hall and St James Theatre given priority and completed as soon as possible. HPW supports the Opera House venue being cared for and maintained appropriately.

HPW calls for the continued protection, preservation, and celebration of critically important built heritage precincts such as the Cuba St heritage precinct; Newtown heritage precinct; Courtenay Place precinct; Aro Valley and other small shopping precincts, reflecting early Wellington commercial centres and the city's identity. For example, CubaDupa and the Newtown and Thorndon festivals are great examples of arts and culture in heritage spaces.

The character of older inner city suburbs is an important heritage/taonga which contributes to the identity and community of this place. Those densely developed, multi-family structures are inclusive and mixed in nature providing proximate and inclusive communities for their residents.

The built heritage of this place provides cultural continuity and reflects intangible heritage over and above the materials used. They embody stories and history for old and new residents alike.

The preservation, protection and celebration of built heritage is critical for the well-being of Wellingtonians, past, present and future, and contributes to improving the lives of all New Zealanders. Heritage is entwined with culture and needs to be given greater emphasis and acknowledgement in Aho Tini 2030.

In addition to built heritage, there are heritage spaces, such as various parks, marae, and the previous shoreline where there may be no remnants of built heritage, but which provide 'venues' /spaces to recall events of historical importance and settings for creative events or works of art.

More generally, the Draft Strategy aims to give higher profile and visibility to Māori and Pasifika art and culture and to deliver an arts environment that supports students and young people in particular. HPW supports art and cultural activities, including taonga preservation and protection, for all ages and ethnicities but recognises that language and art form a large part of culture and are essential to the wellbeing and identity of Māori and Pasifika.

Our aims are consistent with the following Māori principles, which we support as a context for arts, culture and creativity funded by WCC¹:

Tohungatanga: Identify, Understand and Value Our Heritage, Our Taonga

Kaitiakitanga: Protect and Care for Our Heritage, Our Taonga

Manaakitanga: Celebrate and Share Our Heritage, Our Taonga

Rangatiratanga: Give Leadership and Respect for Our Heritage, Our Taonga

Wairuatanga: Spiritual Connections with Our Heritage, Our Taonga

Note:

Historic Places Wellington is a not for profit society dedicated to the preservation of historic places in the wider Wellington region. We aim to promote the identification, protection and conservation of historic places and to inform, advise and educate the public of their significance. We work cooperatively with local councils, Heritage New Zealand Pouhere Taonga and other organisations concerned with the preservation of historic heritage.

Felicity Wong
Chair, Historic Places Wellington



¹ We have taken these from the Christchurch Heritage Strategy 2019-2029:
<https://ccc.govt.nz/assets/Documents/Culture-Community/Heritage/Our-Heritage-Our-Taonga-Heritage-Strategy-2019-2029.pdf>

Toi o Taraika Arts Wellington

Submission on *Aho Tini 2030* consultation, May 2021

Who is Toi o Taraika Arts Wellington

Toi o Taraika Arts Wellington is a membership organisation for arts, heritage, cultural and education organisations and independent practitioners in the Greater Wellington region. We seek to provide networking and development opportunities, and to amplify the voice of the region's arts sector.

Our membership includes a number of national bodies such as the Royal New Zealand Ballet, New Zealand Symphony Orchestra and Te Papa; educational institutions such as Toi Whakaari, the New Zealand School of Dance and the New Zealand School of Music; and well established organisations such as Orchestra Wellington, Footnote Dance, and Tāwhiri. The visual arts sector is also well-represented through both public and commercial galleries.

In the past two years, Arts Wellington has deliberately sought to better understand and support the needs of the independent art sector, and amplify independent artists' voice into conversations such the Covid-19 recovery budget administered by the Ministry for Culture and Heritage and WCC's Covid recovery plans. Independent artists and organisations have different needs to established organisations that can access different funding sources. They do not have recurring infrastructure support. They tend to survive and thrive through project funding, which rarely covers costs like salaries, offices, and core operating costs. They also form much of Wellington's artistic and creative talent pool, and hence the vibrancy of the city. Council's investment decisions impact heavily upon the independent sector.

About this submission

Toi o Taraika Arts Wellington is also providing a separate submission on the consultation for Council's Long Term Plan. This submission focuses on Aho tini 2030 but draws some connections between the two consultation documents.

Engagement behind this submission

Toi o Taraika Arts Wellington and many in our sector have been calling for a renewed strategy for a number of years (the last was adopted in 2011) and so we are pleased to now be in the position to provide feedback.

We appreciate Council's collaborative approach to developing this strategy, which has been through several stages of research and sector / community engagement and has involved good engagement with the Toi o Taraika Arts Wellington board.

Toi o Taraika Arts Wellington were asked by Council to facilitate two hui in April for members and the wider community, as part of a number of engagements that Council ran to gather feedback on Aho Tini 2030. We ran an online evening hui and a midday physical hui, to make the engagement as accessible as possible. We're grateful for the excellent support of Council staff, and the tautoko of Councillors Foon and Young at these events.

Over 100 artists, practitioners, arts workers and institutions (about 50/50 members and non-members) attended across the two hui, which were designed for Council to present the draft strategy and thinking behind it; take some immediate feedback; and stimulate thinking for attendees to make their own submissions. This level of engagement shows the interest, passion and interest from the sector on this strategy.

Focus Area 1: Our People / Aho Tangata

We observed in feedback in our two hui that there is strong support for the principles of inclusivity and accessibility signalled in this focus area. These principles sit well with the motivation and mahi of our sector.

We believe the draft Action Plan associated with this focus area is one of the best developed in the draft strategy. Strong leadership from Council in this area, using its levers of influence and funding, can help create more equity and improved representation for Wellington's diverse communities.

However we note that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved.

Focus Area 2: Partnership with Māori / Aho Hongonga

We commend the focus on honouring Te Tiriti and working with mana whenua signalled in this strategy, and note this as a significant evolution from the 2011 Strategy it replaces.

The draft strategy states “Our vision is that our partnership approach with mana whenua will be embedded into future strategies and activities and eventually remove the need for a separate focus area”.

We suggest that Aho Hononga be retained as a focus area in the finalised strategy, *and* that the three approaches identified in the draft focus area (tell stories with mana whenua; ngā toi Māori and te reo Māori highly visible; respectful use of tikanga) become foundational for *all* focus areas immediately, and not wait for future iterations.

Focus Area 3: Our places and spaces / Aho whenua

We note that this focus area is well aligned to the goals and priorities laid out in the Council's draft Long Term Plan, and refer you to our support of “resilient and fit-for-purpose community, creative and cultural spaces” as one of the six priority areas in the LTP.

We support designing and enabling all public spaces to become spaces where art can be seen, performed and experienced. The draft Action Plan for this section is the strongest in the strategy, and indicates Council already values and strives to implement the input of our sector into creative placemaking.

However, affordable access to Wellington's venues remains one of the greatest pressures for all local arts producers. High costs discourage experimentation, risk-taking, and attempts to grow. Access to venues is currently restricted by various strengthening and redevelopment programmes; we reiterate our call for Council and WellingtonNZ to work closely with the sector on affordable venue models. Much of the success of the ambitions for Focus Area 1 for more diverse and equitable engagement with the arts relies on current arts organisations being able to prioritise access (especially for new and underserved audiences) while managing box-office risk. Emerging practitioners and new art forms need to be able to access spaces to find their audiences and serve their communities. In this context, affordability *is* access.

In response to both this focus area and focus area 1, the emphasis in the strategy in this draft form appears to sit on art experiences as glancing encounters, or opportunities for fortuitous participation, rather than the focused engagement and strengthening of new, diverse, representative and sustainable audiences. Community connectedness and audience development are both long-term endeavours, and we encourage Council to think in 5 or 10 year arcs when setting targets, initiatives, funding and evaluation for these focus areas. There is existing data for benchmarking (such as CreativeNZ's *New Zealanders and the arts* study) that can help enable this. Such an approach would enable Council to truly partner with local arts practitioners, collectives and organisations on these goals.

We also note that the establishment of new digital screens and projecting equipment proposed in the draft Action Plan for this focus area appears to be one of the few new areas of investment identified in the strategy. We query whether this is a greater priority – for arts and culture producers or for audiences – than more accessible venues, and the commitment to pay artists and performers fair wages (as to be identified by CreativeNZ).

Focus Area 4: Pathways / Aho mahi

A successful art and creative sector, and sustainable career for the people working within it, lies at the heart of our members' concerns, and also at the heart of the achievement of this strategy. We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city.

At this point in the strategy's development, we believe this is the weakest area of the strategy. Council has identified the various roles it can play - as provider, funder, partner, facilitator, advocate, regulator - and we encourage Council to consider which of these roles it wishes to assume in relation to this area of the strategy, and then re-engage with artists, employers and training institutions to fully describe this priority.

Some points of consideration:

- How can Council facilitate national and international opportunities, as well as local ones?

- How can Council identify and invest in creative potential, to enable small or new collectives and companies to grow sustainably in Wellington?
- How will Council engage with the rich group of tertiary and training institutions in the Wellington region?
- How will Council set targets and track progress in this area?

Arts and Culture Fund

We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of *Pathways / Aho mahi* is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach).

Feedback on Proposed Action Plan

We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted.

We support continued engagement with the arts community on the ongoing review and development of the Action Plan. We recommend this happens more frequently than the suggested 3 year review in 2024, as we know from the past year's experience how quickly our environment can change.

We recommend a biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector.

This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep *Aho Tini 2030* vibrant, vital, and in the forefront of our planning.

A reduction in international connection and ambition

A notable change from the 2011 strategy is the reduction of focus on international connections fostered through creativity, or a sense of Wellington as a nationally and internationally impactful arts location.

The 2011 Strategy set a goal of “enabling the best and the boldest of arts and culture”, with focus areas including ‘Reinvigorate the capital city cultural experience’ and ‘An internationally connected creative sector’. Alongside this, the 2011 Strategy identified a role for the Council in which it would “be more active as an advocate on behalf of our cultural entities with central government, funding partners and other stakeholders”. In contrast, *Aho Tini 2030* has one

passing mention of Wellington being positioned as “a global hub of creativity and innovation” and suggestion of partnering to access central government funding.

Alongside government, creative industry and cultural institutions, the Council has an important role to play in developing a sustaining and empowering environment for its creative professionals and cultural experts, enabling their success in local, national and international arenas. Wellington has an established creative reputation, borne out of cultivating local creativity and welcoming global creativity. In order to remain a credible and relevant creative city in a wider context, we suggest an action to be added to explore with relevant parts of the sector Wellington’s future goals for such things as: improved connectedness; supporting artistic and technical invention; expanding our distinct cultural perspectives, ideas and creative outputs across Aotearoa and the world.

Change requires investment

In general, we are supportive of the direction outlined in *Aho Tini 2030* and commend the work to date. We look forward to continuing to collaborate with Council on our shared future growth and success.

However, we note that not only is this draft strategy silent on whether any additional investment is available to achieve the goals and workplan it sets forth; the draft Long Term Plan does not signal increased investment either.

As noted earlier, without increased investment, the same pool of money will be stretched over more and more needs. At the same time, the cost of living and the cost of creating art in Wellington will continue to rise. While redirection of existing funding into new focus areas (such as the visibility of ngā toi Māori and accessibility initiatives) we do not have confidence that it will drive the deep change described in the vision for this strategy.

In the absence of increased investment, we encourage Council to take an expansive view to the implementation of *Aho Tini 2030*, seeing how the focus areas and priorities here can be achieved across all facets of Council’s work, from economic development and tourism through to spatial planning, to combating climate change.



Respondent No: 1

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”</p>	<p>Somewhat support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Somewhat support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Proposed action plan for years 1-3</p>
<p>Q6. Type your comments about the overall direction of the strategy here.</p> <p>not answered</p>	

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

It's great that accessibility is a focus when it comes to inclusivity and it would also be great to see ways in which arts practitioners can gain resources to make their work more accessible. NZSL interpreters for example are quite expensive, and most theatre makers can't afford to hire one even for 1 show. Many arts practitioners would jump at the opportunity to make their work more accessible and inclusive but simply lack the funding to do so. The other option would be to provide more funding to venues under the condition that they provide the resources to the artists to make their work more accessible.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

There is an investment programme in place for venues but not for spaces to create such as rehearsal spaces? Finding space to rehearse can be very difficult, especially if you are rehearsing in the evenings, which many performers do as they need a day job to sustain themselves and be able to do their art. In many cases Council spaces don't fit current needs. The music studios at Toi Pōneke for example, aren't sound proof and the dance studio floors aren't fit for certain kinds of dancing. Furthermore, it can be difficult to access, the lifts aren't reliable and break down, making it difficult if you can't use the stairs. Will there be an investment plan for spaces to create as well as venues to keep up with the increasing demand? Or to create more spaces and make sure the current spaces are accessible?

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 2



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

The goals outlined in the strategy are good but the Council's ability to deliver on it is likely to be affected by factors outside of the remit of the strategy, such as housing affordability and income inequality.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 3

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

suggest 20-30years is a little restrictive; what about supporting schools and schoolchildren to consider creative pathways?
suggest we engage with regional councils to support each others' initiatives and activities use the water/harbour more
consider greater digital arts, including gaming etc, not just digital viewing of arts

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 4



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

Somewhat oppose

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

Somewhat oppose

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Partnership with Māori/Aho Hononga

Somewhat support

Our people/Aho Tangata – connected, engaged, inclusive communities

Strongly support

Our places and spaces/Aho Whenua – our city as a stage

Strongly support

Pathways/Aho Mahi – successful arts and creative sector, and careers

Somewhat oppose

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

Neutral

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

The mentioning of the importance of empowering communities is positive, but the strategy is still confused about whether it is a cultural strategy or an economic growth strategy. Currently, the cultural sector is only successful thanks to huge, and increasing, government subsidy. This cannot form the basis for economic growth. Many Wellingtonians are amateur cultural practitioners. Only a select few are professionals. The focus should be on enabling Wellingtonians to participate in culture - and that goes beyond just having more events that they can buy tickets to. Culture can, and should, exist beyond the market paradigm.

Q7. Type your comments about the strategic vision below.

Culture will never drive our economy, we need to get away from this fantasy. It survives, for very good wellbeing reasons, thanks to ongoing government subsidy. This will forever limit its ability to scale.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

The strong emphasis on community-led culture is a positive step. Communities are at the heart of our cultural life, just as culture sits at the heart of many communities. Community-led culture should be the focus of local government support, building a city of creative practitioners. There should be substantially less emphasis and support for elitist, exclusionary high art designed to attract out-of-town visitors such as WoW, and The New Zealand Festival.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The strategy should put more emphasis on accessible, community and participatory cultural events - CubaDupa and the Newtown Fair are Wellington's premiere cultural events - not the Film Festival, not the Festival of the Arts, and Not WoW. we need more of these big, free, welcoming open events where all Wellingtonians can express themselves and share their creative voice.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 5



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
Strategic vision

Q6. Type your comments about the overall direction of the strategy here.

Overall, Parents of Vision Impaired NZ (PVINZ) is broadly supportive of the overall direction of the strategy. PVINZ is particularly appreciative of the effort made to be inclusive within the arts sector, and to ensure that disabled persons can contribute as arts creators in a variety of mediums, as well as participate as audience members in meaningful ways. Accessibility of venues remains an ongoing challenge.

Q7. Type your comments about the strategic vision below.

PVINZ is broadly supportive of the overarching strategic vision. In particular we are looking forward to ongoing representation of disabled persons within the arts sector, both for our up and coming children to emulate as potential creators, and as a valuable sector for disabled young persons to participate in and enjoy.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 6

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Neutral
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat oppose
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Proposed action plan for years 1-3
- Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Metaphors are wonderfully flexible things though I wonder why you need two for this consultation document. The city is a weaving of many threads, the city is a stage full of people acting. The former metaphor has many more positive interpretations. The city does not need to invest large sums in large digital screens and projector systems. It needs to disperse lots of small sums to community initiatives promoting access and help make visible the various strands of our communities and what they have to say about themselves. Get with Zero Carbon 2050: Are the screens/projectors going to be recyclable or solar powered? Why pay for a thing that can break when you could pay 100 buskers to sing and dance? The city urgently needs a central library. The great potential of Te Matapihi as a long term project doesn't repair the very real hole that will exist in the city's infrastructure for the next 5-10 years as the wait for it (possibly) to be built. In this consultation nothing has been said about the City Gallery, City to Sea Museum, Toi Ponēkē, and other existing cultural infrastructure. Is it all going to be wiped out? I cannot see anything visionary in Aho Tini 2030 to suggest there is a plan that can exist without these organisations and the people that work in them. These people have experience and training that far exceeds the limited vision of this plan. Why are they being ignored? A focus on 20-30 year-olds is silly. Like the focus of an 'adult entertainment zone' on Courtenay Place, arbitrary demographic categories leads to a distortion in culture with typically pathological effects. At no time does Aho Tini refer to retired/elderly members of the community. Have they stopped needing culture? Is their life experience of no interest? What about school age children? There was plenty of them at Cubadupa. The concern for live performance venue size, while disregarding the extended closure of the Town Hall, is complicated for the council to address as these are generally private venues. Rates rebates and the odd grant might support a private venue, but the council can not fully subsidise one private business over another. There are numerous heritage buildings (eg. St Gerard's) for which the private owners cannot earthquake strengthen. The City could purchase and strengthen such buildings and turn them into community venues and cultural facilities. Alternatively, a much less expensive option, is to focus funding on a) current infrastructure (City Gallery, Toi Ponēkē, Michael Fowler, Sculpture Trust), b) current festivals (Matariki, town centre festivals - Cubadupa, Newtown, Tinakori etc), c) ad hoc street performers (weekend funding?).

Q13. Attach any documents supporting your comments here.

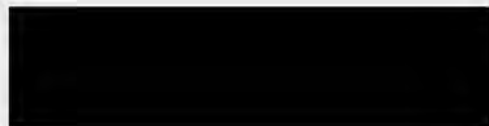
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 7



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Unfortunately the beggars and homeless people living on the streets impact on Wellington city as a stage. Venues do need to be provided off the streets so artists and creatives can focus on their art and creative expression.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 8



- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 9



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Don't know
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
Proposed action plan for years 1-3
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Titiro whakamuri Kokiri whakamua Look backward to reflect so you can move forward. Two articles in the dominion Post of 23 April – Where have all the theatres gone? by Dawn Sanders; Warning for capital's arts sector by Andre Chumko' – point to the paucity of work opportunities for the graduates of Wellington's arts training institutions, and their inevitable moves to Auckland. Wellington used to have a comprehensive performing arts infrastructure that sustained the careers of artists and artisans across the board. TVNZ and TV3 produced drama and comedy series in the region. The presence of advertising agencies saw many TV and radio commercials also produced out of Wellington. Radio NZ produced a steady stream of homegrown drama and readings. The employment opportunities these activities offered producers, writers, directors, actors, designers and creative crews made Wellington attractive to highly skilled people who also created live theatre at Downstage, Circa, BATS, the Opera House and St James theatres. While lots of talented people still ply their trades in Wellington, in various sectors, a lot more could be done to retain, attract and sustain the critical mass required for us to retain our Cultural Capital.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

You say see page 42 of Draft Strategy - but the strategy you link to is only 27 pages long.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 10



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

Somewhat oppose

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

Somewhat oppose

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Partnership with Māori/Aho Hononga

Strongly oppose

Pathways/Aho Mahi – successful arts and creative sector, and careers

Somewhat support

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

Somewhat oppose

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Focus Area 1: (comment, scale not filled in) Silly.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Focus Area 3: (comment, scale not filled in) Rubbish.

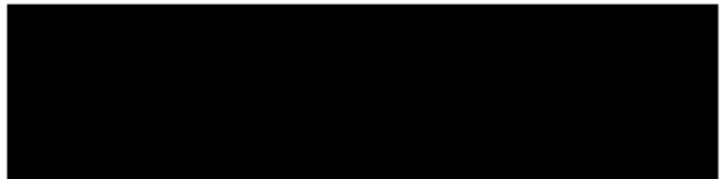
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 11

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly oppose |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly oppose |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

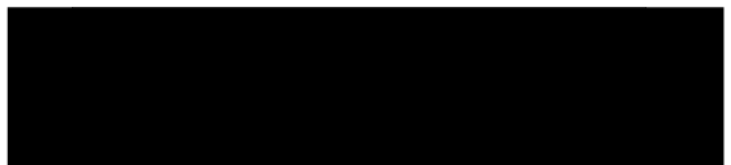
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 12



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 13



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

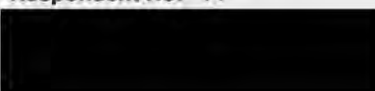
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 14



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Don't know
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Don't know
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- Partnership with Māori/Aho Hononga Don't know
- Our places and spaces/Aho Whenua – our city as a stage Don't know
- Pathways/Aho Mahi – successful arts and creative sector, and careers Don't know
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Don't know
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

Would there be any structural improvements done ASAP, should there be a Earthquake as massive, if not bigger than the one in Christchurch? As I have seen before, a lot of businesses have struggled afterwards, as due to rebuilt buildings, but with a massive hike in the leases from building owners as a result of having a new building and those owners looking at a higher return on their investments. If no action is done, this will turn off the creative people from staying in Wellington, and they will move away from the city to places with cheaper options available to them.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 15



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 16

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Whilst I support the direction, we should also celebrate the success that has already been achieved and consolidate the gains that have been made. If we are too ambitious we risk alienating a large section of the community and stretching already tight budgets.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 17

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 18



- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy
Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> |

Q6. Type your comments about the overall direction of the strategy here.

I applaud the overall direction of the strategy. It is forward looking, broad based and inclusive. I am less sure, with a dysfunctional council lacking in leadership and political nounce, that any of this will be actioned in the near future. At the WCC run Forum councillor Nicola Young signalled a council that is under severe financial constraints. This is not an environment where one can envision the Council taking some bold leaps forward in nurturing the arts & culture sector. In fact financial constraints will be a convenient excuse for the Council to do as little as possible.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

There is a crucial need to address venues and artists spaces in the city. As director of a community dance company we always face real difficulty in finding appropriate performing spaces in terms of size and a reasonable hire price. It was dismaying at the Strategy Forum a couple of weeks ago to hear young 30 something artists saying that their generation is drifting away from Wellington to places like Wanganui because they cannot find affordable studio spaces where they can do their mahi. There are many council owned facilities in the Wellington area that could be used by artists if they were made accessible and affordable. There is a need to think about multi-use facilities, where with a bit of creative thinking, a number of groups or individuals could be accommodated. For example in Paekakariki where I live, the tennis club have their room/pavilion on certain days and hours, and it is then converted into the little local library by the use of clever revolving shelves for the specific library hours. There is a need to think about such conversions at other council owned facilities so that their use can be maximised by the arts community.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 19

- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy
Strategic vision</p> |

Q6. Type your comments about the overall direction of the strategy here.

The success and immediate engagement of public-facing street festival programmes are extremely valuable, but should also of note is the work of art galleries, museums and cultural institutions (archives and art and design schools), who would benefit from active engagement and partnerships. This seems mentioned in 4.1 working with strategic partners.

Q7. Type your comments about the strategic vision below.

Please see above re: active collaboration with arts institutions/galleries/museums/schools and growing the definition of arts and culture beyond just performative and festival based. Also empowering artists to lead projects and enhance the city, rather than large organisation/top-down model.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 20

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Somewhat support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Somewhat support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Somewhat support</p> <p>Somewhat support</p> <p>Strongly support</p> <p>Somewhat support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Somewhat support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

Regarding the Strategy Format, you are not thinking innovatively. Do not make the end strategy a static document and a 10-year framework. Instead, use Wiki Media and post the end result as a digital document that lives in cyberspace and is always open to alteration at any time, by approval, and can remain an organic expression of the WCC arts and culture strategy and thinking ever after. The Wiki Media format allows corporate control of the content but public access to all approved information, and also utilises hyperlinks from any text item to another—resulting in easy cross reference and a growing indication of the interconnectedness of strategy elements. It's the 21st century. Be truly innovative with this. Don't just draft and publish another 10-year paper strategy: make this one a creative living digital document and call it an organic 1000-year strategy.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Council has a golden opportunity to reclaim the lost title of creative capital, and make bold new investments in civic and community arts infrastructure. Imagine if the strategy deliberately called for the expansion of the Toi Poneke Arts Centre, along with a dozen new smaller satellite creative hubs from Johnsonville to Miramar and Khandallah to Owhiro Bay. What if these facilities became the impetus to nurture new creative developments, community arts across the city, and formed a circuit to present new arts and culture content. As Aho Tini is being discussed the City of Chicago just announced a \$100 million package to inject new arts funding across its 77 neighbourhoods and suburbs. This will be a post-pandemic game changer. Be like Chicago.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

To support emerging, early career, and developing artists and creative people, establish the Wellington Creative Development Bureau to provide new services to artists, performers, makers, and producers wanting to make a project happen. Ensure that a small team exists to advise, support, and help them navigate their project development, permits, venue needs, audience development and marketing, and funding. Have this small team circulate to the satellite creative hubs to ensure arts opportunities and growth across the suburbs. To foster an ongoing ethic of support for producers, new cultural ideas, and production values, Council should establish a year round Fringe theatre/event model, as an offshoot of the Events Team or via a contracted third party. WellyFringe365 would fund, promote, and stimulate new small and DIY artist and producer-driven projects for local audiences year-round—and it could utilise the satellite creative hubs and pop up suburban venues to grow audiences. Or partner with Brisbane's Anywhere Theatre Festival and bring that model to Aotearoa, then create a similar year-round platform for Wellington artists and producers to help them develop and present works for a public audience in non-traditional venues and neighbourhoods. Support the city's existing standout cultural producers and experiences—Performance Arcade, CubaDupa, Binge Culture, Verve/Lit Crawl, Urban Dream Brokerage—and help them nurture and cultivate new talent. Be bold, and mighty forces will come to your aid. Don't squander this golden opportunity to make Wellington creative again...

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

**Q13. Attach any documents supporting your
comments here.**

not answered

**Q14. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 21

- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Somewhat support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat oppose</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> |

Q6. Type your comments about the overall direction of the strategy here.

We support Nicola Young. Foster, Sparrow, Rush, Calvert will be voted out.



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

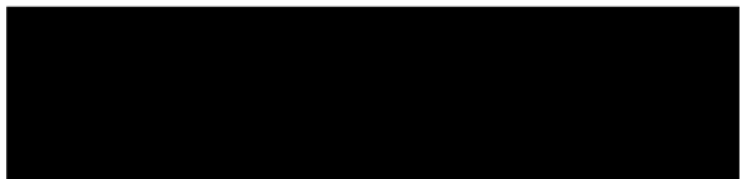
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 23

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	<p>Strongly support</p>
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	<p>Strongly support</p>
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	<p>Strongly support</p>
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Somewhat support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I don't support goal 3.2, or at least it shouldn't be an immediate priority. Suggest adding creating an affordable midsize venue (400-600 seats) to goal 3.1. A mid-size venue is more important to give performers somewhere to grow into. Wellington sorely lacks one. In 3.1 Support making sure venues and festivals are linked by public transport

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Not having securing of funding is a key limitation to creative careers. Funding small groups and festivals will give the artists freedom to go make art. I'd support increasing the Arts & Culture Fund. Create residencies for artists that allow them to make work. Give security of funding over years for festivals like Verb. Subsidise the cost venues and practise space.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

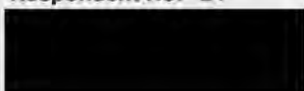
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 24



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Neutral

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

In broad terms I support the overall direction of the strategy. I feel concerned that it does not have a strong enough and cohesive enough focus across the the whole strategy to support the council to real measurable positive action. I believe strongly that focus could come by putting a "does it serve artist/creatives" lens at the basis of the strategy. My analogy to explain this is that of trying to grow a thriving forest garden. The artists are the plants, without them you have nothing. You want some big trees but not so many they block the sun and take all the nutrients from the medium and small ones. You need to make sure there is a diverse range of plants or you will quickly find some pants take over and you get a boring monoculture. When you are designing garden beds, buying tools, researching fertilisers, hiring graders and inviting visitors you are always thinking about how to support all your plants to thrive. As we know once you get even a small garden to thrive, magic happens. Insects and birds arrive, new plants that you never planned or expected seed themselves, and plants that have been around for years suddenly flower and fruit for the first time. I'd like to see this lens put over every part of the strategy. Find the voice of the artists in each of the focus areas and at the base of the action plan. Will it ultimately support a diverse range of artists from kids at primary school right through to established arts organisations to continue grow and thrive. If yes, the wider ecosystem will also thrive. If not, we are trying to grow a forest without plants.

Q7. Type your comments about the strategic vision below.

I would like to see something more explicit about being a city that values artists and recognising that we support them with a view to innovation and collaboration being at the heart of everything we do.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Again start with the creatives. Support a diverse group of creatives to thrive and you will be providing to a diverse audiences and communities. Use organisations and community groups to connect with creative if necessary but always ask is this supporting the artists or the organisations. Is this actually getting to the creatives. e.g. is this street festival, series of music gigs, huge big TSB Arena show actually supporting artists or exploiting them? Is it taking so much of the resource that other parts of the ecosystem simply cannot survive? I think it is great to look at diverse offerings central and suburban settings but in a way that is sustainable and looks after our artists first.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Fully support this as a key focus are and question if it should not either be the first mentioned. It would be good to be explicit how Partnership with Māori will be embedded into the implementation of the policy, especially the development of the action plan and not just at a broad strategic level, as presumably this is a goal across all council. I would advocate for their being a strong voice for Māori artists from the independent sector.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

It is great to see this as a focus area, as it is well known to be a very difficult, ongoing issue for the community. As above the question is what is the point of having lots of venues that artists cannot afford or access that sit empty. Where can our artists make art as well as share it? It is great to see an intention to build shared resources that can be accessed by communities. It is so important that these are made available in a way that makes them accessible and practical to a wide range of artists but especially to independents.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

This is such an important area. It feels less developed than some of the other focus areas. It will be great to see what practical suggestions are made as the action plan is developed. At the moment I think it would be good to be able to see a deeper understanding of the sector in the approaches. It is great to see an intention to support creative businesses but again a key focus needs to be on making sure that artists/creatives are being supported as a priority and that any organisations and businesses that rely on the work of artists/creatives are helping to support sustainable careers for the artists/creatives as well as themselves. It is super important that any pathways we create lead somewhere sustainable.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

It would be great to see some more specific actions in the action plan before the policy is adopted and to have a sense of what budget is available to implement them. At the very least it would be good to have a very clear outline of who the council will be working with to develop a more detailed plan and how they will consult with them. My feeling is that everywhere it says Explore, work with, develop, collaborate in the actions is a possible opportunity to involve a diverse working group of people with living experience trying to survive in the sector. I think they should be paid for their time and expertise. Finally I would love to see some quotas/rules placed around WCC arts funding and decision making that recognises the whole sector is reliant on those that actually make the art. These could be things like: funded organisations and independent funding applications must budget to pay minimum of living wage to their artists, crew etc... WCC events could use independent arts companies where ever possible. If they do have an events team then they must pay living wage at a minimum. WCC funded or owned venues could be given a quota of local productions they must support even if it means subsidising it through their bigger paying clients. This last year with Covid has brought home the precarious way in which we seem to expect our artists to live. I genuinely believe any arts policy going forward has to put artists wellbeing at the very front. No artists, no art, no sector.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 29



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Neutral |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

A large black rectangular redaction box covering the entire answer area for Q6.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

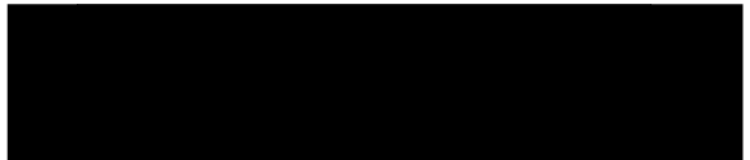
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

A large black rectangular redaction box covering the entire answer area for Q13.

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 30



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

Please get the CBD Library going again! This would help our society.



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

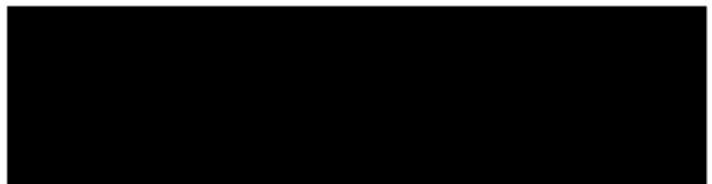
Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 31



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

It would be great to see a value of care of people inserted in this overall strategy. Support is a word without much meaning in 2021 - it is used so often in these scenarios. Care is a stronger word in that it signals that there is a human aspect to this strategy. Wellington's identity is built upon its history of being artistic. That is only the case because of the people who create and make here. This City has become increasingly challenging for artists: it is expensive, more funding has gone into Council created events over the past decade which leaves less for the community to make with, venues are expensive and there is a severe lack of making and presentation space. For Wellington to maintain an artistic community then artists have to be shown care and respect. That is a fundamental principal that would communicate that the City values the people who make up the arts community.

Q7. Type your comments about the strategic vision below.

We support the overall strategic vision however oppose the use of the word 'innovative' which has been repeatedly used in other funding criteria. Artists are inherently innovative. In the contemporary context 'innovation' is often taken to suggest, or require, digital. There is a strong argument to be made that being innovation is soon going to mean not being digital as while our lives are increasingly reliant on the digital world, art can be extraordinarily powerful without it. Often more so when it reminds us we can have connection without screens. The statement is also somewhat unwieldy and could perhaps be simplified as "Art and Culture is cherished and nurtured in the capital City. It is known throughout Aotearoa and the World that artists and their mahi inspire Wellingtonians every day as art and culture is visible in our workplaces, in our venues, on our streets and through our lives at every step of the way."

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

We support this Focus area however without funding allocated it is very hard to see how goals of increasing diversity, access and participation can be achieved. Without additional funding then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved. We would also like to make the point that independent artists and organisations that start in Wellington and grow in Wellington are in the long-term work of building communities. Our work is all about building audiences and creating pathways for artists and audiences to find each other. This is not a short term task and is one that takes years (particularly without infrastructure) to achieve in terms of full market potential. Funding PEOPLE over PROJECTS would be a brilliant and much needed position to take with this strategy. We know from years of experience, but also through many years of consultation with our peers, that project funding is very problematic. Many independents try to survive by going from project funding to project funding. This is because there is so little emphasis on the fact that without the people at the centre of the projects it is very hard to deliver projects! If artists and arts producers were actually trusted with money to pay people then work can get made, audiences can be built, and inclusivity can grow. It would be a leading position if Wellington was to stem the destructive cycle of arts funding by championing the needs of infrastructure. People first.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

We suggest that Aho Hononga be retained as a focus area in the finalised strategy, and that the three approaches identified in the draft focus area (tell stories with mana whenua; ngā toi Māori and te reo Māori highly visible; respectful use of tikanga) become foundational for all focus areas immediately, and not wait for future iterations.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

This area is a problematic aspect of this strategy. We, and other independent artists, have repeatedly tried to signal to Council that it is extremely difficult to present work in Wellington. WCC venues are not affordable. We know that they are expensive even in an international touring context (international touring partners have told us that they find Wellington venues not only some of the most expensive in the world but unjustifiably so given their condition). Verb Wellington has hit audience capacity - it is very hard for us to grow in Wellington. This is because hiring the next venue size up (e.g. Shed 6) immediately breaks our budget and causes us to lose tens of thousands of dollars on venue hire. Without growth in scale we can't access Major event support. The way that Wellington has structured event support around scale is problematic given the barriers to growth. Our mahi serves are very active and diverse literary and multi-arts community - we are proud that we have worked to nurture emerging artists alongside established ones. We have built an international reputation on very little infrastructure support (well, none!). It is difficult trying to survive in Wellington without infrastructure and without the support to grow with our increasing audiences. We therefore reiterate our call for Council and WellingtonNZ to work closely with the sector on affordable venue models. Much of the success of the ambitions for Focus Area 1 for more diverse and equitable engagement with the arts relies on current arts organisations being able to prioritise access (especially for new and underserved audiences) while managing box-office risk. Emerging practitioners and new art forms need to be able to access spaces to find their audiences and serve their communities. In this context, affordability is access. In response to both this focus area and focus area 1, the emphasis in the strategy in this draft form appears to sit on art experiences as glancing encounters, or opportunities for fortuitous participation, rather than the focused engagement and strengthening of new, diverse, representative and sustainable audiences. Community connectedness and audience development are both long-term endeavours, and we encourage Council to think in 5 or 10 year arcs when setting targets, initiatives, funding and evaluation for these focus areas. There is existing data for benchmarking (such as CreativeNZ's New Zealanders and the arts study) that can help enable this. Such an approach would enable Council to truly partner with local arts practitioners, collectives and organisations on these goals. We also note that the establishment of new digital screens and projecting equipment proposed in the draft Action Plan for this focus area appears to be one of the few new areas of investment identified in the strategy. We query whether this is a greater priority – for arts and culture producers or for audiences – than more accessible venues, and the commitment to pay artists and performers fair wages (as to be identified by CreativeNZ).

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

This is the most problematic aspect of the strategy for us. As mentioned above, it is very hard to be an artist in Wellington. It is expensive to live here. Over time more funding has gone into internal WCC arts and culture project delivery which takes away funding from the arts community to delivery for the City. The Arts & Culture fund is shrinking and has more demands on it than ever. There is no infrastructure support for emerging or even established artists. Without funding and a real concerted effort to shift the attitude to "How can we, as the City Council, help you thrive?" then it is hard to see how any of this can be achieved. You can't have a growth strategy or sustainable future without stepping stones along the way. We would propose (and will be making such a submission to the LTP): -- A \$1Million dollar arts infrastructure fund for independent artists and arts organisations. This is specifically to support people - to allow them to support their day to day operations and core work. It does not work for artists to continuously add projects to try to fund themselves. If people are paid then work can be made. -- A WCC role that is purely dedicated to helping independent artists make work in the City. Someone to help broker WCC relationships and break down the often difficult silos between teams. Someone to help broker relationships with Mana Whenua and ensure that Te Tiriti is upheld. Someone to ask "How are you going? How can we help?" -- That arts funding is prioritised for arts community delivery as opposed to being used by internal WCC delivered events. We are not suggesting that WCC should not deliver any arts events, however we question whether some of what is delivered is the best use of money in an environment where independents are giving up or leaving the City. If \$500,000 of WCC internal arts events budget was, for example, redistributed to the Arts & Culture fund, that would have a huge impact. It would also be a wiser spend of money for rate payers as artists can make huge impacts with small amounts of money compared to a WCC run event which runs at a high budget (without infrastructure costs included as these are already covered by WCC - e.g. salaries, office, admin). -- That the Arts & Culture fund is increased by a minimum of \$500,000 (as above). This is essential for success. How can WCC help achieve careers and sustainability without increasing arts funding. -- That Arts infrastructure is prioritised when new WCC developments are imagined, and in progress. There is a severe lack of affordable office, making, rehearsal and presentation space. If there are new developments then artists must be considered. -- That a mid-sized venue is achieved and is affordable! If this finally happens then many artists and organisations can develop growth strategies.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

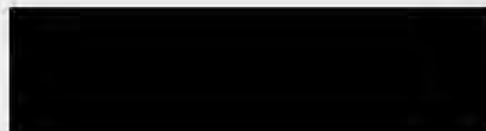
Investment must be a part of this plan in order to achieve success. We support ongoing engagement with the arts sector. We recommend this happens more frequently than the suggested 3 year review in 2024, as we know from the past year's experience how quickly our environment can change. We recommend a biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector. This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep Aho Tini 2030 vibrant, vital, and in the forefront of our planning.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 33



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- not answered

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/c88a68815d18f70dbda904ec60303486ba3cbd22/original/1620343322/fbee6156bee91d450e27e0a89bee417d_Sub_Arts_Access_to_WCC_May_2021.docx?1620343322

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



7 May 2021

Arts Access **Aotearoa**'s submission on Wellington City Council's draft Arts, Culture and Creativity Strategy

Introduction

Thank you for the opportunity to provide a submission on the Wellington City Council's (WCC's) draft Arts, Culture and Creativity Strategy. Arts Access Aotearoa (Arts Access) appreciates having been previously consulted at a forum for d/deaf and disabled artists and having this further opportunity to input.

Overview

In general, Arts Access supports the direction of the draft Strategy and the efforts WCC has made to recognise the needs of marginalised populations.

We can see, for example, how populations such as former offenders, offenders in community corrections, and the community-based creative spaces have a place in the draft Strategy including in these ways:

- Focus Area One - "Contracted and funded activities increasingly reflect population diversity".
- Focus Area Two – "Increased equity of funding system and proportion of funding for ngā toi Māori".
- Focus Area Three – "More spaces for people to create in the city and neighbourhoods".
- Focus Area Four – "New partnerships are developed and flourish".

The draft Strategy also makes an effort to explicitly mention d/Deaf and disabled people (as artists and as audiences) in a couple of places, but Arts Access considers there is room for improvement in embedding the needs and rights of the d/Deaf and disabled, to remove the impression of tokenism. Arts Access requests:

1. A glossary of terms to be included at the beginning of the Strategy.
2. The use of the term 'accessibility' in more places.
3. More details in the Action Plan on how barriers to accessibility, including funding barriers, will be removed.
4. Inclusion of accessibility in the case studies.
5. Consideration of some specific points.
6. Consideration of some general points.

Each of these points is discussed below.

1. Glossary of Terms

- If terms are not defined, they can easily be interpreted by people according to their own biases and perspectives. This can result in a Strategy and an Action Plan which overlooks certain populations. WCC could receive negative responses from people who do not see themselves in the document.
- You may have defined some of these terms in background documents, but it is helpful to allow the Strategy to be a standalone document by including its own glossary.
- The terms in this Strategy and Action which would benefit from being defined include:
 - Access.
 - Accessibility.
 - Diversity, diverse.
 - Inclusion, inclusive.
 - Communities.
 - Sustainable.
 - Barriers.
- When you use the term 'access', for example, do you mean one or more or all of: access to funding, things being affordable to go to, access because there are digital options, accessibility for people with a disability, or something else?
- And when you use the term 'communities', for example, do you include different population groups? Etc.
- Consideration of what each of these terms mean might expose that you are using them to mean different things in different places.
- If you would like to share your definitions with us as you define them, Arts Access could provide feedback.

2. Increased use of the term 'accessible'

Some examples of where the term 'accessibility' could be incorporated to avoid the impression of tokenism, are noted in tracked changes below:

- Page 8 "... our future city – compact, resilient, vibrant and prosperous, inclusive and connected, [accessible](#), and greener".
- Page 10 "... managing busking, street closures, [accessibility measures](#), safety and traffic to support festivals and other forms of cultural expression".
- Page 14, 15 and 22 "Focus Area 1: Our people/He tangata – connected, engaged, inclusive, [accessible](#) communities."

- Page 15 “Support bold, inclusive, [accessible](#) and contemporary art”.
- Page 18 “... provide the foundations that make Wellington attractive, safe, [accessible](#) and a place where creative people want to live and work.”
- Page 22 Action 1.3 “Approach is to support bold, inclusive, [accessible](#) and contemporary art”.
- Page 24 Action 4.1 “Grow capacity, [accessibility](#) and sustainability.”
- Page 26 – The community outcome “Inclusive, [Accessible](#), and Connected”.

3. Action Plan

Some suggestions about how to show the details about WCC intends to remove barriers to accessibility include:

- Page 22 Focus Area 1; Approach 1.1 (ensure offering reflect the increasing diversity of our communities, and encourage access to and participation in arts and culture):
 - Action dot point number three - “Increase presence of ngā toi Māori, ~~and~~ Pacific people's, [and d/Deaf and disabled artists'](#) art and culture in Council facilities and programmes.”
 - Include additional dot point – “[Data capture and analysis, by demographics, art form and stage of career, to provide evidence of opportunity and achievement.](#)”
- Pages 24-25 Focus Area 4:
 - Approach 4.1 – include additional dot point “[Require applicants for funding to state how their work will be accessible and take that into account as one of the criteria used for assessing applications.](#)”
 - Arts Access considers that arts grant funding should only be approved if the applicant has explicitly identified how, and budgeted for, making their art form accessible.
 - FAQs on, for example, ‘how do I write a budget’ could explicitly provide advice about how to identify and budget for accessibility measures.
 - Arts Access can help WCC implement these ideas and would welcome a stronger relationship with the Council.
 - Approach 4.2 – “Provide targeted Māori, ~~and~~ Pacific [and disabled artist](#) sector development”.
- It is the view of Arts Access that the Action Plan could more explicitly commit to embedding and budgeting for the needs of d/Deaf and disabled artists and audiences. For example:

- Just as WCC commits to “increased equity of funding system and proportion of funding for ngā toi Maori”, it could/should do likewise for d/Deaf and disabled artists.
- Many Wellington-based artists receive funding from sources other than WCC, but this funding does not always allow for the artist to incorporate accessibility measures into their art project.

Arts Access recommends the establishment of a specific fund for such artists who seek a small amount of funding to make their work accessible. Such a pot of funding might be an open grant with no timeframes and be capped, using a first come first served approach. Arts Access is available for a conversation about this option.

4. Case studies

Arts Access believes that all case studies need to be both culturally responsive and showcase accessibility.

The Matariki ki Pōneke, in particular, as a Council-run event, is an opportunity to demonstrate best practice relating to accessibility.

5. Other – specific

Arts Access suggestions:

- Page 8 – “... to take risks with contemporary, emerging, local, [d/Deaf and disabled](#), and Māori and Pacific indigenous arts.”
- Page 8 – The value of arts as summarised by CNZ, and copied here, includes the phrase ‘social inclusion’ but this does not adequately reflect how art can improve the lives of people who face barriers in every aspect of their lives.
- Page 11 – “dDeaf and disabled” is better represented as “[d/Deaf and disabled](#)”.
- Page 13 – “... we have had targeted conversations, in particular with people who face barriers to accessing arts and culture, ...”. Do you mean d/Deaf and disabled communities?
- Page 14, last paragraph – should the *Accessible Wellington Action Plan* be included here?
- Page 15 – “... other ethnic groups, people with disabilities or access issues, and rainbow communities.” We request that the term ‘access issues’ either be replaced with ‘[those impacted by access barriers](#)’ or be removed [altogether](#). The term ‘people with disabilities’ could be replaced with ‘[disabled people](#)’.
- Page 15 – “We will be bold and experimental, to engage diverse groups which challenge and inspire.” We consider that engaging diverse groups is a bottom line and is neither bold nor experimental.
- Last dot point on page – “People with disabilities or ~~other~~-access [barriers issues](#) can access and participate in arts and culture”.

- Page 20 – Focus area 4 – Wellington also needs to be a great place to create, live and work if you are someone who is disabled or experiencing marginalisation. This section does not appear to consider that.

6. Other - general

- Arts Access considers that the *Accessible Wellington Action Plan* could be ready for review and updating.
- We recommend that the Strategy and Action Plan, once finalised, be made available both in easy read and in sign language.



Respondent No: 34



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Thank you for including "young AND old" here. In the principles section we note the absence of reference to engaging with our elders in the list of diverse communities.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

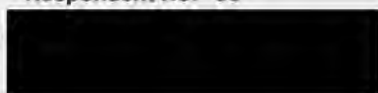
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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 36



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
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- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

At present there are few opportunities for people living with a disability to participate in dance groups, performance or classes. I also rarely see a person with a disability perform. I think support for inclusive community arts organisations is essential for this to change. I feel WCC can do a lot to show it is actively inclusive. Can it help insure venues are accessible? Can it help people who accompany people with a disability can get subsidised or very access to performing arts events? Can it actively encourage groups which are inclusive participate in public arts events? Can it prioritise funding for organisations that actively provide arts opportunities for people living with a disability?

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 37

- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
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| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Overall direction of the strategy</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p> |

Q6. Type your comments about the overall direction of the strategy here.

10 years is a very long time. So much has changed in terms of the context for the arts in Wellington over the last 10 years. For example, resilience issues have had a huge impact on arts venues, and 10 years ago when the last Arts & Culture Strategy was written, the Christchurch Earthquakes hadn't yet happened. Might a shorter timeframe for the strategy be better? Or are there explicit mechanisms for reviewing and updating the strategy incrementally throughout the 10 years that will be introduced?

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Noting that the Long Term Plan is also under consultation, I would like to advocate for the importance of creating a liveable city in order to retain our creative talent and make this an appealing city for artists and arts organisations to live and work in. Crucially, housing must be affordable, and commercial spaces must also be affordable enough to support small arts organisations (e.g. galleries, theatre companies, performance venues, and artist-run spaces).

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

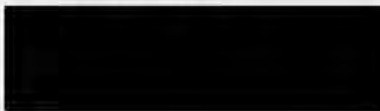
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 39



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?
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- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Somewhat support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.
- not answered

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 40

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** Strategic vision
Proposed action plan for years 1-3
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

- "create a great place for 20–30 year olds – where people can choose to train and stay on to find other opportunities – attracting, fostering and retaining talent in our city" The above strategic focus on engagement and retention of 20 to 30 year old practitioners, i.e. the majority of those leaving tertiary education, is understandable for continuing health of the city; but this focus should place more weighting on retention and viability of a lifelong vocation in the arts, and to develop supporting infrastructure and pathways for artists to have reliable, sustainable careers and incomes as artists. Creating art in our city should be supported as a viable career choice for these 20-30 year olds. I would also like to see more integration of this action plan into the broader work of the council in particular, the Sport and Recreation sector. There are many sporting venues and club rooms that do not use their designated facilities 24/7. These spaces, if offered at realistically affordable rates, such as those offered at Toi Poneke, could be rented by or shared with community arts groups, developed as venues or day-facilities for arts-related classes, rehearsals, gallery space, arts therapy hubs, etc. in sporting off-season or throughout the year when not required by the sporting club/association. If particularly underutilized, they could be repurposed as community venues with an arts focus and potentially could also include mental health and well-being support services for teens, elders, persons with a disability, refugees and migrants, the unemployed, etc. Underutilized sporting and recreational facilities should be retained and their mandate expanded for community good, not sold off for development. These spaces are perfect to develop as community facilities - such as the fantastic example set by Barbarian Productions at the Vogelmorn Bowling Club. Our suburbs need such community facilities to have a heart, vibrancy, interconnectedness.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

In each of the four focus area action statements, namely points 1.2, 2.1, 2.2, 3.2, and 4.1 the word 'Explore' is used. I would like to see this word changed to 'Establish' in each case. The word 'explore' is too vague and weak for an action statement. The word 'establish' requires action and measurability of each goal.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 43

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Neutral
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Strategic vision
- Q6. Type your comments about the overall direction of the strategy here.
not answered

Q7. Type your comments about the strategic vision below.

One of the biggest struggles for artists in Ponoka is being able to find physical space for us to create. With rent so high, it is a very stressful experience in looking for a studio/hall to enable us to keep our creative practice ongoing and in constant development. Spaces like Vogelmorn Bowling Club exemplify the successfulness of community arts space. Inclusive, community spaces make a world of a difference for artists, and allows us to connect with a wider range of people. I love Ponoka but it is extremely difficult to maintain my creative career, especially as an emerging artist, and accessible creative environments are vital for our survival.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 44

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	Somewhat support
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	Somewhat support
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	Somewhat support
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Proposed action plan for years 1-3</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p>

Q6. Type your comments about the overall direction of the strategy here.

There is a commendable emphasis on access and inclusion, but there is something of an imbalance between support at a 'grass roots' and/or community level and a commitment to excellence and maintenance of the professional individuals, events and organisations based in Wellington. There is a lack of ambition being expressed in the current draft of the strategy. Arts and culture events and organisations that are professional, distinctive (preferably unique), and with a profile that has national and international cache is necessary for Wellington to earn the mantle of Capital of culture.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

There is a huge arts community in Wellington, people and organisations that support each other and are tremendously collegial. Many of the organisations already receive infrastructure support from the Council - you have a readymade focus (or 'ginger') group. Use us. We are a conduit for shared communications, we are a useful group to test ideas on and a smart, experienced group to get advice from.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

'A rising tide lifts all boats' is a saying that has some application here. Wellington is blessed with an abundance of organisations across all artforms that have national and international credentials for the work that they do. The daily work of these organisations is what creates the creative crackle and hum that fills the air. It is the number and volume of these organisations that gives it texture. Ensuring that they are maintained, are sustainable, creates all kinds of opportunities for new practitioners and new events. They are organisations that support a lot of the emergent and community endeavours. The ecosystem requires both flagship events and organisations and broader community based opportunities for arts development, access and participation to be able to claim the crown of Capital. It is the weave of these various nexus points or 'nodes' in the ecosystem where the magic takes place.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The structure of the plan is to be commended, as is the set of achievable actions, which are realistic. They might be a bit too achievable and realistic (an arrangement of work already underway and already being done). As the capital of New Zealand, aiming to reclaim the title of Capital of Culture, we can lead by example and be a bit more ambitious for ourselves, because we have the talent and we have the people and the organisations with national and international mana. This isn't being sufficiently well recognised in the current draft. In addition to the focus areas making up the weave of the Aho Tini strategy, there is a complex intersection of some fundamental non-arts areas that affect an event or organisation's ability to succeed - parking, venue access, the construction/lack of access to Te Ngakau Civic Square, the affordability of living in the city, these are all factors that contribute.

**Q13. Attach any documents supporting your
comments here.**

not answered

**Q14. Please check below if you would like to make an
oral submission. We will follow up with more
information about how to make your oral
submission.**

not answered



Respondent No: 48

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 49



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. not answered
- Q6. Type your comments about the overall direction of the strategy here. not answered
- Q7. Type your comments about the strategic vision below. not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here. </files/original/missing.png>

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered

Kia ora

I couldn't get my comments to upload, so here they are:

It's 10 mins to 5pm and I thought I'd have to midnight to do this, so these are hurried thoughts.

1. I support the general direction
2. I have a bunch of feedback from artists from the work I did. If you haven't seen it and want it, let me know. It was pre-Covid, but still relevant mostly.
3. There doesn't appear to be any undertaking of more funding for all these initiatives. Without more funding WCC and the city and artists are (again) doing more and more with less. That's not sustainable and almost kills people, sometimes literally.
4. Don't forget rehearsal space! WCC has lots of spaces and it could be used for this.
5. Review the internal events team. I gathered lots of concerns about the team and the way they operate – not supporting external good ideas, not paying artists (properly or at all or as an after thought).
6. Build on the great work being done by the independents, don't copy and do it in house. Fund those who are already successful to do more. Approach people and say "we see you're doing great work, how can we fund it?"
7. Don't forget the creative industries – the businesses which are "arts adjacent" – screen, gaming, tourism, culinary. They can be a strong part of the ecosystem. Without them the arts suffers, without the arts those businesses suffer.
8. WCC staff and other "non creative" departments need to be more open and enthusiastic and capable to help the arts and creative to flourish. The whole council should be behind this.
9. The action plan is a good start and I'm sure it will be refined. It needs to be reviewed more frequently than 3 years. Things change fast and 3 years is a long time in innovation.
10. Council should ensure that projects it's funding pay artists properly, unless they are community groups/volunteers. I'm sick of people being ripped off and council are part of the problem and can definitely be part of the solution.

I would be more articulate if I had more time. Let me know if I can help further. I believe in you!

--

Victoria

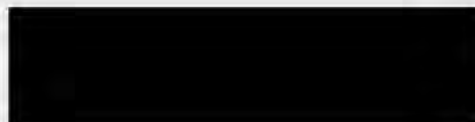
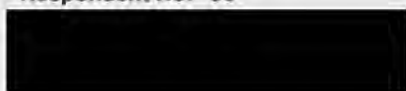
He toi whakairo, he mana tangata – Where there is artistic excellence, there is human dignity.

Victoria Spackman





Respondent No: 50



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat oppose
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat oppose
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Neutral |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Neutral |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Neutral |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
- Strategic vision
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

Okay strategy, but it assumes there are people out there to do these things, and there aren't. All we have is a decreasing pool of the same old people doing everything, and younger people won't get involved for anything. Even paying them doesn't work.

Q7. Type your comments about the strategic vision below.

Cultural traditions are vanishing. A hundred or even 50 years ago you could point to distinct groups, but over time they are becoming an amorphous mass with little differentiation in anything. For example, no-one in Island Bay recognises themselves as being Italian. In fact, according to the last census no-one in the suburb even speaks Italian.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Again this assumes there are defined chunks within the communities. That's no longer the case, and over time its going to decrease even further.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

If private vehicles are banned from the CBD then a large number of performances in the area will become impossible. The last group I worked with needed 7 or 8 vehicles to shift their equipment - and even that was a reduced scope.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 51

- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I would love to see more activities for under 5's in the city. Please keep or increase current arts and culture funding.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

CUBA DUPA and Newtown Festival are quality events that I think should continue to be supported. Again, within these events it would be great if more activities and spaces for under 5's were developed. Ahi Ka - WCC events is excellent. I really enjoy all of council's Matariki offerings. I would love for arts and culture activities at libraries to be consistent. E.G. there is no Rock n' Rhyme at Newtown library, a hub for young people. Have basic family friendly facilities at council sites that encourages people to stay longer and participate in Arts and Culture.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I would like to see organisations that receive council funding to make sure that they pay their artists appropriately - agree with point about professionalising the sector.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 53

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	Somewhat support
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	Neutral
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	Somewhat support
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	Strongly support
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	Somewhat support
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	Somewhat support
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	Neutral
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

While this is aspirational, a lot of this comes across as waffle. How is this strategy different to the status quo in terms of the Council's involvement in and facilitation of the arts?

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

It is great to see the prioritisation of appealing to, and being accessible for, a wider demographic of our population - including those who would have been excluded from particular artforms due to limited economic means, or a lack of representation that would make it unattractive to be in the audience. As someone who regularly attends classical music concerts, I am aware of the aging demographic of a significant proportion of the audience - and that brings accessibility to mind, especially considering the challenges my grandmother faced in her last few years. A significant issue here I can see is the reduced accessibility due to the loss of parking in the adjacent lot to the temporary ballet venue. I was disturbed to find out that this land has apparently been sold to a developer, so it seems unlikely that those carparks would be recovered after the temporary studio is dismantled. This means that the closest parking with adequate time limit is the Lombard carpark, which is not good enough for those with limited mobility. In my understanding, accessibility also covers those of us involved in the technical and performance aspects of the arts. Despite all the talk about wanting to encourage more use of 'active and public transport', there is still a need for personal transport (whether EV, hybrid, or low-consumption ICE vehicles). Examples directly relevant to me: 1. Technical setup of stage/lighting (MFC) - this typically starts from 5:00am, yet no buses (or trains) are running in the half-hour leading up to that point. 2. Travelling to/from cello tuition / performances. I am certainly not going to attempt to cycle with a bulky and expensive instrument on my back, and public transport does not provide the direct connections I need in a timely manner. The bus stop is a 10 minute walk from my house, which is a huge journey when carrying my instrument (I've already experienced this on one occasion) - something I want to avoid due to the likelihood of strain-related injury.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The sooner the work on the Town Hall & St James is done, the better. I am aware of calls for more mid-size performance venues (i.e. theatres, music halls); we could think outside the box and have some of these in suburbs, e.g. Karori, Johnsonville, Kilbirnie - though in the case of public transport there would be an imperative to improve access & frequency, especially in off-peak times. This is especially true for trains on the Johnsonville line, which needs to be double-tracked all the way. How is strategy 3.2 (the use of projections/screens to tell stories) going to be enacted and in what circumstances? There are already AV/projection companies in the industry (who have been impacted by Covid-19 lockdowns) who would love the economic stimulation from various events; permanent installations would need care to ensure that they don't devolve into billboard advertising. For 3.3, lowering the cost would be a requirement in order to qualify as providing enabling processes. At the very least, I'd expect comprehensive guides, checklists & FAQs on the WCC website, as well as points of contact for further information. It would help to explain what constitutes the Te Taihū Te Reo Māori Policy and Naming Policy in section 3.4. Also, what would UNESCO World Heritage status for the Parliamentary Precinct provide, that we don't already have?

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

In providing family-friendly environments, I'd expect them to be smoke-free as well as alcohol-free. Having smokers in the crowd (including cannabis) at New Year's Eve celebrations around the Frank Kitts lagoon made it incredibly unpleasant and a Health & Safety issue.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 54



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 55



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
Proposed action plan for years 1-3

Q6. Type your comments about the overall direction of the strategy here.

We commend the Council on their commitment to strengthening the arts in our capital. Each of the focus areas is definitely important and the overall intent excellent. Focus area 3 (for the obvious reason that council manage many spaces) and 4 (because successful pathways are impacted on by the livability of the city) seem areas the council can really make a difference.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The action plan is obviously draft and this is where your strategy will have an impact or not. The document you have produced feels as if it may simply have too many words that are just aspirational verbs, it will sit in desk draws and many people that should care may not even read it. Which is a pity as the intent is good. If the Council can focus on clear actions and increased investment there is a chance that we avoid having the same discussions again in 10 years from now. While some of the aims of the document shall be quite difficult for council to achieve, I encourage Council that if core services in the city continue to improve then art has a tendency to exist. People have a real drive to create so long as they have any time at all left over after doing the things they must to subsist. Affordable housing, free public transport, accessible venues, etc. Creatives need to be able to exist on low incomes in order to take risks and contribute to creative communities. Thank you for all the work that goes into action-ing this strategy in partnership with the capitals arts practitioners.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 56

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	<p>Somewhat support</p>
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	<p>Somewhat support</p>
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	<p>Somewhat support</p>
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Neutral</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 2 - Partnership with Māori/Aho Hononga</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Engagement from individuals and organisations is really good to invite. Great - keep reaching out. Please resource people to attend - free tea and biscuits is not enough. The workshops I have seen advertised for makers, producers etc are great. Consider methods of comms for accessibility. The easy road where people get back to you straight away is a sign of privilege - will miss many people who are immersed in doing it, or who will need a personal invitation. Face to face and person to person contact is important. (You may be doing this I am not sure.)

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

I want to know how the council are providing resource for this. It is wonderful to have partnership but many times this is equal in name only. I presume Māori have been asked what resources they need to be able to contribute to council goals and way to make them shared goals?

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Resourcing spaces for making is important. Toi Poneke is great. More. And more that are artist / maker / producer lead rather than council lead. Rehearsal rooms are difficult to find.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Great - there is a problem in a successful career in the arts so any effort to support this is a really great goal. Is this business partnerships? Rent reductions? Promotional and accounting services for arts contractors? Grant writing and reporting services for contractors? The focus area is great. The how is a good challenge. Good luck.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 59



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

Vinaka vakalevu to the Team for an excellent Strategy. Focus Area 1 states connectedness, inclusive communities, engaged. As Pacific People our Culture and Heritage is always celebratory, inclusive & Community focused in nature. This strategy certainly provides a great platform for Pacific Peoples in our city to contribute and participate in a sustained manner. And in a myriad of creative ways.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

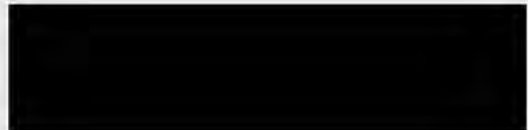
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 61



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 62



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- not answered
- Q6. Type your comments about the overall direction of the strategy here.**
- not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/66c9f5e4f29b33fa5eb0cdaffed607c8329235d8/original/1620605363/db07e7453b69db76e701131a5a183696_Submission_WC_C_strategy_2021.pdf?1620605363

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

NZ OPERA

Submission on Aho Tini 2030 consultation, May 2021

Founded in 2000, New Zealand Opera is Aotearoa's only professional full-time opera company. As well as presenting main-scale productions in Auckland, Wellington and Christchurch, the Company delivers touring productions, festival pieces, concerts and collaborative events. Alongside this the Company has pioneered extensive participation programmes for school children, young people and adults that have resulted in over 100,000 people engaging with opera in educational and meaningful ways. Furthermore, New Zealand Opera has a thriving Artist Development Programme in association with the Dame Malvina Major Foundation.

Under the artistic and organisational leadership of General Director Thomas de Mallet Burgess, the Company is re-imagining what opera might be within a New Zealand context (celebrating our cultural diversity including Māori and Pasifika arts; finding fiscally appropriate ways of commissioning new work; finding touring models that support the country's regions) to build bridges between our art form and new audiences.

New Zealand Opera is committed to its presence in Wellington: it maintains an office in Wellington, has longstanding partnerships with Orchestra Wellington and Venues Wellington and provides support for local project-based companies including Wellington Opera and Opera in a Days Bay Garden. The Company has a lot to offer the region in terms of domestic tourism, employment opportunities, attracting talent to the city, community wellbeing and stimulating the local economy.

About this submission

We appreciate Council's collaborative approach to developing this strategy, and the opportunity to give feedback as a national arts organisation with a base in the capital. A representative from New Zealand Opera, Rebecca Galloway, attended the Toi o Taraika Arts Wellington hui in April alongside over 100 arts industry colleagues.

Focus Area 1: Our People / Aho Tangata

The pillars of inclusivity and accessibility get a fresh emphasis in the Aho Tini strategy, which is encouraging. These are also key drivers for New Zealand Opera's current evolution. Like WCC, we also aspire to developing a connected, engaged and inclusive community and believe that the arts can provide real outcomes for some of the issues facing Wellington at present.

The draft action plan for Focus Area 1 was direct, detailed and well-thought-out, and takes into account some of the current issues around construction, safety and infrastructure. New Zealand Opera would in principle be interested in being involved in placemaking and activations in Wellington provided there was adequate funding directed to producing these kinds of events.

Focus Area 2: Partnership with Māori / Aho Hongonga

The focus on partnership with Māori in this strategy is commendable and will in fact provide a vital foundation to the wider strategy, as the strategy document notes. New Zealand Opera is taking significant steps forward in its own bicultural journey and wholeheartedly endorses a strong emphasis on this WCC focus area. It is fundamental to our development as an organisation, for the wider arts industry and for the city itself.

Matariki becoming a public holiday in 2022 offers a platform to make ngā toi Māori widespread, accessible, vibrant and mainstream. We suggest that additional Council support and funding in this area will help align a wide variety of people, organisations and stakeholders to this important focus area. Providing increased levels of funding to organisations proactively prioritising ngā toi Māori and aho hononga will also have a positive effect on this focus area.

Focus Area 3: Our places and spaces / Aho whenua

Venues remain Wellington's most pressing issue, which this draft strategy seems to take into account. New Zealand Opera has been using the Opera House as its main Wellington venue since the closure of the St James, which is less than ideal. We are delighted that the St James will reopen early next year and look forward to the opportunities this will afford New Zealand Opera in terms of growing audiences and benefactors.

The other major concern has been the cost of using Venues Wellington theatres, which limits their usage by local companies. If we are to grow audiences that are more diverse in terms of age, ethnicity and income, we need to create a wider variety of arts experiences. However, the current pressures of venue hire prices means that organisations must choose titles that ensure box office success every time: there is little room for experimentation given the high stakes.

Additionally, there seems to be a gap in the venues landscape for a smaller concert hall type venue in the central city – akin to The Piano in Christchurch. St Andrews on the Terrace is often used for this kind of event but for a variety of reasons this venue is not fit-for-purpose.

We would support the establishment of new digital screens and projecting equipment proposed in the draft Action Plan. New Zealand Opera has been investing in digital since COVID-19 hit, and by the end of 2021 we will have a suite of three full-length opera films (*Tosca*, *Semele* and *(m)Orpheus*), along with a collection of short opera films. The opportunity to screen these publicly for the people of Wellington would be welcomed, as this will help us build audiences for our main-scale productions.

Focus Area 4: Pathways / Aho mahi

Wellington needs to do more to support its creative community, as this strategy recognises. Artists and arts organisations make a huge contribution to the capital, however they are under-resourced and under-appreciated. Anecdotally, there seems to have been a mini-exodus of talent leaving the city over the last decade for Auckland (more funding and opportunities) or regional centres such as Whanganui (lower cost of living). This trend is well-documented, with a wide variety of media outlets covering the Wellington diaspora and the reasons behind it.

REFERENCES:

<https://www.stuff.co.nz/life-style/homed/300167294/wellingtonians-run-for-the-hills-in-face-of-whitehot-housing-market>

<https://capitalmag.co.nz/2021/04/02/stuck-home-syndrome-revisited/>

The high-end goals of this Pathways / Aho Mahi focus area have merit, however the action points lack definition and specificity, which will need to be fleshed out before the strategy is ratified in June.

Wellington City Council could have a pivotal role to play in developing a pipeline of talent, and there are several ways this might be achieved.

One tactic might be to develop an arts management internship/apprenticeship programme to nurture the next generation of cultural workers. This could be done in collaboration with tertiary education providers (Victoria University, Massey University, Te Auaha) and established arts organisations who can provide an adequate level of infrastructure and support (e.g. RNZB, NZSO, New Zealand Opera, Chamber Music NZ, Taki Rua).

It also seems clear that more needs to be done to support independent artists, collectives and small-scale companies. These emerging talents are currently bogged down with grant-writing, finding rehearsal space, accounting, creating budgets and liaising with journalists – so much so that creative process itself can be the last thing on their to-do list. One potential solution to that problem could be to bring together a bespoke team of arts management experts (fundraiser, producer, accounts officer, publicist) available to support independent artists at affordable rates. This team's wrap-around services could be purchased individually or as a package – from short-term production coordination to annual management services. This team might sit within WCC or be supported by the Council via funding or free use of office space. By reducing the administrative labour involved in staging a production (or site-specific activation, or exhibition), it may lower the real or perceived barriers to producing a show and encourage fresh new voices in the space.

Arts and Culture Fund

The Arts & Culture Fund administered by Wellington City Council is the lifeblood of many artists and organisations in the city. Sadly, the level of this funding seems to have stagnated, and needs an injection of investment if Wellington City Council wants to retain its "Cultural Capital" crown.

Auckland, by contrast, has invested heavily in culture over the last decade and has been rewarded with a vibrant downtown, an uptick in retail/hotel/restaurant spending and an influx of talent and tourism from other regions.

The disparity of city council arts funding between Auckland and Wellington creates tensions for companies like New Zealand Opera that deliver to both regions. New Zealand Opera receives \$1.1M from the Auckland Regional Amenities Funding Board, but just \$67,744 from Wellington City Council – and yet our audiences expect an even distribution of work between the two centres. There is clearly a healthy demand for opera in Wellington, with both New Zealand Opera and Wellington opera exceeding box office targets for their first main-scale productions of 2021. The opera audience

in Wellington is growing quickly, but without additional funding it will be impossible to meet this demand.

Feedback on Proposed Action Plan

New Zealand Opera is supportive of the direction outlined in Aho Tini 2030 and the process undertaken in developing this strategy. It is unclear, however, whether any additional funding is actually going to be made available to service these ambitious new goals for Wellington's creative sector. The cost of living in Wellington has risen and will continue to rise. Without increasing the investment in arts, WCC will simply be stretching resources thinner for organisations, artists and for itself.

New Zealand Opera supports continued consultation with the arts community on the ongoing development of the Action Plan as it rolls out and evolves in real time.



Respondent No: 64



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

Thank you so much for listening to our submissions, thank you for your strategy. I hope my below submission just reads as a further support for the implementation. I support all your values I am just confused on what the action looks like. I hope hearing from an emerging artist who has made art in your city and will continue to return to do so in my career is somewhat useful. Hi my name is Brit, I am 22 and a trained Actor currently based in Tāmaki Makaurau. I left Wellington in 2020 after living in the city for 3 years. I love this city so much, here I decided I wanted to pursue the Arts for life because of how liberated and inspired I felt in this space. During my time in Pōneke, I was apart of Long Cloud Youth Company; a theatre company for 15-25 year olds, as well making co-op shared theatre with a company of emerging artists in spaces like Bats Theatre, and unconventional spaces like Club 121. I speak to these experiences because Long Cloud was the most formative space for my creativity today and by end of 2019 the company was struggling to find a new director to take the lead because there was no funding for anyone to be able to take this on important position without being paid. I cannot stress how important spaces are like this for young people to come together and make art in a safe space that nurtures emerging, diverse, curious, queer, non binary artists, when so many spaces do not. I was making theatre for free over the span of three years, often going out of pocket to pay for rehearsal spaces. I worked with young directors and writers as young as 22 who were making this happen for us knowing it was what was required to start a career where we weren't waiting by the phone for opportunities to come to us. We were out there making things happen. To make good art in Pōneke requires a-lot of sacrifice and a a-lot of hustle. But at 22 Im over romanticising this experience as a young artist, and I'm tired of seeing the future of NZ artists struggling from substance abuse, eating disorders, and mental illness from exhaustion, burn out and not being able to be supported in their purpose. We need further specific support in these areas. Where is an equity based in Wellington? Union? We desperately need spaces in Pōneke that are accessible for artists to rehearse and create without the pressure of money and having a product made quickly as a result. A big stress for young artists is time, money, pressure to be productive all the time on top of working their hospo jobs to pay bills. This isn't nurturing for young artists. We also need mentorship. I just recently had the privilege of attending Barbarian Productions 'make work with us' which was funded by CNZ/ Welly City Council. Thank you so much. It was the best experience for me because it meant a week of mentorship and nurturing of creativity without the pressure to have a product by the end of it. As a result of the low stake space and support offered, my creative partner and I have started to develop a show about what is like to be an emerging artist in NZ and we hope to further develop it as a part of Spring Uprising incubator by Barbarian Productions in September. We desperately need more of these incubators. However life goes on, and as a result of taking the week to create and put time into my career, I have to work longer hours in my hospitality jobs this week to make ends met. If we have more opportunities to work on out projects in free spaces in smaller increments or ongoing mentorship and leadership funded for emerging artists, this balance may be more accessible. Thank you so much for listening to me and my experience in Welly for the past 4 years. I really want to keep coming here to do my mahi for the rest of my life. Kindest, Brit O'Rourke

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 65

Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

Somewhat support

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

Somewhat support

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Partnership with Māori/Aho Hononga

Strongly support

Our people/Aho Tangata – connected, engaged, inclusive communities

Strongly support

Our places and spaces/Aho Whenua – our city as a stage

Somewhat support

Pathways/Aho Mahi – successful arts and creative sector, and careers

Somewhat support

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

There is already a lot of unpaid work being done in order to engage communities in the arts. It's super good to think about that when inviting people to request grants. A group I'm involved in is motif poetry and we were really lucky to get some money to continue running out windswept slam community events. We weren't sure whether it was okay to apply to the grant since it was an ongoing program but I strongly believe that pay for existing initiatives helps the longevity, quality and development of those initiatives which already have community support. Might be cool to explicitly consider those kinds of existing community projects.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I quit my job about 2 years ago in order to pursue full time art and I've found it an incredible yet challenging process. The money anxiety that I feel on and off is a very real and sometimes crippling phenomenon. It's convoluted by the difficulties I have in getting some clients to pay me and pay me on time. Cash flow is often very tight so I would please please please ask that whatever initiatives you have which pay artists, please ensure you prioritise timely payment in the most simple way possible for the recipient. My life has become a lot easier since I learned how to charge incrementally but even still I often keep myself afloat by making sure I have a bolus of money I can fall back on if payments don't come through for 3 months or so but that is a privileged situation to be in. Because payment is often erratic and periodic it can be very hard to apply for government welfare initiatives (e.g. I didn't qualify for the COVID support package because although I couldn't go out and perform my poetry and gain new clients at that particular time, I did have a larger project at the time the package came around (following that I had 3 or so months of twiddling my thumbs and hoping I wouldn't go bankrupt) cash flow is so hard so I guess it's helpful to ask yourself whether you are doing all you can not to add to that strain through the new initiatives.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 66



<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	<p>Strongly support</p>
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	<p>Strongly support</p>
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	<p>Strongly support</p>
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Strongly support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 2 - Partnership with Māori/Aho Hononga</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

See attached document

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

See attached document

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

See attached document

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

See attached document

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

CIRCA THEATRE

AHO TINI SUBMISSION, MAY 2021

For 45 years, the Circa Theatre has proven to be a robust and effective incubator of an extraordinarily diverse range of freshly-created productions in Wellington. We provide a place for artists to take risks in an ecosystem that offers financial security within an artist-led ethos at a prominent venue with first-class technical, marketing and front-of-house office functions. Circa has a distinctive operating model. We have no permanent company of artists. At our core are two related entities: Circa Theatre and the Theatre Artists Charitable Trust (TACT). The Theatre owns and manages our venue and decides on our programming. TACT provides funding to the artists to cover rehearsal and production costs. The box office is split 70% to the artists (SVP), 20% to Circa, and 10% to authors' royalties.

CIRCA AND WELLINGTON CITY COUNCIL

We're funded by the City Council to:

deliver a diverse and high quality annual programme of theatre in Wellington City.

be a hub for theatre practitioners, offering employment and professional development opportunities throughout the year for independent practitioners.

maintain and develop key partnerships to create even more unique experiences to strengthen the Wellington brand and identity.

Maintain and develop Wellington's inclusive culture, and to support WCC's commitment through the Accessible Wellington Action Plan.

have organisational resilience and capacity.

We have consistently delivered to these goals. We're incredibly grateful to the Council for their support that has enabled the theatre to flourish. We receive the Aho Tini 2030 proposal with acclamation and acknowledge the work and vision that has gone into it.

Focus Area 1: Aho Tangata – Our people – Connected, engaged, inclusive communities

We're a hundred percent behind the approach and actions of this section.

We are, however, concerned that in the Long Term Plan there is no provision for inflationary increase for funding going forward. Bold, inclusive art comes with an element of risk, as noted, but the costs of making art in Wellington are rising. There are also new risks and challenges associated with Covid era. A stable funding base would enable all the recurrently funded organisations to take that risk.

Focus Area 2: Aho Hongonga - Partnership with Māori

We totally agree with the importance of this focus area. It's an essential piece of work. We'd hope to see in the developed plan that the Council makes some accommodation for all the arts organisations in Wellington to be able to advance this.

Focus Area 3: Aho whenua - City as stage – Our places and spaces

The vibrancy of Wellington's arts scene uplifts us all, we're all for the vision of the entire city as a creative space.

There seems to be a focus here on a transient art experiences. We're wondering what the plans are for audience growth, retention and sustainability. Are there any projections on how these arts experiences will feed into the existing companies in Wellington?

Circa is one of only two producing houses in Wellington with venues (BATS being the other). We're acutely aware of the lack of affordable space for large segments of our community and how that affects the arts ecology and the development of new arts experiences. We'd encourage the new plan to reflect a strong commitment from the Council to ensure spaces are accessible/affordable.

Focus Area 4: Aho Mahi – Pathways - Successful arts and creative sector and careers

Attracting, developing and retaining talent is a question that we all face, it would be great for the Council to work collaboratively with Wellington arts organisations and training institutions to address this.

If a big pull to the city is it's artiness we think this value should be shown in some support for Artists choosing to live here. We're asking artists to make the city beautiful and desirable to live in, but this pushes up the cost of living as people with money are drawn to arty places which ironically shuts out the artists. At Circa the vast majority of artists working with us are local, but we struggle to house artists from out of town. Some support, especially for those fresh out of drama school would make a huge difference in retaining talent. We've seen talented people leave because of the high cost of living. And we see too many talented people struggling to pay the rent.



Respondent No: 67



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Neutral
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Strategic vision
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

There's a missing ingredient for the vision to realise its own ambition to be bold. The aspirations tell us what and how we're going to realise the vision, but there's no why. The vision is missing a central or leading idea that is the force at the heart of it — the big compelling reason why. Why are we doing this? What will we be, or achieve, that we aren't now. If the vision is bold enough to take us to a new place, then name the destination otherwise it feels a little like we're going to work hard together for a good cause, but we couldn't easily name what that is.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Approach 3.1: "Improving access to affordable, accessible venues, places and spaces". In the venue model review, would be great to see the establishment of a creative hub as a dedicated versatile space that facilitated collaboration and provided a place for connection between community and culture. This would facilitate real partnership between the council and the creative community as partners and collaborators rather than provider and hirer.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Approach 4: There's an opportunity missed in leveraging, supporting and promoting Wellington as the home of many of the nation's national arts and cultural organisations. Nationals arts and culture organisations based in Wellington provide the capital with a valuable point of difference over and above every other city in New Zealand. This needs to be preserved, cultivated and championed. If we undervalue this advantage, there won't be enough reason for it to stay. Approach 4.1: To ensure balanced investment between growth and sustainability, propose amending "Working with partners to build capacity and grow arts and creative sector", to "Working with partners to build capacity and grow a SUSTAINABLE arts and creative sector".

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 68

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p> <p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Somewhat support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

I strongly support the emphasis on the creative potential of Wellington, partnership with mana whenua, and sustainable careers.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Actioning this area need to involve stronger council outreach to independent artists/collectives. Currently there is relatively little awareness of what partnerships may be possible with council. We will need visible toi champions representing council.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Our city as a stage is a fantastic provocation. There are many venues and spaces that are underutilised. Can we have targeted subsidised access to these spaces? Establish a council supported rotating company/artist in resident programme for various spaces? The Hannah Playhouse is one example where the hire fee is inaccessible to many, and therefore is barely used. The need for a mid-sized performance space has also been identified.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

This is a key plank to the strategy - artists need to see Wellington as a sustainable place to work and live. The rising cost of accommodation is severely undermining this.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

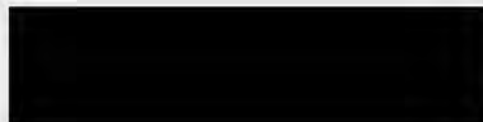
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 69



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

If communities are to have the opportunity to create in the central city and neighbourhoods the city and its suburbs need to be affordable to artists and the art community. This means in housing, whether rental or owned, and in access to public venues and the rentals charged for them, and supporting artists using them. This applies across art forms, including the visual arts which I am involved with.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

As someone interested in and involved with the visual arts, it is hard to find high quality public venues to exhibit in, or hold events in. One way round this would be to get existing City Council funded spaces and galleries to make room and have a mandate for Wellington artists and events. Improving existing spaces like Toi Poneke would also help to make them more valuable.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 70

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Ambitious and supportive of the work that has already happened around Wellington. I like that there is crossover between some of the action points and I'd like to see it connected to the other council strategic plans as well.

Q7. Type your comments about the strategic vision below.

[All the best and good luck, this is ambitious and will take time so I hope you're supported through this process.]

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I think there's also something in this about people being able to experience how they can participate and be involved in their community in a mana enhancing way. To see others like them represented in performative or supportive roles. Does the team reflect the communities they'll be working with?

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Consider - what is the exchange here? Are you also sharing stories with your māori partners? Do you expect them to be grateful for the opportunity or can they have autonomy over their own projects?

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Reframe the idea of the city as being a space waiting to be activated. It's already active - the work of the arts is that it can help us experience things in a different way. Personally I am agnostic on this idea but - a māori or pasifika theatre? Something to discuss with artists and your venues. Free rental of council spaces during rehearsal for 100% Wellington based companies - not including national organisations. Spaces that you manage: how can they support artists in the different phases of work e.g. exploration, testing then creation and presentation

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Articulate and work with the holistic questions of what it means to be an early career artist, a middle career artist, an experienced artist living and making work in Wellington. Issues like housing, transport, flexible work with a living wage are key to making this city a supportive place for artists.e.g. How will we make Wellington attractive to graduates from performing arts institutions in this city so they don't immediately leave for Auckland? How will we enable theatre artists to earn more than below minimum wage for successful shows? How can we keep talent here? What are the elements that make this city an attractive base for senior artists returning to New Zealand after living overseas? Fund artists or companies from Wellington who support other artists to create and present work. What is your relationship with the companies that make work and the companies that support artists to explore and push their art to other boundaries.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

1.1 Ensure offerings reflect the increasing diversity of our communities, and encourage access to and participation in arts and culture Fund artists from Wellington, particularly those who are running community days or events aimed at locals. I'm very interested in arts that have an ongoing expression in the community. Please ensure that there is structural support for māori and pasifika art and artists otherwise you will be tokenising them and the places for their art. 1.2 Enable communities to create in the central city and neighbourhoods Deliver more family-friendly and alcohol-free experiences to support Wellington at Night Action Plan - Fully support this - one of the cool things about visiting Melbourne during Lunar New Year was seeing the large number of children with adults out looking at the lights after 9pm. I encourage you to investigate alcohol-free R18 activities too. Very in to the idea that art can help with temporary changes to the environment e.g. because of roadworks or building. You have youth-led activities - what about activities for seniors? Or activities that are intergenerational led by those two groups. 2.1 Tell nation's and region's stories with tangata whenua RE 2040: I think the challenge in this work will be ways in which those stories are told in a way that's not contrasted with Pākēhā. 2.2 Ensuring that ngā toi Māori and te reo Māori are highly visible & 2.3 Encouraging respectful use of tikanga I think there's a real opportunity for a change in the way you work with artists. Instead of 'Develop new ways for Māori to participate in decisions affecting Māori culture and the products of Māori culture' why not 'Develop new ways for Māori to participate in decisions affecting city culture' with the listed suggestions as some of the projects those people will work on. Let artists lead - they know what they want to do - this is a chance for a radical change in the experience of artist/council relationships. Wānanga and talanoa with artists in artist led spaces so that "indigenous arts hui" are framed and led by [paid] indigenous artists/groups with council support. 3.3 Supporting creativity through simple, efficient, enabling processes Make it easier to hold events by improving Council processes, permits, grants, advice and information - YES, THIS! What are the relationships that council employees have with artists and creatives? Are they out there at shows etc? Is that acknowledged as part of their role in council and therefore is that reflected in the hours they're expected to be in the office? Advise and advocate for the wider events community to become more environmentally friendly and sustainable and minimise waste Have incentives for this imo as well as pathways to follow or experiment with. e.g. your event/show is para kore? Then rental is free for this council space. e.g. Not sure how to make this show environmentally friendly? Try switching from this product to this product.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 72

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.** not answered
- Q6. Type your comments about the overall direction of the strategy here.**
not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 74



- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Orchestra Wellington strongly supports the Council's stated action to 'review venues model to drive local creative section development and access to venues.' (3.1) We call on the Council to acknowledge that without affordability, there will be no increased access. Schemes such as the City Council's Venue Subsidy scheme are well-intentioned but they do not fundamentally alter the accessibility of the venues. Wellington's venues should be the vibrant, beating heart of our cultural city, creating a cultural corridor from the St James Theatre on Courtenay Place to the Opera House, to the MFC and the Town Hall, to Shed 6 and the TSB Arena - with bars, cafes and restaurants along the way all benefitting from the venues' patrons. Venues Wellington should literally throw open the doors to local performers for both ticketed and unticketed performances in these venues' auditoriums, foyers and other spaces, from toddler-friendly performances in the morning through to late-night gigs. We urge the Council when reviewing the venues model to be bold and decisive, and to review not only the income that Venues Wellington is required to generate for the Council (which results in such high user charges) but also the preferred ticketing provider model, which also imposes significant constraints and additional costs on venue hirers. We do not believe that the installation of large-scale digital screen and projection infrastructure is a priority right now. All of the aspirations and goals outlined in Aho Tini will require increased council investment in order to have an impact, and we do not believe this should be a priority for new investment.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Orchestra Wellington calls on the Council to commit to increasing the value of the Arts & Culture Fund by \$100,000-\$200,000 in the coming years. This is a crucial avenue of support for independent artists and fledgling arts organisations and an excellent use of council money: the money 'hits the ground' and is used to directly fund the creation and performance of new work.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 77



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Something that concerns me a bit with the strategy and arts funding is the constant and increasing focus on "innovative" (which up until now has often meant tech/electronic based projects). It's become even more of a thing in the Covid era, with livestreams etc. But what Wellington needs more is more venues/spaces for rehearsal/performance/art, and even more importantly, for them be affordable. All art is innovative, whether or not it's tech savvy.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I strongly support for the principles of inclusivity, accessibility, and equity signalled in this focus area. However, I agree with Arts Wellington's submission statement that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs. Stretching out funding does not achieve equitable outcomes.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Increase funding in order to be able to achieve this.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Aside from venues that are closed for earthquake strengthening or lost for other reasons, there is a lack of mid-size venues (and opportunities/platforms in general) for a career Stepping stone. There are many <80 seater venues, and then thousand seater venues, and very little in between. It would be fantastic to provide a career pathway for enabling mid-scale projects, which is largely to do with affordable venues. As mentioned above, Wellington needs more is more venues/spaces for rehearsal/performance/art, and even more importantly, for them be affordable. One concern with the "What if the City was a Theatre" was that it largely felt like the purpose was to encourage shop consumerism - to bring people into places where they can buy things from shops. This is understandable given current times. But it also disregards art for art's sake, and arts for connecting with the community. Furthermore, these kinds of events (including Cuba Dupa) have a danger of giving a temporary essence of a city being alive, rather than providing sustainable opportunities for artists. I also want to note that we don't need more car parks in the centre of town, we need less carparks and better infrastructure for reaching town via micro-mobility/walking/cycling and affordable public transport.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Funding (such as the Arts and Culture fund) should be increased to ensure (if not mandate) living wage for artists. Artists require a living wage, affordable transport (including safe cycle/micro-mobility infrastructure), high speed internet, and affordable housing to live (and continue to create art in) in the city. If people can't afford to live here, we'll get more gentrification. I strongly agree with Arts Wellington's recommendation to increase funding for the creative strategy in general, as well as for the council's "Arts and Culture" fund. "Arts and Culture" is the primary source of funding I personally rely on for the independent theatre projects I produce. But it is only enough to give token koha. It's a drop in the bucket of providing a living wage (for sold-out shows). I.e. Living wage for artists should be a requirement of funding, and if so, the funding must be enough to be able to support this I recommend an increase to the Arts and Culture fund, of at least \$200,000 p/a. Please also make funding applications less intensive in comparison to the amount they provide. At the moment, we feel an imbalance. Right now, funding and opportunities are normally on a project to project basis. We want a strategy that provides longer term sustainability, rather than short term 'panic'.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Please make it a living document that is able to be adapted to changing times. Please increase funding overall, for all focus areas, especially the career/pathways one.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 78

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Overall direction of the strategy
- Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Haydn Carter



Submission on *Aho Tini 2030* consultation May 2021

I just want to begin this document by acknowledging the Council's commitment to engaging with Wellington's creative community and allowing us the chance to provide responses to this proposal. Across so many platforms and through a number of organisations, the opportunity for a diverse group of voices to be heard through this process brings a sense of collaboration that is always welcome in the arts sector.

Focus Area 1: Our People / Aho Tangata

The outlined actions in this section, focussing on accessibility and inclusivity into Council facilities and programmes, are certainly encouraging to read. Especially stating a need to *"review arts and cultural activities in order to achieve the goals of the Accessibility Wellington Action Plan"*. A strong foundation alongside exemplary leadership as well as continued commitment to achieve these goals will no doubt go a long way in providing more equal opportunities to a much more diverse community.

Two great examples of festivals that aim to reach more diverse communities are the Kia Mau Festival and the Pūtahi Festival – events that aim to give a stronger platform to work stemming from upcoming Māori and Pasefika artists. The more platforms we give to these events, the more platforms that tell much more diverse stories, the more we can hope for continued collaboration and engagement going forward.

Support must also be thrown behind the action to *"Ensure that streets and parks have the technology and infrastructure to support arts experiences and events"*. It is incredibly encouraging to walk around some parts of Wellington and seeing performances in and around the city – from improvised comedies on Cuba Street to Shakespeare in the Park – all the world's a stage and so having facilities around to encourage these site-specific projects opens up an exciting world of opportunities for artists. Te Ngākau Civic Square has a flurry of visitors during lunchtime Monday – Friday, and sometimes gets even more full for longer over the weekends, a great example of public space that can provide a platform for performers to get their work seen by locals and visitors alike.

I also want to throw support behind the approach to *"support bold, inclusive, and contemporary art"*. All art provides the opportunity to discuss, dissect, and even debate big

ideas and issues. And so making a commitment to provide safe, accessible forums for these encounters will certainly benefit the relationships artists have with both their practice and their peers.

One concern is the risk of just stretching the current funding models, rather than providing more opportunities for funding these projects. There should be a focus on achieving more equitable outcomes by analysing which specific needs correlate to each project – allowing the best opportunity for each and every undertaking in regards to resources.

Focus Area 2: Partnership with Māori / Aho Hongonga

Working with mana whenua in order to give a stronger platform to mana whenua stories is a welcome addition. And in fact, should be considered in every action and focus outlined throughout this strategy – allowing it to become the foundation for all the work that goes into the implementation of this strategy. Consultation and review in each step will help to ensure the values of tikanga Māori are present and correctly implemented in all areas of development.

Focus Area 3: Our Places and Spaces / Aho Whenua

Wellington is blessed with many fantastic and diverse performance spaces for artists to showcase their work, however, a constant issue that appears to have had no resolution is the affordability of some venues. The costs of maintaining/upgrading these wonderful spaces inevitably leads to increased financial pressures on producers, and can often translate to increased ticket prices to the public in order to cover the array of costs involved with the use on venues. This creates an issue of both projects being stretched financial throughout the process, as well as isolating audiences who do not wish to pay extortionate amounts of money for a ticket to something that they might not otherwise think to experience. Having the Council step in to help create stronger, affordable venue models would go a long way in ensuring Wellington's venues can continue to provide for all their communities.

Focus Area 4: Pathways / Aho Mahi

It has been expressed by other organisations that the Arts and Culture fund has been decreasing over time, and in some cases, the funds provided by this resource are only enough to offer small koha remuneration to the artists who spend tireless hours to get these projects on their feet. I agree with a suggestion of increasing this fund by \$200,000

p/a, and having this be targeted funding to ensure all projects have the best opportunity to achieve their goals.

I want to highlight the statement *“Explore ways to increase the involvement of the creative sector to enable communities to create”* and suggest endeavouring to get other established institutions involved through their own programmes to help support these actions. City Gallery Wellington currently operates its “Tuatara Open Late” evenings once a month, where they often programme local talent to showcase their work, often in response to the exhibitions on display at the Gallery at that point in time (poet responses, musical accompaniment, performance art). This is a great platform for these artists and it often gives them a unique interaction with the contemporary art community – quite often being a fantastic networking opportunity. Having events like these being supported in other Arts venues both big and small in order to maximise opportunities across the whole sector. Other great venues that could be considered are Menwhile Gallery (99/2 Willis Street), Page Galleries (42 Victoria Street), BATS Theatre, Gryphon Theatre, Circa Theatre, Toi Pōneke. These are just some venues that can provide unique experiences for artists to have their work showcased to more diverse audiences. This could also become a beneficial relationship for all parties involved, where an arts group may have a relationship with a space that they use for rehearsals, and the occasional programmed show, and can contribute accumulated funds from tickets sales back to the venue – both providing the benefit of having the space and the practitioners engage with their audiences, as well help with supporting each other financially.

I would also like to see how Council can engage with training institutions such as Te Auaha, Te Whaea/Toi Whakaari, and Rata Studios to name a few, in order to provide better support and pathways for those emerging from those institutions. As a graduate of one of these facilities, it was difficult to transition directly into the arts industry with any clear pathway – my personal experience was a lucky meeting with a fantastic mentor who devoted so much time to help me get started and continually develop in my field this. There are already some relationships building within these institutions with various venues in Wellington, but stronger Council engagement to help provide stronger pathways that can build from these relationships would be a welcome addition into the sector.

Constant review of these relationships and consultation with the sector at every turn would go a long way in ensuring Council’s own involvement with the arts communities in Wellington.

Residencies:

Residency programmes are a fantastic opportunity for creatives to both develop their craft and have their projects placed on a platform. I would like to see the Council help to provide venues around Wellington with the resources to help bring these programmes to life and support emerging artists as they look to build a platform for their careers. This would of

course require further investment of funds, but it is absolutely paramount that we support and expand these pathways for artists so that we have a chance on ensuring long-term career planning for our arts sector.

Overall thoughts:

Overall, I commend the effort that has been put into providing this draft framework and acknowledge the willingness of Council to engage with so many groups in order to ensure further development of this process is welcome and encouraging.

I think further work does need to be put into increasing funding opportunities across the board. A constant issue in the Arts sector is that it's painfully underfunded, and makes this pathway incredibly difficult to navigate on a full-time basis – unless there is a significant investment in this area, we drive more and more artists out of the industry altogether and risk losing the incredible talent and amazing experiences creative projects bring to this city. Long-term planning and investment through consultation and review is paramount in building our arts community.



Respondent No: 79

- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

City as a stage - this cannot come at the expense of also ensuring that private non-council venues have the required funding to continue to serve the artistic communities. There also needs to be an understanding of the economic system the arts is part of and for partnerships between private companies and artists encouraged.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Please provide more residency spaces! Rent is a huge expense in Wellington and so hard for artists to start their careers here. Could there be targeted medium term residency for artists in WCC housing? I'm thinking of: <https://www.citedesartsparis.net/> Also consider investment in multi use spaces which can accommodate artists at all stages of their work - research, rehearsals, development and performance.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 82

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	Somewhat support
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	Strongly support
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p> <p>Strongly support</p> <p>Somewhat oppose</p> <p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	Strongly support
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Focus area 2 - Partnership with Māori/Aho Hononga</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p>

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Community, so important. Thank you thank you thank you

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Partnership might work in a new framework, but I doubt that Māori communities will feel true partnership if they have to move within frameworks that are the result of colonisation. The New Zealand Government is one of those frameworks in my eyes. So it's proper tricky, but there are surely ways we can do more than "integration" "inclusion" these words that imply a certain power dynamic, which is not what you are doing, you've gone a step in a direction that I think is great by using the word "partnership". I would like to see "community leadership" or similar words that really acknowledge the Pākehā structure and try something new. I'm so aware that my ideas are not the solution and am very keen to be a part of the conversation.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The ability to put my art anywhere in the city is overwhelming. As a young artist, a place where I can put my art (theater) feels more welcoming and more capable of fostering useful feedback to work, community, and the possibility of getting to do work again and again and learn how to make that one space work. The whole city is already beautiful and full of art. I feel like I'd be competing with the city by slapping more art on top ! Ha. If you're focus is community, places for communities to gravitate around seem vital, otherwise we young people stay in our flats being a bit cold and lonely. Vogelmorn Bowling Club has succeeded in this way that I'm talk about here. I wonder if there are other spaces that could be optimized in the way that the VBC is.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

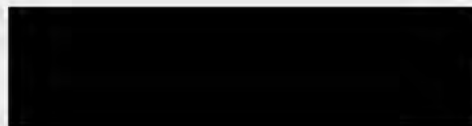
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 83



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Neutral |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Neutral
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Strategic vision
- Proposed action plan for years 1-3
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

Strategic vision is good - really interested in inclusive communities and creating more opportunity for engagement from people of diverse backgrounds and different access needs.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

There are many arts organisations currently based in Pōneke Wellington who support and host different creative communities. I would love to see WCC partner and survey them - a lot of them qualify for funds through demonstrating some sort of innovative project, but we are still seeing a massive struggle in the ongoing cost of main programming and operations - what people's jobs are for and money tied to non-specific projects. Being able to apply for WCC funding in the part for general non-profit operations has made a big difference, I would love to see this level of support increase as a sector vulnerable to Covid-19.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

I'm interested as to whether there is an increase/decrease in council funding for the arts? I can't find any information on financials.

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 84

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Somewhat support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |
| <p>Q6. Type your comments about the overall direction of the strategy here.</p> | |
| <p>not answered</p> | |

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 85



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?** Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."** Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?** Strongly support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Kia ora, thanks for the vision and strategy, really good focus points. I would like to apply to be on the Arts and Creative Sector group if that was possible, please give me a bell on [REDACTED] Some of the strategic things you are discussing are already happening well, for example the Newtown Festival, or the College of Creative Arts. Nothing feels like a surprise to me in here, so possibly these are all things that are already occurring in some form in the city. So what are we missing, what is going to bring new investment and excitement into the city? In the strategic framework I would ensure that the Arts Culture and creativity is linked with Economic development, under the "vibrant and prosperous" section. Also in the framework its sitting close to environmental wellbeing, but I don't hear sustainability or environment in the actual strategy?

Q7. Type your comments about the strategic vision below.

Strategic Vision is good, my only comment is that with the exception of Ahi Ka the examples you have used that exemplify the areas are underwhelming examples of this taking place in the city. How can we dream a little bigger please? Things that provide employment for hundreds of artists for more than a weekend or day, projects that employ many artists for months would be awesome.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

This relies on space being provided to make and create. At the moment our artists are leaving the city due to affordability issues. How can WCC engage with building owners to provide affordable artist space and art venues, such as life in vacant spaces? The practice of art making and noise making in the city and neighbourhoods needs to be encouraged and supported, especially live music please!

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Come and talk to us here at Massey recording studios in Mt Cook to see what recording projects we have been doing with Mana Whenua in the recording studio, with participants coming to the city from the regions.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Please make Wellington NZ venues more accessible. We have a shortage of music venues, especially ones around 600 - 800 standing. For example, can we set up a small venue on the stage of the opera house? or in the front part of MFC. These venues need event managers that actively seeking to make interesting shows and events happen, and can pull in infrastructure to make it affordable for the artists to put on, and that support the equipment providers.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

A strategic fund the puts our equipment suppliers together with our artists and venues to put on events. For example, a fund that you apply to for lighting at your event, or backline, or audio equipment, or sets.. so that venues can be created in interesting areas, artists can make money from the show, and the equipment providers can continue to make a living and charge un discounted rates.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Seems good thanks

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 88



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Somewhat support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

We support the creation of a new strategy (given the previous strategy was adopted in 2011) and the addition of 'creativity', making it the arts, culture and creativity strategy. We agree that now is the time to be bold, given the impacts of COVID-19 on the creative sector, but note that there are additional challenges facing Council with regards to the city's essential infrastructure which could be better acknowledged in the strategy. The cost of these infrastructure challenges is an important context in which this strategy will be delivered and these costs risk being the elephant in the room.

Q7. Type your comments about the strategic vision below.

We broadly support the strategic vision. However, we would appreciate clarification of how the idea of heritage (both tangible and intangible, cultural and built) fits into the vision and strategy and whether the words 'rich cultural identity and traditions' are intended to capture the idea of heritage. Katherine Mansfield House & Garden is a built heritage site that celebrates a prominent figure in the creative heritage of Wellington city and Aotearoa New Zealand. We contribute to, promote and facilitate creativity through our site, partnerships, public programmes, exhibitions and events. As an independent heritage organisation (museum) we would like to take this opportunity to highlight the important role heritage sites can play in inspiring, connecting and creating.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

We support the principles of inclusivity and accessibility. We also support a comment made by Toi o Taraika Arts Wellington in their submission that "if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved."

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

We support this focus and would love to see WCC assist with facilitating engagement between existing arts and culture organisations and mana whenua if links do not already exist.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

This is a great aspiration but needs to be balanced with ensuring the existing stages (venues) are fit-for-purpose and accessible to artists, particularly with regards to pricing for venue hire as identified in the strategy. Non-traditional venues and different spaces throughout the city are already used as stages but this is often out of necessity and involves artist compromises as the existing venues are out of their reach.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Successful arts and creative sector, and careers requires infrastructure funding for organisations of varying sizes, not just project funding. If established arts practitioners, companies and organisations are trying to survive from project to project, it is difficult for them to meet ongoing operational costs and achieve their true potential.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The Arts & Culture Fund (as it is currently known) needs to be increased in order to really be bold and deliver on this strategy and action plan. If it is a matter of redistribution of budget given the budget challenges currently faced by the Council, then perhaps there should be a refocus from internal expenditure (e.g. Wellington City Council created and delivered events such as ReCut) to external to enable the community to deliver. We support the Wellington literary sector's submission that asks Wellington City Council to commit to exploring with the sector a literary hub at the Central Library where the literary community can work together, share resources, amplify each other's mahi, and support our City's writers and readers. Wellington has untapped potential as a place that celebrates and centers writers and readers of the past, present and future and we encourage the Council to truly pursue this.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 92



- | | |
|--|---|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Please see supporting document

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Please see supporting document

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Thorndon Trust

PO Box 12421, Thorndon, Wellington, New Zealand

Dear Wellington City Council,

Thank you for the opportunity to provide input on Aho-Tini 2030 - Arts, Culture & Creativity Strategy.

The Thorndon Trust (the Trust) takes a strong interest in how Wellington City Council supports arts, culture, and heritage in our city. The Trust's primary interest in the strategy relates to our work caring for the Rita Angus Cottage in Thorndon. We saved the Rita Angus Cottage from demolition in 1984, and since then, have partnered with many arts organisations to deliver artist residencies at the cottage, which is recognised as a Category 1 historic place with Heritage New Zealand Pouhere Taonga.

In recent years, the Trust has reviewed its strategic direction, so that we can best:

- protect the cultural and heritage values of the Rita Angus Cottage
- facilitate community engagement with the Rita Angus Cottage.

We think that these objectives align very well with Aho-Tini 2030, specifically Focus areas 3 (Our places and spaces/Aho Whenua – our city as a stage) and 4 (Sharing Wellington and the nation's stories across our cityscape).

Our intention is to expand the artist residency opportunities at the cottage, as well as providing other residencies focused on New Zealand cultural heritage (which might include residencies to support research and publishing on topic such as New Zealand modern art, Wellington heritage, or the houses of New Zealand artists). We also want to increase opportunities for public access to and engagement with the Rita Angus cottage (eg. through open days, exhibitions, public talks, and school visits).

We know that the Council and the community continue to value Rita Angus' contribution to New Zealand art history, as is reflected in her tribute mural (featured on page 2 of Aho-Tini 2030). Ultimately, we want to ensure that the Rita Angus Cottage is recognised as a valued part of Wellington's arts ecosystem, and provides our community with enriching experiences. We also consider that there is sufficient demand from the cultural sector for increased residencies in Wellington.

As a charitable trust, the Thorndon Trust would be keen to discuss with the council how our two organisations can partner to support activities at the Rita Angus Cottage that align with the outcomes you are hoping to achieve through Aho-Tini 2030.

We look forward to working together to support Wellington's cultural sector.

Thank you,

Sebastian Clarke, Trustee

Thorndon Trust




Respondent No: 97

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	Neutral
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	Somewhat support
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> <p>Partnership with Māori/Aho Hononga</p> <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> <p>Our places and spaces/Aho Whenua – our city as a stage</p> <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Somewhat support</p> <p>Somewhat support</p> <p>Strongly support</p> <p>Somewhat support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	Neutral
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Overall direction of the strategy</p> <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> <p>Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers</p>

Q6. Type your comments about the overall direction of the strategy here.

More bottom up creative community organisations and less of this ice cream culture that looks great and entertain but it doesn't create communities. Communities really thrive when unsupervised. The Sealion Community was the perfect example of a bottom up, self organised community space that was thriving. Supporting those realities, as oppose as get in the way, will be fundamental for the well-being of Wellington creative community and of the future talents pool. The message the city council sent across to the youth through the eviction of the Sealion from Queens Wharf is aberrant. Especially from a city that prides itself with its arts and culture. I hope there is a future in this town for these kind of spaces, self organised, real and in your face. If we want to be the city of arts and culture we can't segregate the arts to some very well thought, out of the way locations. The reason the Sealion was so loved is because it was a bubble of diversity in an otherwise 100% white corporative area of town, in plain sight of parliament. In the link below you can find a short documentary I put together in the last 2 days with footage from the Sealion experience. The video is watermarked as it is not a final cut. please do not share outside of your office without authorisation. Regards, Filippo



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I've seen the city council dismantling one of the most beautiful and meaningful community space this city as ever had without even try to listen to the voice of the community (and the suggested solutions). It would be amazing to have a city council with a more human approach to public matters, maybe a team with an artistic sensibility that we could appeal to whenever some technical team (that no one elected) becomes the decision maker and overlord for hundreds of unheard people.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

successful, in what terms? what parameters would you use to determine whether something is successful or not?

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 99

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Somewhat support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Somewhat support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I support the creation of a new strategy and the addition of 'creativity', making it the arts, culture and creativity strategy. I agree that now is the time to be bold but I think we also need to be honest about the infrastructure, earthquake strengthening and climate emergency response challenges facing the Council's budget and how the arts, culture and creativity strategy will be prioritised and sit alongside these.

Q7. Type your comments about the strategic vision below.

As someone working in the heritage sector I didn't immediately see how heritage fit into the vision, despite heritage sites being 'stages' for the arts and creativity as well as inspiring them through their stories. As someone who has a strong background in the performing arts and venue management, I think the vision speaks to the arts sector well. However, arts, culture and heritage are woven together so I want to make sure heritage is considered part of arts, culture and creativity strategy and sector, whether the word is overtly used or not.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

I support the principles of inclusivity and accessibility. I also support a comment made by Toi o Taraika Arts Wellington in their submission that "if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved." At the risk of repeating myself in each of these comments sections, arts practitioners and organisations that facilitate connected and engaged communities through what they do need to be adequately funded to do so, and making arts, culture and creativity experiences accessible to diverse communities also requires investment.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

We strongly support this. There is so much that could be done to better highlight and celebrate the pre-colonial history of this city and I'd love to see it in a way that takes everyone with it (well, as many people as possible as some people's bigotry will not be shifted sadly) and facilitates partnership and pride.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

This is a great aspiration, but I think first we need to have functioning venues with accessible pricing and systems that support artists to actually use them. Given Wellington's weather, the whole city can't be a stage year-round and given health and safety and accessibility needs, not all spaces are suitable for audiences. We also need a mid-sized venue, this is something the sector has been advocating for for years and no traction has been gained.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

'Successful arts and creative sector, and careers' requires infrastructure (operational) funding for practitioners and organisations, not just project funding.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The Arts & Culture Fund (as it is currently known) needs to be increased in order to really be bold and deliver on this strategy and action plan. If it is a matter of redistribution of budget given the budget challenges currently faced by the Council, then there should be a refocus from internal expenditure (e.g. Wellington City Council created and delivered events such as ReCut) to external to enable the community to deliver. Council can offer the platforms for creativity, it doesn't necessarily need to 'do' the creativity too - fund the practitioners directly to do that. I support the Wellington literary sector's submission that asks Wellington City Council to commit to exploring with the sector a literary hub at the Central Library where the literary community can work together, share resources, amplify each other's mahi, and support our City's writers and readers. Wellington has untapped potential as a place that celebrates and centers writers and readers of the past, present and future and we encourage the Council to truly pursue this.

Q13. Attach any documents supporting your comments here. not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission. not answered



Respondent No: 101

<p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p>	<p>Strongly support</p>
<p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p>	<p>Strongly support</p>
<p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p>	
<p>Partnership with Māori/Aho Hononga</p>	<p>Strongly support</p>
<p>Our people/Aho Tangata – connected, engaged, inclusive communities</p>	<p>Strongly support</p>
<p>Our places and spaces/Aho Whenua – our city as a stage</p>	<p>Strongly support</p>
<p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p>	<p>Strongly support</p>
<p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p>	<p>Strongly support</p>
<p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p>	<p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p>

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I would like to comment that how fantastic the Newtown Festival is for our city

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 103



- | | |
|--|--|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Somewhat support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Somewhat support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Let's get much more specific in the 'city as a... (shared space?/commons?)' about what we do in these places and spaces as arts makers - EG spaces for making, spaces for rehearsing, spaces for meeting, spaces for presenting, spaces for displaying, and spaces for showing to audiences. Also rather than thinking of the 'city as a stage', remember not all art forms want to be 'on stage' - some practices are more interested in quiet interventions or working with 'publics' that are not necessarily conscious. Whereas other art forms are clearly premised on ticketed events (requiring a paying audience).

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 104

- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Somewhat support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat oppose
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers
- Q6. Type your comments about the overall direction of the strategy here.**

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Bowen Galleries questions just how the capacity will be built and how the arts will grow. It is not clear. Aho Tini does not spell this out. Undoubtedly the big issue is funding. We are grateful for the big events, Cuba Dupa was an outstanding success and WOW has brought much to the city in the past. Blockbusters have their well funded place but ... the creative sector depends on small business working hard day after day for very little financial return. Wellington, the cultural capital is dependent on visual artists, writers, actors musicians, film makers, editors, picture framers, music stores, movie theatres, bookshops, cafes, galleries, dress designers, graphic designers, removal companies, photographers and others I've missed mentioning. This sector is facing huge issues. While the big projects are vital to the city's reputation, it is a small city and smaller events that together bring much to this city. We are boutique town and and specialist boutique events are what work here. Its these events and projects that are so difficult to fund. We have been involved in Fired Up, Festival of Ceramics and Face to Face: Portrait Festival and an artist film project, all three with some funding but not enough to do it without going cap in hand to private individuals. This is getting harder and harder to do and is so unreliable. The film project was instigated by a private individual who promised funding and is underway. Some funding was forthcoming but nowhere near enough to carry it through. Now it's a matter of scrimping and scraping, very stressful for all concerned. There is great concern in the USA regards private funding of MOMA, protests in fact. We can not rely on billionaires for arts funding. We urge the council to increase funding to the creative sector and to lobby central Government on our behalves for more. How much more does the arts have to do to prove the gains to our society from having a functional creative sector. The other big issue for this sector is housing. Those of us who work in the arts cant afford to live in Wellington any longer. Most of us rent.. We urge the council to adapt the council plans to alternative ways of living to lower the costs and the damage to the environment. There are plenty of creative ideas and we have money to work collectively but developers and the Council are making it impossible to get ahead. It is only with increased funding will we see the approaches of Focus Area 4: Pathways / Aho Mahi achieved. <https://thenib.com/jane-jacobs-vs-the-power-brokers/>

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 106

- | | |
|--|-------------------------|
| <p>Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?</p> | <p>Strongly support</p> |
| <p>Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."</p> | <p>Strongly support</p> |
| <p>Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?</p> | |
| <p>Partnership with Māori/Aho Hononga</p> | <p>Strongly support</p> |
| <p>Our people/Aho Tangata – connected, engaged, inclusive communities</p> | <p>Strongly support</p> |
| <p>Our places and spaces/Aho Whenua – our city as a stage</p> | <p>Strongly support</p> |
| <p>Pathways/Aho Mahi – successful arts and creative sector, and careers</p> | <p>Strongly support</p> |
| <p>Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?</p> | <p>Strongly support</p> |
| <p>Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.</p> | <p>not answered</p> |

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

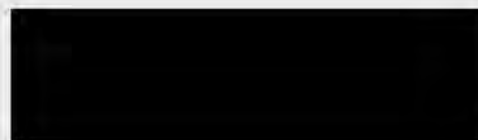
not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 107



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Strongly support |
| Our places and spaces/Aho Whenua – our city as a stage | Somewhat support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Strongly support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Strongly support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
Proposed action plan for years 1-3

Q6. Type your comments about the overall direction of the strategy here.



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

The action plan needs to deliver on resourcing infrastructure that is flexible to arts practice and delivery. It can not be purely existing models for venue operations for example. Models need the support to enable flexible responses to artists and audience needs and wants which can no longer be prescribed by past century thinking. Wellington can become the R&D hub for the arts if it allows the infrastructure to respond to new and emerging artists and collectives approach to art making and presentation.

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 115

Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Proposed action plan for years 1-3

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Also Does this strategy document link in with the city gallery vision. Also how does it link in with any private sector creative strategies.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

At the meeting comments were made about this being living document. To me this means something that is used over time, engaged with and valued as part of organisations and peoples creative practices. Therefore I would love to see this document as a creative foundation document not just in words but in structure to support it being a living document. A functionally physical document. Something that is utilised in organisations meetings for the next 10 years. So that when 2030 comes around every organisation has written notes in the document over time as to how they have linked in with ideas that could be made, things that worked well and not so well. Blank pages people can write in and write brain storming diagrams. Maybe include the information present in words in different ways. mind maps diagrams illustrations etc. of structures that would be useful to compliment the strategies. But ultimately a document you can use and add to that sings with creative energy. It is the foundation for the creative sector so to have it reflect that would be amazing. Showing support & commitment for that sector straight away The arts aren't only words.

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Feedback

At the meeting comments were made about this being living document.

To me this means something that is used over time, engaged with and valued as part of organisations and peoples creative practices.

Therefore I would love to see this document as a creative foundation document not just in words but in structure to support it being a living document. A functionally physical document.

Something that is utilised in organisations meetings for the next 10 years. So that when 2030 comes around every organisation has written notes in the document over time as to how they have linked in with ideas that could be made, things that worked well and not so well.

Blank pages people can write in and write brain storming diagrams. Maybe include the information present in words in different ways. mind maps diagrams illustrations etc. of structures that would be useful to compliment the strategies.

But ultimately a document you can use and add to that sings with creative energy. It is the foundation for the creative sector so to have it reflect that would be amazing. Showing support & commitment for that sector straight away

The arts aren't only words.

Also Does this strategy document link in with the city gallery vision.

Also how does it link in with any private sector creative strategies.

Regards Philippa.

Sent from my iPhone

Phillippa Clements



Respondent No: 116



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I have read the draft arts strategy Aho Tino 2030 and commend the council on its ambitious aims to enhance the cultural diversity and vibrancy of the city. I am writing this in part due to the ill-advised restructure put forward by Experience Wellington that has so alarmed and concerned those who believe Wellington should be the cultural capital of Aotearoa New Zealand.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

With the savings provided by the disestablishment of Experience Wellington more resources could go towards all the core organisations once in Experience Wellington's hands, with extra funds set to support Māori arts and culture.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

I note that there is no mention of Experience Wellington in that document, instead the Council directly refers to the various institutions/organisations to which its policy is in part directed (City Gallery, Wellington Museums, Capital E, WellingtonNZ). This makes me think that Experience Wellington is redundant to the cultural health of the city. I suggest that it be disestablished and the City Gallery report directly to the Council in closer alignment to its Art Team. I suggest that the Council form a small unit – Heritage Wellington -- to manage the Museum, Nairn Cottage, the Observatory and the Cable Car Museum. This could be aligned with the other heritage functions of the council, so that 'old Wellington' could be cared for and better promoted to its citizens and visitors. I also suggest that the Council forms a 'Youth unit' that could oversee the important work of Capital E and other youth oriented initiatives. A separate tourism unit could (or perhaps does) promote the varied 'experiences' on offer in the city.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Dear Sir/Madam

I have read the draft arts strategy Aho Tino 2030 and commend the council on its ambitious aims to enhance the cultural diversity and vibrancy of the city.

I note that there is no mention of Experience Wellington in that document, instead the Council directly refers to the various institutions/organisations to which its policy is in part directed (City Gallery, Wellington Museums, Capital E, WellingtonNZ).

This makes me think that Experience Wellington is redundant to the cultural health of the city.

I suggest that it be disestablished and the City Gallery report directly to the Council in closer alignment to its Art Team.

I suggest that the Council form a small unit – Heritage Wellington -- to manage the Museum, Nairn Cottage, the Observatory and the Cable Car Museum. This could be aligned with the other heritage functions of the council, so that 'old Wellington' could be cared for and better promoted to its citizens and visitors.

I also suggest that the Council forms a 'Youth unit' that could oversee the important work of Capital E and other youth oriented initiatives.

With the savings provided by the disestablishment of Experience Wellington more resources could go towards all the core organisations once in Experience Wellington's hands, with extra funds set to support Māori arts and culture.

A separate tourism unit could (or perhaps does) promote the varied 'experiences' on offer in the city.

I am writing this in part due to the ill-advised restructure put forward by Experience Wellington that has so alarmed and concerned those who believe Wellington should be the cultural capital of Aotearoa New Zealand.

Yours sincerely

Associate Professor Christina Barton, MNZM
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NEW ZEALAND

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Respondent No: 117



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

In summary The opportunity exists for Wellington to be known as a place of creative resilience for individuals where the existing national and city-wide arts organisations and education infrastructure offers enhanced creative opportunities and career growth. Sector careers are more sustainable in Wellington because:

- creatives can earn more money
- can access more paid work opportunities
- can access more varied work opportunities to foster portfolio working
- have increased resilience
- can access are larger audience and/or an audience willing to pay more
- can progress their creative career pathway quicker and in a more unique way than elsewhere.

Where community is highly engaged in the teaching, learning, production, and staging of creative work it corresponds to creative skills and careers being more highly valued, increased audience diversity and engagement and high wellbeing and social outcomes. Due to funding and political structures, activating community-led creative activities is often much harder to achieve owing to the less formal structure when in actual fact, it should be the starting point for accessibility and participation. This is key to the entire city achieving its goal of art around every corner. Programmes are key – industry-led and developed, by creative, with creative and for creative. Investment in these areas is essential for transformational change and a flourishing arts and cultural sector in Wellington city. Kapiti Economic Development Strategy 2020 – 2023 www.kapiticoast.govt.nz/media/38433/edsimplementation-plan-2020-2023.pdf Creative Kapiti successfully advocated for inclusion of the creative industries as a key sector and is a lead and supporting delivery partner.

- Support the Kāpiti Creative Industries cluster group (now Creative Kapiti) to develop the Kāpiti Creative Industries Action Plan including attracting investment to assess the feasibility of establishing a Creative Hub, skills development and visitor attraction projects.
- Deliver relevant business workshops and networking events. Create greater visibility and increase access to training and networking in Kāpiti and Wellington to support the growth and establishment of businesses in the district.
- Develop and implement a district wide Destination Plan, which links into the Regional Destination Plan.
- Complete the development and implementation of the Kāpiti Coast Destination Story, including a set of marketing and promotional material – available for use by the Council, partners and stakeholders.

Kapiti Economic Recovery Plan

- Support the Kāpiti arts sector to create artistic pieces, initiatives and programmes that provide a holistic community benefit www.kapiticoast.govt.nz/media/38739/kapitirecovery-plan-2020.pdf
- Develop sector action plans for key sectors, including Destination, Creative Industries and those prioritised in the Economic Development Strategy

Kapiti Destination Plan (draft) Arts & Culture are one of three strands as critical to the visitor attraction on the Kapiti Coast.

Wellington Region Workforce Development Plan 2019 Creative Kapiti contributed to the consultation undertaken by Deloitte and in 2021, the Kapiti Coast Workforce Development Plan will be drafted. Known creative workforce needs range from a shortage of technical skills in the performing arts, limited access to vocational and tertiary education opportunities in the district, lack of internship and apprenticeship pathways and more. The Kapiti Coast is home to a range of national and internationally significant creative organisations and events. New Zealand's largest pottery club, the Otaki Pottery Club attracts 4,500 people to the annual Festival of the Pots each January. The Maoriland Creative Hub offers a range of industry training courses for Maori, performances and exhibitions as well as the largest indigenous film festival in the Southern Hemisphere. Te Raukura ki Kapiti, the \$12m performing arts centre has hosted sold out performances from the RNZB and NZSO. The live music scene is busy most weekends with Kapiti bands regularly performing across the Wellington region. The 100 Days a Journey mentoring project for visual artists, regular theatre and musical theatre productions throughout the year, and Creative Kapiti projects such as Art for Everyone, Summer Music in the Parks, and an upcoming major design and arts festival are indicative of a flourishing creative sector with wide business and public support.

Q7. Type your comments about the strategic vision below.

2. Aho Tini 2030 outlines four focus areas but could a fifth focus area be beneficial? We believe that in order to be bold and transformative for the next 10 years, Focus Area 5: Igniting New Opportunity, is required. It might have approaches that:

- recognise the creative strength of the wider Wellington region and commitment to work in partnership to foster creative collaboration and innovation
- grow our reputation as a leading creative destination in Australasia and attract international creative and cultural tourists.
- encourage integration with other sectors to foster the development and promotion of unique creative experiences that attract and grow new audiences, buyers, and collectors

4. Aho Tini 2030 – language is important. Talent versus skills. Our Vision – include ‘encourage greater recognition for creative skills and creative careers as central to Wellington city’s economy and workforce.’ Page 6 – change wording to ‘proudly support our skilled, local creative talent’ – because the use of the word talent doesn’t convey the many years of creative, technical and business skills acquisition that is required. Pg 33. Consider adding ‘Sharing Wellington city and the Wellington region and nation’s stories across our cityscape. This is key for tourism success and addresses the current imbalance.

4. Aho Tini 2030 – is striving to be ‘New Zealand’s MOST creative city’ relevant in a post-Covid era, where creative inter-regional partnerships, collaboration, and increased connectivity for resilience is moving beyond geographical and political boundaries? Marketing Wellington city as New Zealand’s most creative city, as outlined on page 25, has been beneficial in the previous decade. We question whether it is the right approach for the next decade, in an era where collaboration and support is required to withstand the challenges of the Covid-19 global pandemic. There are currently similar arts marketing and policy efforts in other cities and regions in New Zealand to take into consideration – with some great programmes of support on offer to foster increased access and participation and sustainable creative careers. For example, Page 8 of Toi Moana, the Bay of Plenty Arts & Culture Strategy outlines a raft of principles that are attractive to creatives. Whanganui’s visitor attraction campaign positions the city as the leading creative industries destination in New Zealand, suggesting visitors ‘get close to creativity.’ We want to embrace inter-regional partnership working, working together for the benefit of all creatives.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Focus Area 2 – the success of this focus area will result in it becoming business as usual, underpinning all focus areas. This is to be encouraged. The Wellington Region Workforce Development Plan could also be included on page 23. The creative workforce, career progression pathways, skills gaps, employment opportunities and barriers could be progressed in partnership with the new Workforce Development Councils and Wellington Regional Skills Leadership Group.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

1. Aho Tini 2030 states now is the time to be bold, to be transformative. Creative Kapiti agrees with this sentiment and believes Wellington city has an opportunity to strengthen its relationship, partnership and collaboration with the highly creative wider Wellington region, resulting in a 'upsized' offer to the public and visitors alike. We believe the time has come for co-ordinated effort across the region, to further project Wellington as a leading creative city in Australasia. Major infrastructure development such as the 'Get Wellington Moving' transport plan and completion of Transmission Gully will also compliment our region's highly mobile creative workforce, enabling easier and quicker access to venues and spaces for creative content creation and production within easy reach of Wellington city. Already, Creative Kapiti has noticed increased membership from creative Wellingtonians moving to the Kapiti Coast to access more affordable living and work spaces. And increasing interest from under 30 year olds living in Wellington city who are interested in any opportunity to access paid work opportunities on the Kapiti Coast, to develop their creative skills and to showcase their creations - as a direct response to the challenges in Wellington city, as summarised in Aho Tini 2030. Whilst this is perhaps not unsurprising given young people make up a third of Wellington's population, our view is there are no winners when the struggle to progress one's creative career comes with barriers of a systematic nature at the outset. By working together to address these issues and to provide creative employment and skills development options across the Wellington region, we foster a stronger creative workforce and reduce skills gaps in the future. A recent article in The Dominion Post asked what young adults wanted from Wellington city with the following comments noted: 'Wellington sold itself on its arts and culture but it was failing to live up to its name. Mainly the lack of funding. And there's not a lot of support for emerging artists.' 'It would be cool if students were able to curate their own things in these big spaces. I'd love to run something at the Michael Fowler Centre, or the City Gallery.' 'The thing that brings me joy is making stuff. The city needed spaces where you can let your brain do what it needs to do - to let all the makingness out.' www.stuff.co.nz/dominion-post/news/wellington/124646166/hopes-for-homes-and-mental-healthcare-what-do-wellingtons-young-people-actually-want?fbclid=IwAR0DIGUBiE-FD3yquMO1b9ffWssJAGjj7i2-R79wag563B-woSJWCJpDh4 In summary, if we are to be bold and transformative, then the focus needs to be on enabling individuals to realise their creative skills and fostering connection and collaboration. Focus Area 4 - the order of the Focus Areas could be reprioritised to reflect that those in Focus Area 4, the last focus area, create intellectual property that is then produced, performed, and exhibited in the city's arts and cultural institutions and community spaces which is critical for the delivery of Focus Areas 1 and 3. We suggest the wording of Focus Area 4 is slightly amended to 'Focus Area 4: Wellington is a great place to grow a sustainable creative career, live and work.' This differentiates the city of Wellington from other cities and regions in New Zealand with the exact same goal to be a great place to create, live and work. 3. Aho Tini 2030 focus areas, approaches and actions need to be anchored in data and insights. A mapping study of the creative and cultural workforce, to inform actions and priorities over the next ten years is required. How Focus Area 4's success is measured will be visible in repeating the mapping study a decade later. We suggest: • mapping the creative and cultural jobs currently in existence and required skillsets • mapping the profile of those working in the creative and cultural industries (demographic information including age of entry, gender, ethnicity, qualification levels, and business information including average earnings, length of operation, variety of income streams, etc) • mapping the skills gaps as reported by major and sole trader employers • mapping the range of education and training providers and quality and range of qualifications on offer throughout the Wellington region. The development of a regular survey of graduates to monitor career pathway progression – as recommended in the Wellington Region Workforce Development Plan 2019, could also be considered.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/3973d9a977616d63b7bd6f072f11ed48210b4ffb/original/1620875964/9707e51f234fe81ceba769735f18a651_%28Format%29_Creative_Kapiti_Aho_Tini_Submission.pdf?1620875964

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Introduction

Wellington city and the Kapiti Coast are separated by different political and funding structures however the 42km distance (from the southern town of Paekakariki) is little barrier for our increasingly shared creative workforce, shared audiences/buyers/clients, and shared visitors who actively seek creative and cultural experiences.

With this in mind, Creative Kapiti (a 500 member cluster group of creatives focused on delivering strategic projects) has reviewed Aho Tini 2030 as we recognise the potential shared opportunities for our creative workforce in both jurisdictions in the next 10 years.

Part of the wider Wellington region, annual Infometrics data consistently identifies the Kapiti Coast as having New Zealand's fourth largest creative workforce (after Wellington City, Auckland City, and Queenstown Lakes District), as a percentage of local workforce. With double the national average of sole traders (many of whom are in the creative industries) the Kapiti Coast has a suite of key strategic documents that recognise the critical role of the creative industries (including the arts) as summarised below.

<p>Kapiti Economic Development Strategy 2020 – 2023</p> <p>www.kapiticoast.govt.nz/media/38433/eds-implementation-plan-2020-2023.pdf</p>	<p>Creative Kapiti successfully advocated for inclusion of the creative industries as a key sector and is a lead and supporting delivery partner.</p> <ul style="list-style-type: none"> • Support the Kāpiti Creative Industries cluster group (now Creative Kapiti) to develop the Kāpiti Creative Industries Action Plan including attracting investment to assess the feasibility of establishing a Creative Hub, skills development and visitor attraction projects. • Deliver relevant business workshops and networking events. Create greater visibility and increase access to training and networking in Kāpiti and Wellington to support the growth and establishment of businesses in the district. • Develop and implement a district wide Destination Plan, which links into the Regional Destination Plan. • Complete the development and implementation of the Kāpiti Coast Destination Story, including a set of marketing and promotional material – available for use by the Council, partners and stakeholders.
<p>Kapiti Economic Recovery Plan</p>	<ul style="list-style-type: none"> • Support the Kāpiti arts sector to create artistic pieces, initiatives and programmes that provide a holistic community benefit

www.kapiticoast.govt.nz/media/38739/kapiti-recovery-plan-2020.pdf	<ul style="list-style-type: none"> Develop sector action plans for key sectors, including Destination, Creative Industries and those prioritised in the Economic Development Strategy
Kapiti Destination Plan (draft)	Arts & Culture are one of three strands as critical to the visitor attraction on the Kapiti Coast.
Wellington Region Workforce Development Plan 2019	<p>Creative Kapiti contributed to the consultation undertaken by Deloittes and in 2021, the Kapiti Coast Workforce Development Plan will be drafted.</p> <p>Known creative workforce needs range from a shortage of technical skills in the performing arts, limited access to vocational and tertiary education opportunities in the district, lack of internship and apprenticeship pathways and more.</p>

The Kapiti Coast is home to a range of national and internationally significant creative organisations and events. New Zealand's largest pottery club, the Otaki Pottery Club attracts 4,500 people to the annual Festival of the Pots each January. The Maoriland Creative Hub offers a range of industry training courses for Maori, performances and exhibitions as well as the largest indigenous film festival in the Southern Hemisphere. Te Raukura ki Kapiti, the \$12m performing arts centre has hosted sold out performances from the RNZB and NZSO. The live music scene is busy most weekends with Kapiti bands regularly performing across the Wellington region. The 100 Days a Journey mentoring project for visual artists, regular theatre and musical theatre productions throughout the year, and Creative Kapiti projects such as *Art for Everyone*, *Summer Music in the Parks*, and an upcoming major design and arts festival are indicative of a flourishing creative sector with wide business and public support.

Aho Tini 2030 – our response

1. Aho Tini 2030 states now is the time to be bold, to be transformative.

Creative Kapiti agrees with this sentiment and believes Wellington city has an opportunity to strengthen its relationship, partnership and collaboration with the highly creative wider Wellington region, resulting in a 'upsized' offer to the public and visitors alike. We believe the time has come for co-ordinated effort across the region, to further project Wellington as a leading creative city in Australasia.

Major infrastructure development such as the 'Get Wellington Moving' transport plan and completion of Transmission Gully will also compliment our region's highly mobile creative workforce, enabling easier and quicker access to venues and spaces for creative content creation and production within easy reach of Wellington city.

Already, Creative Kapiti has noticed increased membership from creative Wellingtonians moving to the Kapiti Coast to access more affordable living and work spaces. And increasing interest from under 30 year olds living in Wellington city who are interested in any opportunity to access paid work opportunities on the Kapiti Coast, to develop their creative skills and to showcase their creations - as a direct response to the challenges in Wellington city, as summarised in Aho Tini 2030. Whilst this is perhaps not unsurprising given young people make up a third of Wellington's

population, our view is there are no winners when the struggle to progress one's creative career comes with barriers of a systematic nature at the outset. By working together to address these issues and to provide creative employment and skills development options across the Wellington region, we foster a stronger creative workforce and reduce skills gaps in the future.

A [recent article in The Dominion Post](#) asked what young adults wanted from Wellington city with the following comments noted:

'Wellington sold itself on its arts and culture but it was failing to live up to its name. Mainly the lack of funding. And there's not a lot of support for emerging artists.'

'It would be cool if students were able to curate their own things in these big spaces. I'd love to run something at the Michael Fowler Centre, or the City Gallery.'

'The thing that brings me joy is making stuff. The city needed spaces where you can let your brain do what it needs to do - to let all the makingness out.'

www.stuff.co.nz/dominion-post/news/wellington/124646166/hopes-for-homes-and-mental-health-care-what-do-wellingtons-young-people-actually-want?fbclid=IwAR0DIGUBiE-FD3yquMO1b-9ffWssJAGjj7i2-R79wag563B-woSJWCjpDh4

In summary, if we are to be bold and transformative, then the focus needs to be on enabling individuals to realise their creative skills and fostering connection and collaboration.

2. Aho Tini 2030 outlines four focus areas but could a fifth focus area be beneficial?

We believe that in order to be bold and transformative for the next 10 years, Focus Area 5: Igniting New Opportunity, is required. It might have approaches that:

- recognise the creative strength of the wider Wellington region and commitment to work in partnership to foster creative collaboration and innovation
- grow our reputation as a leading creative destination in Australasia and attract international creative and cultural tourists.
- encourage integration with other sectors to foster the development and promotion of unique creative experiences that attract and grow new audiences, buyers, and collectors

Focus Area 4 - the order of the Focus Areas could be reprioritised to reflect that those in Focus Area 4, the last focus area, create intellectual property that is then produced, performed, and exhibited in the city's arts and cultural institutions and community spaces which is critical for the delivery of Focus Areas 1 and 3.

We suggest the wording of Focus Area 4 is slightly amended to 'Focus Area 4: Wellington is a great place to grow a sustainable creative career, live and work.' This differentiates the city of Wellington from other cities and regions in New Zealand with the exact same goal to be a great place to create, live and work.

Focus Area 2 – the success of this focus area will result in it becoming business as usual, underpinning all focus areas. This is to be encouraged.

The Wellington Region Workforce Development Plan could also be included on page 23. The creative workforce, career progression pathways, skills gaps, employment opportunities and barriers could be progressed in partnership with the new Workforce Development Councils and Wellington Regional Skills Leadership Group.

3. Aho Tini 2030 focus areas, approaches and actions need to be anchored in data and insights.

A mapping study of the creative and cultural workforce, to inform actions and priorities over the next ten years is required. How Focus Area 4's success is measured will be visible in repeating the mapping study a decade later. We suggest:

- mapping the creative and cultural jobs currently in existence and required skillsets
- mapping the profile of those working in the creative and cultural industries (demographic information including age of entry, gender, ethnicity, qualification levels, and business information including average earnings, length of operation, variety of income streams, etc)
- mapping the skills gaps as reported by major and sole trader employers
- mapping the range of education and training providers and quality and range of qualifications on offer throughout the Wellington region.

The development of a regular survey of graduates to monitor career pathway progression – as recommended in the Wellington Region Workforce Development Plan 2019, could also be considered.

4. Aho Tini 2030 – language is important. Talent versus skills.

Our Vision – include 'encourage greater recognition for creative skills and creative careers as central to Wellington city's economy and workforce.'

Page 6 – change wording to 'proudly support our skilled, local creative talent' – because the use of the word talent doesn't convey the many years of creative, technical and business skills acquisition that is required.

Pg 33. Consider adding 'Sharing Wellington city and the Wellington region and nation's stories across our cityscape. This is key for tourism success and addresses the current imbalance.

4. Aho Tini 2030 – is striving to be 'New Zealand's MOST creative city' relevant in a post-Covid era, where creative inter-regional partnerships, collaboration, and increased connectivity for resilience is moving beyond geographical and political boundaries?

Marketing Wellington city as New Zealand's most creative city, as outlined on page 25, has been beneficial in the previous decade. We question whether it is the right approach for the next decade, in an era where collaboration and support is required to withstand the challenges of the Covid-19 global pandemic.

There are currently similar arts marketing and policy efforts in other cities and regions in New Zealand to take into consideration – with some great programmes of support on offer to foster increased access and participation and sustainable creative careers. For example, Page 8 of Toi Moana, the Bay of Plenty Arts & Culture Strategy outlines a raft of principles that are attractive to creatives. Whanganui's visitor attraction campaign positions the city as the leading creative industries destination in New Zealand, suggesting visitors 'get close to creativity.'

We want to embrace inter-regional partnership working, working together for the benefit of all creatives.

In summary

The opportunity exists for Wellington to be known as a place of creative resilience for individuals where the existing national and city-wide arts organisations and education infrastructure offers enhanced creative opportunities and career growth. Sector careers are more sustainable in Wellington because:

- creatives can earn more money
- can access more paid work opportunities
- can access more varied work opportunities to foster portfolio working
- have increased resilience
- can access a larger audience and/or an audience willing to pay more
- can progress their creative career pathway quicker and in a more unique way than elsewhere.

Where community is highly engaged in the teaching, learning, production, and staging of creative work it corresponds to creative skills and careers being more highly valued, increased audience diversity and engagement and high wellbeing and social outcomes. Due to funding and political structures, activating community-led creative activities is often much harder to achieve owing to the less formal structure when in actual fact, it should be the starting point for accessibility and participation. This is key to the entire city achieving its goal of art around every corner.

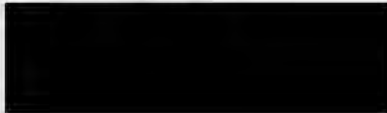
Programmes are key – industry-led and developed, by creative, with creative and for creative.

Investment in these areas is essential for transformational change and a flourishing arts and cultural sector in Wellington city.

END.



Respondent No: 118



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Strategic vision

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

In addition to the submission by Toi o Taraika Arts Wellington we would like to highlight the near absence of international connection and ambition. As an international cultural organisation that has been based in Wellington for more than 40 years and enabled numerous artists to further their careers in Germany through residency programmes and scholarships for example, we suggest the inclusion of a statement on how to improve connectedness not just on a local, but also national and international level and thereby reflecting Wellington's creative reputation.

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/6b8a9edc298f5b14f9a496ed92aeb3006047792d/original/1620878124/9f9a3123ca7a69505e60c337a147882b_%28Format%29_Goethe-Institut_Aho_Tini_Submission.pdf?1620878124

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Kia ora and guten Tag,

The Goethe-Institut is the Federal Republic of Germany's cultural institution active worldwide. Based in Wellington, and working nationwide since 1980, the Goethe-Institut New Zealand supports the teaching and learning of the German language, as well as promoting a range of cultural exchange events and opportunities between Germany and New Zealand.

Thank you for the opportunity to comment on the "Aho Tini 2030" draft. We appreciate the work and collaborative approach in drafting the new Arts, Culture and Creativity strategy.

In addition to the submission by Toi o Taraika Arts Wellington we would like to highlight the near absence of international connection and ambition. As an international cultural organisation that has been based in Wellington for more than 40 years and enabled numerous artists to further their careers in Germany through residency programmes and scholarships for example, we suggest the inclusion of a statement on how to improve connectedness not just on a local, but also national and international level and thereby reflecting Wellington's creative reputation.

Thank you for your consideration.

Best regards,
Anna Kalbhenn

Anna Kalbhenn

Director
Goethe-Institut New Zealand
150 Cuba Street
PO Box 9253
Wellington



www.goethe.de/nz



Respondent No: 123

Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

This comment for submission is written as a personal statement. I have been involved in arts delivery as a Director, creator, teacher, mentor, practitioner and passionate supporter and audience member of the arts in MY CITY - WELLINGTON for over 60 years....I write in comment of the vision and objectives of this document and to make observations and comment specifically in two of your Focus Areas. I support your strategy and objectives. Thank you for this opportunity. Passionate dancer , teacher, creator and really behind this Amazing city - but we need to work at it and move with the times - they are a-changing

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

OUR PLACES and SPACES / Aho Whenua -our city as a stage (3) Of the four action areas outlined in the proposed strategy PLACES and SPACES is possibly of most concern and needing real action. Somehow constant review and consulting over years always identifies concern but has failed to actually improve things. The cultural well-being and identity of any people needs ownership of space to create, make, perform, experience and Wellington currently is in crisis to support its creative artists. Their voice is key to our wellbeing and belief in ourselves as a cultural place with a confidence and clarity in our identity. Feeling good about ourselves , being challenged about our ideas . having opportunities to search, question, change, develop and be compassionate are fundamental and strongly realised in an energised artistic community. ● Significant acknowledgement and support for local and community 'staging' is very poor in this city - these often are young developing performing voices and they need to be valued and supported. The Whanganui Opera House is very active for Whanganui projects -WELLINGTON OPERA HOUSE is too expensive and hard for new innovative creative TODAY ideas for its own city ? - Please make the stage in this city more accessible to get onto! ● Being forced to find spaces has been good but infrastructure and facilities take up budget THE ARTISTS INVOLVED IN the FESTIVALS EVENTS that make WELLINGTON AMAZING (Chinese New Year/Newtown Festival/ CubaDupa ,,,,) need to be paid and not be at the end of the budget realities.● Rehearsal spaces are challenging - still! The weather in Wellington does demand dry spaces to imagine and create. Facilitate and help them! I am in a classic situation of a big inner city rent increase at the same time as I want to help Independent Artists using my studio space. It is very difficult right NOW.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

PATHWAYS / AHO MAHI - successful arts and creative sector, and careers(4) As a city we ignore youth pathways at our peril. Young people are very influenced as they grow up and their experiences in all the arts from street corner to studios is critical to their valuing of and developing their own passion, confidence and artistic voice - be it dance, music, theatre or visual or multi-faceted. We need to be active and engaged in concept, process, journey, outcome, destination and develop a life long awareness. Who we are depends on what we do - Wellington is a hub to train and work in and it is essential we retain this reality . Currently this is definitely under threat - ● support venues that help support spaces that can be used ● Make decisions that provide pathways for the very young, the young thinkers, the young activists and the young at heart. ● Do not ignore real training at the expense of psychological warm fuzzies. It is possible to be excellent and amazing! ● Artists are very inventive people but it is exhausting constantly having to invent our own survival. It is not about hand-outs but it is about infrastructure and being valued.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. **Attach any documents supporting your comments here.**

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/d0c19684fcd8f0d3e4786165859a8cad0d1834f1/original/1620883940/3cff43baf9f171fb411eac14f4092dac_%28Format%29_Deridre_Tarrant_Aho_Tini_Submission.pdf?1620883940

Q14. **Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.**

not answered

10 May 2021

Deirdre Tarrant



Submission to WCC Cultural Aho Tini 2030 Strategy

This comment for submission is written as a personal statement. I have been involved in arts delivery as a Director, creator, teacher, mentor, practitioner and passionate supporter and audience member of the arts in MY CITY - WELLINGTON for over 60 years....I write in comment of the vision and objectives of this document and to make observations and comment specifically in two of your Focus Areas. I support your strategy and objectives. Thank you for this opportunity.

OUR PLACES and SPACES / Aho Whenua -our city as a stage (3)

Of the four action areas outlined in the proposed strategy PLACES and SPACES is possibly of most concern and needing real action. Somehow constant review and consulting over years always identifies concern but has failed to actually improve things.

The cultural well-being and identity of any people needs ownership of space to create, make, perform, experience and Wellington currently is in crisis to support its creative artists. Their voice is key to our wellbeing and belief in ourselves as a cultural place with a confidence and clarity in our identity.

Feeling good about ourselves , being challenged about our ideas . having opportunities to search, question, change, develop and be compassionate are fundamental and strongly realised in an energised artistic community.

- Significant acknowledgement and support for local and community 'staging' is very poor in this city - these often are young developing performing voices and they need to be valued and supported. The Whanganui Opera House is very active for Whanganui projects -WELLINGTON OPERA HOUSE is too expensive and hard for new innovative creative TODAY ideas for its own city ? - Please make the stage in this city more accessible to get onto!
- Being forced to find spaces has been good but infrastructure and facilities take up budget THE ARTISTS INVOLVED IN the FESTIVALS EVENTS that make WELLINGTON AMAZING (Chinese New Year/Newtown Festival/ CubaDupa ,,,,,) need to be paid and not be at the end of the budget realities.

- Rehearsal spaces are challenging - still! The weather in Wellington does demand dry spaces to imagine and create. Facilitate and help them! I am in a classic situation of a big inner city rent increase at the same time as I want to help Independent Artists using my studio space. It is very difficult right NOW.

PATHWAYS / AHO MAHI - successful arts and creative sector, and careers(4)

As a city we ignore youth pathways at our peril.

Young people are very influenced as they grow up and their experiences in all the arts from street corner to studios is critical to their valuing of and developing their own passion, confidence and artistic voice - be it dance, music, theatre or visual or multi-faceted.

We need to be active and engaged in concept, process, journey, outcome, destination and develop a life long awareness.

Who we are depends on what we do - Wellington is a hub to train and work in and it is essential we retain this reality . Currently this is definitely under threat -

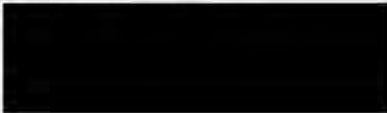
- support venues that help support spaces that can be used
- Make decisions that provide pathways for the very young, the young thinkers, the young activists and the young at heart.
- Do not ignore real training at the expense of psychological warm fuzzies. It is possible to be excellent and amazing!
- Artists are very inventive people but it is exhausting constantly having to invent our own survival. It is not about hand-outs but it is about infrastructure and being valued.

Deirdre Tarrant CNZM; MNZM;
 Founder ex-director Footnote NZ Dance;
 Adv Teachers Cert RAD London;
 Principal Tarrant Dance Studios;
 Director Choreographer Tarrant Dancers.

Passionate dancer , teacher, creator and really behind this Amazing city - but we need to work at it and move with the times - they are a-changing!



Respondent No: 124



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

OUR PEOPLE /Aho Tangata - connected, engaged,inclusive communities.(1) St Peter's on Willis St is a very relevant community hub with an extensive cultural, community, diverse outreach to the inner city peoples of Wellington. Seven days a week a range of very diverse socio- economic,cultural Wellingtonians, visitors, Community gather and meet here to activate, discuss, debate, decide, generate, experience and BE part of our Cultural Capital. Inner city housing and social justice are key to the activities held at the Church and as the earliest city church of the city our christian role as a central part of our city is fundamental. St Peter's is an historic building on an historic site but very much at the forefront of the problems, issues and passions of city dwellers. St Peter's Manaakitanga reaches out and would like to strongly voice support for your Cultural Strategy objectives for OUR PEOPLE in our city.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

OUR PLACES and SPACES / Aho Whenua - our city as a stage (3) Of the four action areas outlined in the proposed strategy PLACES and SPACES is possibly of most concern and needing real action. The cultural well-being and identity of any people needs ownership of space to create, make, perform, experience and Wellington currently is in crisis to support its creative artists. Their voice is key to our wellbeing and belief in ourselves as a cultural place with a confidence and clarity in our identity. St Peter's on Willis has actively stepped into the breach created by closures/ strengthening/over expensive and non- community supportive spaces in Wellington over the past two-three years and music in particular is flourishing. Wonderful acoustics, inner-city access and space to rehearse and perform have seen St Peter's become a new and strong part of our city venue options. We need help to build infrastructure - and toilets! - as we further establish. This same space that contributes to our city's well being and cultural identity also is home to The Free Store and supports many who need help to live. Our grand piano provides an opportunity for people to play and listen, not only at Jazz Festivals, Camerata and Orchestral events, but also for those simply walking the streets and wanting the solace of a place to practice! More to be done and St Peter's on Willis supports doing more and being an active part of OUR PLACES and SPACES in this Cultural Strategy. Manaakitanga Committee on behalf of St Peter's Church Willis St WELLINGTON

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/886721f44437634b74318afcd3a323b8b280bffe/original/1620884116/efe74ac4bd538f26f788e27daaa8ee7e_%28Format%29_St_Peters_Willis_Aho_Tini_Submission.pdf?1620884116

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Submission to WCC Cultural Strategy Aho Tini 10 May 2021

This comment for submission is written on behalf of St Peter's Church on Willis St and is particularly focussed as comment on two of the Action Strategies.

OUR PEOPLE /Aho Tangata - connected, engaged,inclusive communities.(1)

St Peter's on Willis St is a very relevant community hub with an extensive cultural, community, diverse outreach to the inner city peoples of Wellington. Seven days a week a range of very diverse socio- economic,cultural Wellingtonians, visitors, Community gather and meet here to activate, discuss, debate, decide, generate, experience and BE part of our Cultural Capital. Inner city housing and social justice are key to the activities held at the Church and as the earliest city church of the city our christian role as a central part of our city is fundamental. St Peter's is an historic building on an historic site but very much at the forefront of the problems, issues and passions of city dwellers. St Peter's Manaakitanga reaches out and would like to strongly voice support for your Cultural Strategy objectives for OUR PEOPLE in our city.

OUR PLACES and SPACES / Aho Whenua - our city as a stage (3)

Of the four action areas outlined in the proposed strategy PLACES and SPACES is possibly of most concern and needing real action.

The cultural well-being and identity of any people needs ownership of space to create, make, perform, experience and Wellington currently is in crisis to support its creative artists. Their voice is key to our wellbeing and belief in ourselves as a cultural place with a confidence and clarity in our identity.

St Peter's on Willis has actively stepped into the breach created by closures/ strengthening/over expensive and non- community supportive spaces in Wellington over the past two-three years and music in particular is flourishing. Wonderful acoustics, inner-city access and space to rehearse and perform have seen St Peter's become a new and strong part of our city venue options. We need help to build infrastructure - and toilets! - as we further establish.

This same space that contributes to our city's well being and cultural identity also is home to The Free Store and supports many who need help to live. Our grand piano provides an opportunity for people to play and listen, not only at Jazz Festivals, Camerata and Orchestral events, but also for those simply walking the streets and wanting the solace of a place to practice!

More to be done and St Peter's on Willis supports doing more and being an active part of OUR PLACES and SPACES in this Cultural Strategy. Manaakitanga Committee on behalf of St Peter's Church Willis St WELLINGTON

Deirdre Tarrant (Chair) Sarah King,Fiona Barker, Kirsty Willis, Packiam Skinnon with support from St Peter's on Willis Co-Vicars Jean Malcolm, Stephen King & Charles Waldegrave



Respondent No: 125



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

We commend Council staff and elected members for listening to calls from ourselves and others in the sector and taking action to create a refreshed strategy/policy for arts, culture and creativity. We believe that a genuine attempt has been made to engage across the sector and this is to be applauded. We support the overarching direction setting of this strategy – and, in general, think that the Focus Areas are appropriate and considered. These areas strongly align with the strategic priorities we have identified for ourselves as an organization and we can see how we can help deliver to Council's vision here. We think that the Action Plans are as yet underdeveloped, require further consultation, and should be co-designed with the sector

Q7. Type your comments about the strategic vision below.

meg.williams@tawhiri.nz Meg Williams 021 022 17342 Tawhiri Festivals and Experiences

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Focus Area 1: Our People / Aho Tangata These principles sit well with the motivation of our work and our understanding the wider sector and community's needs. However we note that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further over more needs. Re-focus on international connection and ambition Alongside government, creative industry and cultural institutions, the Council has an important role to play in developing a sustaining and empowering environment for its creative professionals and cultural experts, enabling their success in local, national and international arenas. Wellington has an established creative reputation, borne out of cultivating local creativity and welcoming global creativity. In order to remain a credible and relevant creative city in a wider context, we suggest an action to be added to explore with relevant parts of the sector Wellington's future goals for such things as: improved connectedness; supporting artistic and technical invention; expanding our distinct cultural perspectives, ideas and creative outputs across Aotearoa and the world.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hongonga here.

Focus Area 2: Partnership with Māori / Aho Hongonga We support this focus area and make a similar call here for investment to accelerate the development of Māori-led creative and cultural activity in the City.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Focus Area 3: Our places and spaces / Aho whenua We are an organization that produces large and small-scale work, free and ticketed, indoors and outdoors. We support any initiatives that make it simpler and more affordable for producers to create, and more accessible for audiences to experience, events outdoors. We also strongly call once again on Council to review the venue affordability and access issue in the City which is longstanding. In order to create transformational change that will impact all areas of this strategy, venue affordability and access is paramount. We ourselves are working to create an accessible, inclusive mid-scale performance venue for creation, development and performance on the Te Whaea campus in Newtown which will go some way to filling a critical need gap. But the affordability of Civic Venues remains an ongoing challenge and we believe that the adoption of Aho Tini is the time to address it.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Focus Area 4: Pathways / Aho mahi We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city. Careers is a complex area, and we encourage Council to consider which role it can reasonably assume in relation to this area of the strategy, and then re-engage with artists, employers like ourselves and training institutions to fully describe this priority. One of City organisations Tāwhiri is sometimes characterized as a large arts institution in the City, which given the scale of our activities (over 400 events) and audience (around 300,000) is on one hand correct. But as a charitable company we are small, with only six permanent staff. Our impact in the wider arts ecosystem is broad because we employ over 150 fixed term employees and freelance crew, hundreds of artists and practitioners, and are a major investor in new work created by Wellington artists, as well as running a construction workshop to create theatrical assets and providing crew for many other Wellington events. Our wider team and crew are Wellington's team and crew – they work on many arts events from independent work to big shows like WOW. They rely on all these jobs to create their portfolio/freelance careers. It takes many years to build up the systems, processes, brand and audience loyalty, and capability to produce arts experiences and events; erosion of that capacity in a City has significant knock-on effects across the ecosystem and replacing it takes both significant resource and time. We would like to encourage Council to work with its funded organisations to act as drivers to achieve this strategy's stated objectives. Ensuring that the City works with its organisations – easing the way for them and requiring them to ease the way for other players within the ecosystem would be a powerful approach that we would welcome. Arts and Culture Fund The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of Pathways / Aho mahi is being refined, we agree with Arts Wellington's recommendation to increase the Arts & Culture fund by at least \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach). Our organization is not supported by this fund, but a stronger independent arts sector means a stronger sector as a whole and so we tautoko this call Change requires investment In general, we are supportive of the direction outlined in Aho Tini 2030 and commend the work to date. We look forward to continuing to collaborate with Council on our shared future growth and success. However, we note that not only is this draft strategy silent on whether any additional investment is available to achieve the goals and workplan it sets forth; the draft Long Term Plan does not signal increased investment either. As noted earlier, without increased investment, the same pool of money will be stretched over more and more needs. At the same time, the cost of living and the cost of creating art in Wellington will continue to rise. While redirection of existing funding into new focus areas (such as the visibility of ngā toi Māori and accessibility initiatives) we do not have confidence that it will drive the deep change described in the vision for this strategy

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Feedback on Proposed Action Plan We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted. We support Arts Wellington's call for continued engagement with the arts community on the ongoing review and development of the Action Plan and its recommendation for biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector. This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep Aho Tini 2030 vibrant, vital, and in the forefront of our planning.

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/5e98f709b7717b91aafdd5f16200bf81856510db/original/1620941297/8b7a00ae946fb8a99ce2fd94a0a69c2f_Tawhiri_Submission_on_Aho_Tini_respondent.pdf?1620941297

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Tawhiri Festivals and Experiences
L1, 264 Cuba Street
Wellington

Tāwhiri Festivals and Experiences
Submission on Aho Tini 2030 Consultation, May 2021

About Tāwhiri

Tāwhiri is a charitable company with more than 30 years' experience in creating and delivering high quality, transformative arts experiences in Wellington including New Zealand Festival of the Arts, Wellington Jazz Festival, Lexus Song Quest, Second Unit and other events and experiences. In total, over 5 million people have experienced arts events created by our festivals.

About this submission

Tāwhiri is also making a separate submission on the consultation for Council's Long Term Plan. This submission focuses on Aho Tini 2030 but draws some connections between the two consultation documents.

General Feedback

We commend Council staff and elected members for listening to calls from ourselves and others in the sector and taking action to create a refreshed strategy/policy for arts, culture and creativity. We believe that a genuine attempt has been made to engage across the sector and this is to be applauded.

We support the overarching direction setting of this strategy – and, in general, think that the Focus Areas are appropriate and considered. These areas strongly align with the strategic priorities we have identified for ourselves as an organization and we can see how we can help deliver to Council's vision here.

We think that the Action Plans are as yet underdeveloped, require further consultation, and should be co-designed with the sector.

THE CREATIVE FORCE BEHIND

Specific Feedback

The key areas we think require highlighting/addressing are:

Focus Area 1: Our People / Aho Tangata

These principles sit well with the motivation of our work and our understanding the wider sector and community's needs. However we note that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further over more needs.

Focus Area 2: Partnership with Māori / Aho Hongonga

We support this focus area and make a similar call here for investment to accelerate the development of Māori-led creative and cultural activity in the City.

Focus Area 3: Our places and spaces / Aho whenua

We are an organization that produces large and small-scale work, free and ticketed, indoors and outdoors. We support any initiatives that make it simpler and more affordable for producers to create, and more accessible for audiences to experience, events outdoors.

We also strongly call once again on Council to review the venue affordability and access issue in the City which is longstanding. In order to create transformational change that will impact all areas of this strategy, venue affordability and access is paramount. We ourselves are working to create an accessible, inclusive mid-scale performance venue for creation, development and performance on the Te Whaea campus in Newtown which will go some way to filling a critical need gap. But the affordability of Civic Venues remains an ongoing challenge and we believe that the adoption of Aho Tini is the time to address it.

Focus Area 4: Pathways / Aho mahi

We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city.

Careers is a complex area, and we encourage Council to consider which role it can reasonably assume in relation to this area of the strategy, and then re-engage with artists, employers like ourselves and training institutions to fully describe this priority.

THE CREATIVE FORCE BEHIND

Role of City organisations

Tāwhiri is sometimes characterized as a large arts institution in the City, which given the scale of our activities (over 400 events) and audience (around 300,000) is on one hand correct. But as a charitable company we are small, with only six permanent staff. Our impact in the wider arts ecosystem is broad because we employ over 150 fixed term employees and freelance crew, hundreds of artists and practitioners, and are a major investor in new work created by Wellington artists, as well as running a construction workshop to create theatrical assets and providing crew for many other Wellington events. Our wider team and crew are Wellington's team and crew – they work on many arts events from independent work to big shows like WOW. They rely on all these jobs to create their portfolio/freelance careers. It takes many years to build up the systems, processes, brand and audience loyalty, and capability to produce arts experiences and events; erosion of that capacity in a City has significant knock-on effects across the ecosystem and replacing it takes both significant resource and time.

We would like to encourage Council to work with its funded organisations to act as drivers to achieve this strategy's stated objectives. Ensuring that the City works *with* its organisations – easing the way for them and requiring them to ease the way for other players within the ecosystem would be a powerful approach that we would welcome.

Arts and Culture Fund

The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of *Pathways / Aho mahi* is being refined, we agree with Arts Wellington's recommendation to increase the Arts & Culture fund by at least \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach). Our organization is not supported by this fund, but a stronger independent arts sector means a stronger sector as a whole and so we tautoko this call.

Feedback on Proposed Action Plan

We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted.

We support Arts Wellington's call for continued engagement with the arts community on the ongoing review and development of the Action Plan and its recommendation for a

THE CREATIVE FORCE BEHIND

biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector.

This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep *Aho Tini 2030* vibrant, vital, and in the forefront of our planning.

Re-focus on international connection and ambition

Alongside government, creative industry and cultural institutions, the Council has an important role to play in developing a sustaining and empowering environment for its creative professionals and cultural experts, enabling their success in local, national and international arenas. Wellington has an established creative reputation, borne out of cultivating local creativity and welcoming global creativity. In order to remain a credible and relevant creative city in a wider context, we suggest an action to be added to explore with relevant parts of the sector Wellington's future goals for such things as: improved connectedness; supporting artistic and technical invention; expanding our distinct cultural perspectives, ideas and creative outputs across Aotearoa and the world.

Change requires investment

In general, we are supportive of the direction outlined in *Aho Tini 2030* and commend the work to date. We look forward to continuing to collaborate with Council on our shared future growth and success.

However, we note that not only is this draft strategy silent on whether any additional investment is available to achieve the goals and workplan it sets forth; the draft Long Term Plan does not signal increased investment either.

As noted earlier, without increased investment, the same pool of money will be stretched over more and more needs. At the same time, the cost of living and the cost of creating art in Wellington will continue to rise. While redirection of existing funding into new focus areas (such as the visibility of ngā toi Māori and accessibility initiatives) we do not have confidence that it will drive the deep change described in the vision for this strategy.

We appreciate the opportunity to submit to Aho Tini and look forward to continuing to work with Council as this work develops.

Meg Williams
Executive Director

THE CREATIVE FORCE BEHIND



Respondent No: 126



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I wish to make the following submission as a person who is a passionate supporter of the arts sector in Wellington. In my opinion Aho Tini has to reflect the long commitment to the arts by the talented and gifted who live in Wellington. One of the privileges of living in Wellington is to be part of a theatre audience alongside philanthropists such as the late Dennis, and his widow Verna Adams, sharing the same space with the famous actors and their family such as Carolyn Henwood and being present watching a Ken Duncum play at Circa with the matriarchal late Dianna Mason also present. This involvement with the arts isn't easily dismissed as historic. The vitality of the arts and those in the arts sector is also present today. For instance on 2 May I attended the Bats production of Transmission with the Wellington filmmaker Jan Beiringa in the audience. What these well-known people represent is cross-sector commitment to the arts In Wellington as well as intellectual curiosity, an established knowledge base and engagement with the present. The arts for many people represents more than entertainment. Its about fresh ideas and nurturing Wellington on the national stage as a significant contribution to how New Zealand grows ideas and a sense of pride of place. Aho Tino must appreciate that generalisations about making the arts sector vibrant and purposeful can be too easily dismissed by those who see these phrases as empty platforms for local body politicians. The strong preference is to make the arts work in Wellington among many competing sectors. Name: Dr Anne Phillips Email: filmaphillips@gmail.com

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

3. My third submission is about encouraging and supporting young talent in Wellington. If our arts community in Wellington is going to grow the city must support diverse, extraordinary and dedicated young adults. Consultation is required to bring that group forward in a way that they would prefer. Aho Tino must consult with young adults in Wellington with a view to developing the arts sector by identifying current gaps and their preferences.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

The connection with Wellington artists has to be developed much more. In particular more emphasis has to be placed on relationships with tangata whenua artists and Pacifica.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

1. The visual arts sector needs practical support from the Wellington City Council. The Wellington City Art Gallery occupies a significant space in the city. The Gallery fails to connect with a significant portion of the Wellington population. For instance the local knowledge gap was revealed in the apparent absence of the curatorial team from the Gallery at the opening of the Massey marae by Te Ati Awa on the Pukeahu site on 27 March 2021. It would be churlish to suggest they should have been at the opening - every one is entitled to make choices, but what worries me is that no follow up exhibition of the contributing artists work seems to be in train. Wellington art lovers have their focus directed to international artists at the expense of the excellent work produced in this country. The average Wellington resident has seen their world shrink post-Covid. It is important to strengthen visual artists in this country by providing curated gallery space. There is no reason why the Wellington City Council art gallery Te Whare Toi and the Wellington City Gallery could not compliment each other. What prevents a constructive relationship from developing? My first submission is that Aho Tino has to recognise and grow the New Zealand visual arts community in Wellington by proposing an agreed directive for collaboration by Council-funded art galleries. 5. My fifth submission is about theatre in Wellington. From my perspective theatre in Wellington is never static, but constantly having to engage fresh audiences. Bats, for example, is very popular. It attracts a young audience. As a theatre the Bats model is hugely successful. Circa is a Wellington institution and deserves Wellington City Council support. However no support from the Council should be open-ended and without any conditions. New plays need financial support because they are hugely expensive to put on. The complexities of funding theatre should be investigated by City Council arts advisors. Aho Tino needs to make a public commitment to engage with theatre practitioners and to consult widely in order to maintain the narratives of Wellington theatre.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

2. My second submission relates to recognition of the unique contribution that the talented artists Wellington arts sector continues to make. At present we have the broad categories of the Wellingtonian of the year award. I have never been happy with the current media-driven competition. How meaningful is that acknowledgement? Significant omissions include group efforts, for example, the Ngati Poneke Young Maori Club and other Wellington-based groups who attract wide involvement. A better approach is for Wellington City Council to provide a small fund whereby outstanding contributors have a monetary prize and certificate that recognises their contribution to the arts. Aho Tino could provide a time - line, noting its intention to establish an award for outstanding achievement in the arts say by 2023 and thereafter bi-annually. My fourth submission concerns film makers in Wellington as requiring a distinct and separate category of support.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/8a3c3bd0b04a6b31b7a4daabb11a1dda9304effa/original/1620941684/fef067835ffbef9134a6d9064f9bbc0a_%28Format%29_Annie_Phillips_Aho_Tini_Attachment_Submission.pdf?1620941684

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

I wish to make the following submission as a person who is a passionate supporter of the arts sector in Wellington.

In my opinion Aho Tini has to reflect the long commitment to the arts by the talented and gifted who live in Wellington. One of the privileges of living in Wellington is to be part of a theatre audience alongside philanthropists such as the late Dennis, and his widow Verna Adams, sharing the same space with the famous actors and their family such as Carolyn Henwood and being present watching a Ken Duncum play at **Circa** with the matriarchal late Dianna Mason also present. This involvement with the arts isn't easily dismissed as historic. The vitality of the arts and those in the arts sector is also present today. For instance on 2 May I attended the **Bats** production of *Transmission* with the Wellington filmmaker Jan Beiringa in the audience. What these well-known people represent is cross-sector commitment to the arts in Wellington as well as intellectual curiosity, an established knowledge base and engagement with the present.

The arts for many people represents more than entertainment. It's about fresh ideas and nurturing Wellington on the national stage as a significant contribution to how New Zealand grows ideas and a sense of pride of place.

Aho Tino must appreciate that generalisations about making the arts sector vibrant and purposeful can be too easily dismissed by those who see these phrases as empty platforms for local body politicians. The strong preference is to make the arts work in Wellington among many competing sectors.

These are the following priorities:

1. The visual arts sector needs practical support from the Wellington City Council.

The Wellington City Art Gallery occupies a significant space in the city. The Gallery fails to connect with a significant portion of the Wellington population. The connection with Wellington artists has to be developed much more. In particular more emphasis has to be placed on relationships with tangata whenua artists and Pacifica.

For instance the local knowledge gap was revealed in the apparent absence of the curatorial team from the Gallery at the opening of the Massey marae by Te Ati Awa on the Pukeahu site on 27 March 2021. It would be churlish to suggest they should have been at the opening - every one is entitled to make choices, but what worries me is that no follow up exhibition of the contributing artists work seems to be in train. Wellington art lovers have their focus directed to international artists at the expense of the excellent work produced in this country. The average Wellington resident has seen their world shrink post-Covid. It is important to strengthen visual artists in this country by providing curated gallery space.

There is no reason why the Wellington City Council art gallery Te Whare Toi and the Wellington City Gallery could not compliment each other. What prevents a constructive relationship from developing?

My first submission is that Aho Tino has to recognise and grow the New Zealand visual arts community in Wellington by proposing agreed directives for collaboration by Council-funded art galleries.

2. My second submission relates to recognition of the unique contribution that the talented artists Wellington arts sector continues to make. At present we have the broad categories of the Wellingtonian of the year award. I have never been happy with the current media-driven competition. How meaningful is that acknowledgement? Significant omissions include group efforts, for example, the Ngati Poneke Young Maori Club and other Wellington-based groups who attract wide involvement.

A better approach is for Wellington City Council to provide a small fund whereby outstanding contributors have a monetary prize and certificate that recognises their contribution to the arts.

Aho Tino could provide a time - line, noting its intention to establish an award for outstanding achievement in the arts say by 2023 and thereafter bi-annually.

3. My third submission is about encouraging and supporting young talent in Wellington. If our arts community in Wellington is going to grow the city must support diverse, extraordinary and dedicated young adults. Consultation is required to bring that group forward in a way that they would prefer. Aho Tino must consult with young adults in Wellington with a view to developing the arts sector by identifying current gaps and their preferences.

4. My fourth submission concerns film makers in Wellington as requiring a distinct and separate category of support.

5. My fifth submission is about theatre in Wellington. From my perspective theatre in Wellington is never static, but constantly having to engage fresh audiences. *Bats*, for example, is very popular. It attracts a young audience. As a theatre the **Bats** model is hugely successful. **Circa** is a Wellington institution and deserves Wellington City Council support. However no support from the Council should be open-ended and without any conditions. New plays need financial support because they are hugely expensive to put on. The complexities of funding theatre should be investigated by City Council arts advisors.


Aho Tino needs to make a public commitment to engage with theatre practitioners and to consult widely in order to maintain the narratives of Wellington theatre.

Regards, Anne Phillips

Nga mihi ki a koutou katoa.

Dr Anne Phillips
Wellington

Ko Ngapuhi raua ko Ngaruahine





Respondent No: 127



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

2. Age Diversity: a. Some parts of the Draft Policy focus exclusively on a restricted age demographic. The important role of history and memory of “past generations” is omitted from Pages 8 & 18 which refer only to delivering “outcomes that enhance the lives of present and future generations”. In the context of the arts it’s important to be inclusive of all lives and generations. b. All demographics and a diversity of Wellingtonians need to be the focus of the arts policy, both young and old. OBRA is concerned that a particular demographic (20-30 year olds) is highlighted in the Draft Arts Policy, Page 11 (which reads: “create a great place for 20–30 year olds – where people can choose to train and stay on to find other opportunities – attracting, fostering and retaining talent in our city”). We recommend the policy does not bias the needs of any one age group of residents. c. OBRA proposes adding “students and all ages” to the Page 17 reference to “Promoting Wellington to attract and retain talent, students, tourists and investment.” Such an amendment would reflect the increasing proportion of aged communities in our demographics and who are a significant consumer of arts events in the capital city.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

5. Te Tiriti o Waitangi: A large section of the document (page 29) relates to “Te Tiriti o Waitangi”. OBRA supports high visibility for nga toi Maori and Te Reo, but notes that different views exist about the rights and responsibilities under Te Tiriti o Waitangi and does not believe that the WCC Arts Policy is the appropriate vehicle in which to canvas and record those views.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

3. Heritage: a. OBRA supports the aim of assisting folk to “engage in our heritage” (page 8) and the reference to “our cultural institutions”. b. OBRA wishes to see work on completion of earthquake strengthening of the Town Hall and St James given priority and completed as soon as possible. OBRA supports the Opera House venue being cared for and maintained appropriately. 4. Contemporary: a. OBRA fully supports the aims of the City Gallery to be a leading national art gallery so that it can stand with pride among the other major city’s institutions. We believe it should continue to be supported by the Wellington City Council so it can be the robust organisation our capital city demands. It must have the opportunity to be bold contemporary and innovative. This is a Taonga of the city and is a major cultural institution and venue for important work, ideas and art. The present review must not diminish its critical mass in terms of funding or capability support. It is critical to maintain expertise and knowledge. b. OBRA calls for continued strong support by WCC of Orchestra Wellington; (new) Wellington Opera; the Wellington based Royal NZ Ballet; Circa Theatre; and Bats Theatre, among others. These are Wellington’s premier cultural organisations which showcase Wellington based talent at the highest international standards.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

While OBRA agrees that increased funding will be needed for Maori and Pacific Arts, we know that all artforms struggle financially, and that a larger budget needs to be provided for the Arts to ensure vitality across all sectors. Failure to do that will further impoverish Wellington.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/4d61c73a96e8e4221b1ad1b75234c2ec6ba628ef/original/1620942128/8a31b2591c8ff64664ff06140f86d0b9_%28Format%29_OBRA_Aho_Tini_Attachment_Submission.pdf?1620942128

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Oriental Bay Residents Association (OBRA), Submission on Aho-Tini 2030, Draft Arts, Culture and Creativity Strategy: May 2021

1. **Funding:** While OBRA agrees that increased funding will be needed for Maori and Pacific Arts, we know that all artforms struggle financially, and that a larger budget needs to be provided for the Arts to ensure vitality across all sectors. Failure to do that will further impoverish Wellington.

2. **Age Diversity:**

a. Some parts of the Draft Policy focus exclusively on a restricted age demographic. The important role of history and memory of “past generations” is omitted from Pages 8 & 18 which refer only to delivering “outcomes that enhance the lives of present and future generations”. In the context of the arts it’s important to be inclusive of ***all lives and generations***.

b. All demographics and a diversity of Wellingtonians need to be the focus of the arts policy, both young and old. OBRA is concerned that a particular demographic (20-30 year olds) is highlighted in the Draft Arts Policy, Page 11 (which reads: “create a great place for 20–30 year olds – where people can choose to train and stay on to find other opportunities – attracting, fostering and retaining talent in our city”.) We recommend the policy does not bias the needs of any one age group of residents.

c. OBRA proposes adding “students **and all ages**” to the Page 17 reference to “Promoting Wellington to attract and retain talent, students, tourists and investment.” Such an amendment would reflect the increasing proportion of aged communities in our demographics and who are a significant consumer of arts events in the capital city.

3. **Heritage:**

a. OBRA supports the aim of assisting folk to “engage in our heritage” (page 8) and the reference to “our cultural institutions”.

b. OBRA wishes to see work on completion of earthquake strengthening of the Town Hall and St James given priority and completed as soon as possible. OBRA supports the Opera House venue being cared for and maintained appropriately.

4. **Contemporary:**

a. OBRA fully supports the aims of the City Gallery to be a leading national art gallery so that it can stand with pride among the other major city’s institutions. We believe it should continue to be supported by the Wellington City Council so it can be the robust organisation our capital city demands. It must have the opportunity to be bold contemporary and innovative. This is a Taonga of

the city and is a major cultural institution and venue for important work, ideas and art. The present review must not diminish its critical mass in terms of funding or capability support. It is critical to maintain expertise and knowledge.

b. OBRA calls for continued strong support by WCC of Orchestra Wellington; (new) Wellington Opera; the Wellington based Royal NZ Ballet; Circa Theatre; and Bats Theatre, among others. These are Wellington's premier cultural organisations which showcase Wellington based talent at the highest international standards.

5. Te Tiriti o Waitangi:

A large section of the document (page 29) relates to "Te Tiriti o Waitangi". OBRA supports high visibility for nga toi Maori and Te Reo, but notes that different views exist about the rights and responsibilities under Te Tiriti o Waitangi and does not believe that the WCC Arts Policy is the appropriate vehicle in which to canvas and record those views.

Sent from my iPhone

Jackie pope: [REDACTED]



Respondent No: 128



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

I'm coming from the perspective of wanting performing arts such as cabaret, burlesque, drag, poetry, pole, circus, stand up and sideshow to have space and grow in Wellington. Please include the growing cabaret scene into your thinking and strategy.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

• Provide expertise and knowledge, WCC offers free billboards by the train station, but you have to know someone, who knows someone, who knows things to find out that information. Local show producers should be introduced to the people who know information like that and will share it. It took me 4 years to realise that GrabOne would have been a great investment in my first big show, this is the kind of thing that venue staff know... but they are there to book venues, not to help the shows to succeed. • Allow for other ways for people to make grant applications. How about a video submission? Zoom presentation? In-person presentation? Looking at the previous body of work? Portfolio submission? The current system is restrictive and exclusionary. Perhaps essays are not the best way to show performance art? If you can take this strategy feedback in loads of different formats, how about also accepting grant funding requests in more accessible ways.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

• Wellington needs a mid-sized venue with a house sound and lighting rig. Having a lack of competition in Wellington AV companies means prices are disproportionate to other cities, and a lack of opportunities for new companies and techs to get work. The high costs of AV and ticket fees push up ticket prices and make live shows financially inaccessible. A mid-sized venue with a house rig would help greatly. 400-800 seats and accessible. (Pop it above Arty Bees. Design it like the venue in the 1982 movie Victor/Victoria, and with a separate front bar/cafe like Auckland's Classic.) * Have transparent pricing and local show discounts for WCC Venues... make good on this promise: <https://www.stuff.co.nz/entertainment/arts/102167302/fee-reduction-for-local-performers-in-wellington-city-venues> • Think long-term when handing out grants to locals shows. In the current system, to get off the ground, shows need to scramble to get grants from several different sources, usually a show needs many things to help them get a firm footing and grow. Consider funding for 3-5 years (contingent on regular reporting and communication) to help a new performing arts venture get off the ground. Give people a chance to succeed.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

• WCC has a bunch of various brands, avenues and partners (Venues Wellington / WellingtonNZ / WREDA / WCC / WellingtonLive) that only someone on the inside understands, many of these places have channels to promote shows but only seem to promote large established events, not local shows. There are no rate cards for having a window display or being listed in their email mailout, priority is given to large touring shows that already have a huge budget, smaller local shows cannot compete. It would be amazing if the Opera House could transparently support shows with marketing, even if they charge extra for the service. Local shows need funding, but they also need a lot more support to compete with touring shows, particularly with marketing and promotion. "If we had gone into level 2 at the time of the show and had to cancel, I would have personally lost \$20k. Level 2 happened 36 hours after the show. I was 36 hours away from landing a decades-long personal debt." and "I think sometimes funding bodies don't understand that most local cabaret shows (I'm including here drag, pole, burlesque, poetry, some stand-up and circus) is one person doing all the work and carrying all the risk. Funding bodies tend to think in terms of trusts or collectives that have resources and can hire people.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/0a22a4e4b079f9b0043e0c078e7691c06c3b33a1/original/1620942801/bb0361aa863cfe1e89884377fb1b0a37_Rachel_Rouge_Original_Submission_and_Menagerie_Attachment_3351784.pdf?1620942801

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Kia ora,

Here are my requests for WCC to consider when finalising the Aho-Tini 2030 strategy. I'm coming from the perspective of wanting performing arts such as cabaret, burlesque, drag, poetry, pole, circus, stand up and sideshow to have space and grow in Wellington.

- **Wellington needs a mid-sized venue** with a house sound and lighting rig. Having a lack of competition in Wellington AV companies means prices are disproportionate to other cities, and a lack of opportunities for new companies and techs to get work. The high costs of AV and ticket fees push up ticket prices and make live shows financially inaccessible. A mid-sized venue with a house rig would help greatly. 400-800 seats and accessible. (Pop it above Arty Bees. Design it like the venue in the 1982 movie Victor/Victoria, and with a separate front bar/cafe like Auckland's Classic.)

* Have transparent pricing and local show discounts for WCC Venues... make good on this promise: <https://www.stuff.co.nz/entertainment/arts/102167302/fee-reduction-for-local-performers-in-wellington-city-venues>

- **Think long-term** when handing out grants to locals shows. In the current system, to get off the ground, shows need to scramble to get grants from several different sources, usually a show needs many things to help them get a firm footing and grow. Consider funding for 3-5 years (contingent on regular reporting and communication) to help a new performing arts venture get off the ground. Give people a chance to succeed.

- **Provide expertise and knowledge, WCC offers free billboards by the train station, but** you have to know someone, who knows someone, who knows things to find out that information. Local show producers should be introduced to the people who know information like that and will share it. It took me 4 years to realise that GrabOne would have been a great investment in my first big show, this is the kind of thing that venue staff know... but they are there to book venues, not to help the shows to succeed.

- **WCC has a bunch of various brands, avenues and partners (Venues Wellington / WellingtonNZ / WREDA / WCC / WellingtonLive)** that only someone on the inside understands, many of these places have channels to promote shows but only seem to promote large established events, not local shows. There are no rate cards for having a window display or being listed in their email mailout, priority is given to large touring shows that already have a huge budget, smaller local shows can not compete. It would be amazing if the Opera House could transparently support shows with marketing, even if they charge extra for the service. Local shows need funding, but they also need a lot more support to compete with touring shows, particularly with marketing and promotion.

- **Allow for other ways for people to make grant applications. How about a video** submission? Zoom presentation? In-person presentation? Looking at the previous body of work? Portfolio submission? The current system is restrictive and exclusionary. Perhaps essays are not the best way to show performance art? If you can take this strategy feedback in loads of different formats, how about also accepting grant funding requests in more accessible ways.

Thank you for taking my feedback into consideration. I have attached the accountability report for my last show, I would like to draw your attention to a couple of lines on page 9: "If we had gone into level 2 at the time of the show and had to cancel, I would have personally lost \$20k. Level 2 happened 36 hours after the show. I was 36 hours away from landing a decades-long personal debt." and "I think sometimes funding bodies **don't understand that most local cabaret shows (I'm including here drag, pole, burlesque,**

poetry, some stand-up and circus) is one person doing all the work and carrying all the risk. Funding bodies tend to think in terms of trusts or collectives that have resources and can hire people."

Please include the growing cabaret scene into your thinking and strategy.

Ngā mihi
Rachel

Rachel Rouge



-THE MENAGERIE

WELLINGTON OPERA HOUSE | 13 FEB 2021
VENUE SUBSIDY ACCOUNTABILITY REPORT

How did it go?

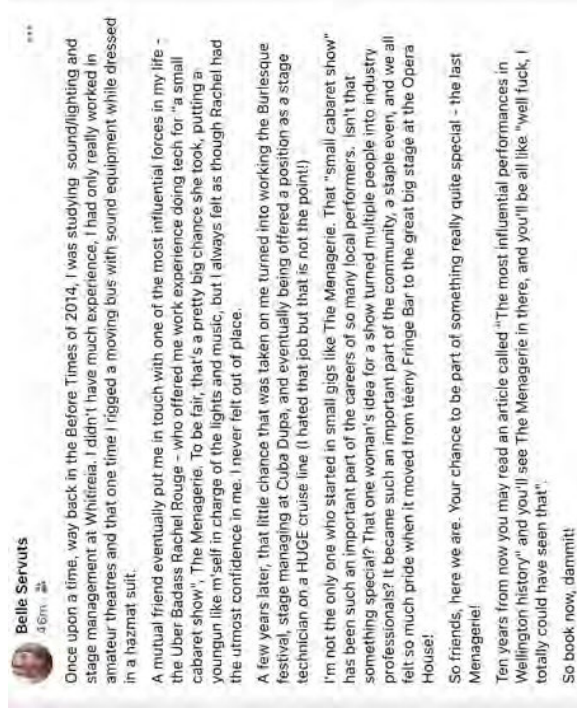
I made the sad decision to make this our very last show since we have now hit the end of the 3-show limit for Venue Subsidy Funding. I thank you so much for **giving us this opportunity, but we literally can't do it without you.** I was unsuccessful in finding other support in the form of alternative grants (Wellington City Council, CreativeNZ and Performing Arts Fund) sponsorship, marketing support, or a venue fee reduction. I know this would have been a different outcome if Wellington had an affordable mid-sized venue option, or if the Opera House could offer lower fees and give more support to local shows, or if there were options for renting out the Opera House on a floor-by-floor basis.



The curtain has fallen on this show for the last time, photo by an audience member

Overall, the show went incredibly well. We managed to balance paying artists a fair rate, offered patrons an accessible ticket price, and had a bloody great time. It is a shame that it took us four years to reach this point, and we are really sad to have to quit, but as you would know from the previous accountability reports it was unsustainable to go on without ongoing support (both financial support and venue marketing support).

Feedback that came from our unsuccessful PAF application was: it's been 4 years, you shouldn't need grants by now. And that is not wrong. But to be successful we needed support when we first made the giant leap from the Fringe Bar to the Opera House.



Facebook post from one of our sound and lighting techs

We had built a good relationship with Tom and JJ from Wellington Venues. They were incredibly helpful and knowledgeable, and they both had excellent ideas and expertise to support The Menagerie going forward. Unfortunately, they both left, and with them we lost their knowledge, communication and the solid working relationship that we had built over the years.



Officer O'Leary and burlesque performer Pixie Twist, photo by Jeff Tollan

Did the project take place as planned?

The final Menagerie Variety Show at the Opera House took place on 13 February 2021. Due to the Covid-19 lockdown in 2020, we rescheduled from August 2020. Massive thanks are due to Tom, Ticketmaster and the Opera House team for their flexibility with this rescheduling. We certainly went out in style with our largest audience to date: 1039 people were in the audience. We had a cast and crew of 78 people who all hugely contributed to the success of the show. The curtain closed on a standing ovation. Check out some of the feedback later in this document.



Imogen Stone in ‘A Drop in the Bucket’, photo by Gareth Bradley

After a false start with another publicist, we brought Jo Marsh on board. She was responsible for getting the show lots of media visibility, through radio, local newspapers and stuff.co.nz. Her work was incredibly effective. We also employed our production assistant Laura Oakley to manage social media, she did a brilliant job. Also, we did not have competition from overseas touring shows.

As a result of this, more people bought tickets, and we were able to pay our artists at a higher rate. Their pay rate was doubled from previous years.

The Menagerie Opera House Saturday the 13th February 2020						
Performer Remuneration table						
Approx percentage of house	Number of tickets sold	Solo performer payment	Duo act payment	Trio act payment	Group of 4 or more, or MC payment	Total performer fees
36% or less	500 or fewer	\$200	\$300	\$360	\$400	\$4,860
37-44%	501-600	\$250	\$375	\$450	\$500	\$6,075
45-51%	601-700	\$300	\$450	\$540	\$600	\$7,290
52-58%	701-800	\$350	\$525	\$630	\$700	\$8,505
59-65%	801-900	\$400	\$600	\$720	\$800	\$9,720
66-72%	901-1000	\$450	\$675	\$810	\$900	\$10,935
73-80%	1001-1100	\$500	\$750	\$900	\$1,000	\$12,150
81-87%	1101-1200	\$550	\$825	\$990	\$1,100	\$13,365
88-100%	1201-1388	\$600	\$900	\$1,080	\$1,200	\$14,580

Each performer is guaranteed a minimum fee, every act gets a bonus for every 100 tickets we sell over 500 tickets. Performers are only started to pay fairly once the show has sold over 50%.

I have included all previous accountability reports, I think it's good on this last one to review the last 4 shows, and see how it unravelled over time. We were not successful in the Venue Subsidy Grant in 2019, but I still wrote an **accountability report. It's good to compare The Menagerie with and without Venue Subsidy Funding**, being able to afford a good publicist/social media manager and not having to compete with international touring shows made a massive difference.



Emma Wollum and Cordy Black singing Sous Le Dome Epais. photo by Jeff Tolan

Budget Variance

We expected a loss of \$3,445 without additional funding.
 This show ended up with a profit of \$7,449
 The profit almost paid back the \$9k loss of the 2019 show
 Importantly, we had budgeted to pay \$7k to pay performers and crew, we ended up paying almost \$18k to local artists.

EXPENDITURE (all costs include GST)		
ITEM DESCRIPTION	ESTIMATE	ACTUALS
PERSONNEL		
Producer/Director/Designer/Marketing: Rachel Rouge	\$0	\$0
Stagehand Eli Joseph, 11 hours @20per hour	\$220	\$220
Stage Manager Brielle James, 11 hours @20per hour	\$220	\$220
Backstage lialison Penny Scott, 11 hours @20per hour	\$220	\$220
1 MC - Susie Ferguson	\$400	\$900
Birdman - solo performer, 6-minute slot, sideshow	\$200	\$490
Pixie Twist - solo performer, 6-minute slot, burlesque	\$200	\$507
Hannah Tasker-Poland - solo performer, 6-minute slot, cabaret contemporary dance	\$200	\$531
Emma Wollum - solo performer, 6-minute slot, accordion comedy song	\$200	\$754
Jerome Chandrahasen - solo performer, 6-minute slot, stand-up comedy	\$200	\$518
Unity Wara - solo performer, 6-minute slot, te ao Māori waiata	\$200	\$580
Officer O'Leary - solo performer, 6-minute slot, 'security' story arc	\$200	\$518
Ali Jacs - solo performer, 6-minute slot, spoken word poetry	\$200	\$518
Imogen Stone - solo performer, 6-minute slot, bucket hand balance	\$200	\$518
Bjorn Aslund & Barbara Paterson - duo act, 6-minute slot, contemporary dance & opera	\$300	\$675
Clever, Constance & Leo - trio act, 6-minute slot, comedy cabaret song	\$360	\$810
Rhyanne, Regina & Sophia - solo, duo + trio acts, 14-minute slot, adagio (paid x2 duo)	\$360	\$1,350
Hugo Grrrl & The Auto Boys - group act, 6-minute slot, 20 drag kings	\$400	\$2,000
Solid Gold Dancers - group act, 6-minute slot, retro-futuristic amateur street dance	\$400	\$1,035
Kozo Kaos - solo performer, 6-minute slot, magic fan manipulation	\$200	\$450
Rhysonic (Pete O'Connell) - intermission music, 20-minute slot, handmade instrument	\$400	\$1,035
Show photography from Gareth Bradley and Jeff Tollan	\$500	\$500
Aden Meser photography, all day photo shoot, 26 Sept	\$500	\$500
Videography at photo shoot by William Cho & Joshua Dale, 26 Sept (\$160 each)		\$320

Videography filming of the show and editing - Aden Meser	\$800	\$800
Sarah Illingworth Designer of posters		\$300
Carlos de Treend Logo Designer		\$100
Publicist up-front payment - to Sam	\$500	\$575
Publicity 5% on net income - to Jo	\$0	\$700
Social Media 2% on net income - to Laura	\$0	\$350
TOTAL PERSONNEL	\$7,080	\$17,992
PRODUCTION		
Venue staff: 1 house technician (8 hours @ \$50), 1 stage door (17 hours @ \$26), 10 ushers & FOH (10 staff x 4 hours @ \$26) 1 flyman (4 hours @ \$50), 1 fly loader (4 hours @ \$40) +GST (wage costs went up to \$31 ph)	\$2,698	\$2,711
Food for photo shoot crew, kick off meeting, and Backstage crew pre-show briefing		\$273
Costumes/Props, stage manager kit stuff, Stationary consumables, Eventful Streamer canons, Toner (as listed individually in other line items)	\$400	\$0
Eventful streamer canons x9		\$153
Translator for Unity Wara, Girl on Fire by Alicia Keys into Te Reo Māori (included in Unity's invoice)		\$0
Giant Balloons for Birdman - consumable prop, not reusable (included in Birdmann's invoice)		\$0
Public liability insurance	\$115	\$115
Travel and accom for 3 non-local performers 3 x \$250 (included in flight payments and performer invoices)	\$750	\$0
Airbnb for 4 out-of-town performers		\$581
Pixie Twist flights (transfer costs of \$57.27 in Pixie's performer fee invoice)		\$234
Hannah Tasker-Poland flights (+ transfer costs \$13.31 in Hannah's performer invoice)		\$324
Emma Wollum flights (total amount of \$75 included in Emma's invoice)		\$0
Unity Wara flights (transfer costs of \$30 in Unity's performer fee invoice)		\$304
Performer and crew food for show day	\$250	\$335
Venue Hire (almost covered by venue subsidy grant)	\$6,474	\$6,630
Equipment/Lighting/Sound from NW Group	\$10,400	\$7,243
APRA	\$250	\$264
Production of x600 8pp A5 printed programme (got 1000)	\$720	\$1,156
PRODUCTION TOTAL	\$19,359	\$20,321
MARKETING		
Annual subscription to Elements Envato divided by 2 shows (poster and collateral design done by Rachel)	\$300	\$0
Facebook ads	\$1,000	\$793
Buffer scheduling subscription (approx \$22 per month for 3 months)	\$66	\$0
Eventfinda listing	\$40	\$40

Printing and posting of posters - Phantom (\$1051.91 + 1197.15)	\$500	\$2,249
Large format printing x4 A1s & x4 A2s	\$100	\$0
Flyer printing: x2 lots at Big Pic, 8,000 total	\$628	\$993
Steve from Pasted A3 poster campaign	\$0	\$0
Advertising / radio/ newspaper / street flags (regional news)	\$200	\$0
Additional performer promo photos (added to contractor session Aden Meser \$500)	\$300	\$0
Production of video teasers and trailers (\$320 spent on Wil & Josh videography)	\$800	\$0
Printing and installation for 2 billboards (too late for WCC board)	\$1,000	\$0
Hiring of Manners Street Billboard (decided against it)	\$1,000	\$0
GrabOne Gallery ticket promotion		\$522
TOTAL MARKETING	\$5,934	\$4,596
OVERHEADS		
Administrative support, social media scheduling and press release writing Laura Oakley, 3 hours p/w at \$20 p/h 20 weeks	\$1,200	\$1,800
External hard drives, cables, stationary, bags for drag king hats		\$303
Subscriptions: Arts Wellington \$70, NZ Variety Artists Club \$60	\$130	\$0
Website: WordPress website hosting \$112.26, Go Daddy domain name registration \$45	\$157	\$197
Accounting costs (\$19.55 per month Xero + \$740 annual account fee)	\$975	\$1,083
Annual Bank fees	\$112	\$119
Company annual return	\$41	\$41
Gsuite account - Google Drive, Google storage, email (\$28.54 per month)	\$342	\$234
TOTAL OVERHEADS	\$2,958	\$3,778
TICKETING		
Inside fees from Ticketmaster	\$1,902	\$2,939
Printing fees from Ticketmaster	\$50	\$36
Credit card fees for ticket purchases (2.3% on all tickets sold) - making audience pay	\$672	\$0
PAF fees (\$1.50 on every ticket sold) - making audience pay	\$833	\$0
TOTAL TICKETS	\$3,456	\$2,974
MISC		
MISC (1% of total budget)	\$390	\$0
CONTINGENCY (1% of total budget)	\$390	\$0
TOTAL MISC	\$780	\$0
TOTAL EXPENDITURE	\$39,567	\$49,661
INCOME		
Box Office at 40% of house / 555 tickets sold	\$29,648	\$50,635
Venues Subsidy Grant (\$6,474 applied) SUCCESSFUL	\$6,474	\$6,475

PAF Grant (\$10,400 applied) UNSUCCESSFUL	\$0	\$0
Creative NZ Grant (\$5,000 applied) UNSUCCESSFUL	\$0	\$0
WCC Arts & Culture Grant (\$8,000 applied) UNSUCCESSFUL	\$0	\$0
Creative NZ Grant V2 (\$10,000 can't apply again, even though the entire world has completely changed) UNSUCCESSFUL	\$0	\$0
TOTAL INCOME	\$36,122	\$57,110
Less total expenditure		
PROFIT/LOSS	-\$3,445	\$7,449

Acknowledgement of Council Support:

We acknowledged Wellington City Council funding on our Twitter, Instagram and Facebook pages (now all closed down) as well as in our programme that was given to every audience member for free.

WELCOME & FAREWELL!

Thank you for choosing to see a home-grown Wellington show. And thank you for taking a gamble on a show where you don't know what's going to happen... to be honest, I don't completely know what's going to happen tonight either.

This is our very last show, but you can see all these amazing performers and many more in shows that are happening all over Wellington and beyond. This summer take a gamble on a singing bondage queen, a sisterhood of circus performers, a singalong with fictitious languages, a game of charades with imaginary porno titles, burlesque at the Fringe Bar, drag at Ivy, dance at Circa, stand up at the Cavern Club or if it's the variety you like, check out Idiom, Wellington's newest variety show at Te Auaaha.

I'll be right there with you in the audience.

Huge thank you to Wellington City Council for the Venue Subsidy, a grant that makes hiring this incredible space and its facilities more accessible for local performing artists and continuing to make sure Wellington is a cool place to live.

Absolutely Positively Wellington City Council
Me Heke Ki Pōneke

Photo by Aden Meser

Attendance Numbers

We sold 930 tickets.

We had 71 comp tickets including 20 tickets to OuterSpaces queer youth support charity and 15 tickets to RespectEd Aotearoa (formerly Sexual Abuse Prevention Network),

10 Wellington Venue House seats,

and we had 28 royal box seats given to local producers, my family, and the Mayor for a total audience of 1039.

Our ticket sales of 930 were substantially higher than previous years: in 2019 we sold 398 tickets, in 2018 we sold 547 tickets, and in 2017 we sold 579 tickets

84 gallery seats were sold at heavily discounted prices through a GrabOne deal. GrabOne was a brilliant investment to get bums in seats. We got \$23.10 per ticket sale which covered the additional Wellington Venues staff, and we were still able to honour our performer bonus commitments.



Three levels open for the first time, photo by an audience member

Participant Numbers

We had a 60-strong cast including: 1 host, 1 sideshow performer with a giant balloon, 1 burlesque performer, 28 drag kings, 2 contemporary dancers, 1 saxophonist, 2 opera singers, one accordionist-comedy-song-writer-and-singer, one stand-up comedian, one te **ao Māori singer**, one **improv security officer**, one spoken word poet, one inventor and player of his own musical instrument, one bucket balancer, three acrobats, 12 retro-futuristic-amateur-80s-street-dancers, and one fan manipulating magician.

93% of our cast are Wellington residents.

33% of our cast had been performing less than 2 years.

77% of our cast are not professional performers.

83% had not performed in the Opera House before The Menagerie.

64% were queer including a large number of trans and gender diverse performance artists



Creating lifelong memories, photo from Drag King Ed Queeran

Behind the scenes we worked with local videographers, photographers, stage manager, backstage manager, stagehand, designers, publicist, and social media manager. Our performers also work with and pay: composers, costumers, make-up artists, dramaturgs, vocal coaches, choreographers and more.

Outcomes

Outcome 1: Bring Wellington a professional, dynamic, provocative and entertaining show with performers from a diverse range of disciplines and backgrounds.

The show featured 18 acts from 60 performers. The line-up represented the **diverse artistic expression that lives in Pōneke**. **Highlights include: a 28-strong drag king act** that has been submitted to the Guinness Book of Records for the largest drag king act in the world (drag kings are not as recognised or hired as drag queens, and do not have the same international attention); Comedic **interludes with Officer O’Leary from Wellington Paranormal; Trio Amie** - created a female-only 3-person high tower on the raked stage reaching 6 metres; 5 acts using original music, some specifically composed for this show; and Unity Wara **delivering long LED poi, short poi, burlesque, rap, pop, classical, pūrerehua and patu** in one 5-minute act. It was a privilege to be able to showcase these acts.



Unity Wara with her **pūrerehua**, photo by Jeff Tollan

Not only were the art forms on stage diverse, but the performers also all came from a wide range of backgrounds. 64% of the cast and crew were queer, trans and non-**binary artists**. **We also had Māori, Pasifika, Asian** and other artists of

colour, as well as disabled and neurodivergent artists.



Trio Amie, photo by Jeff Tollan

I made a strategic decision to hire a well-known radio presenter to host the show. She was a delight to work with, she had name recognition, she managed to secure a full-page article and video with Stuff/The Dominion Post in the week before the show. Our host was wonderful, but she was not my first choice as an

MC. I think Wellington has other cabaret MCs who would have suited the show better. I chose a host who would get bums-on-seats instead of the host who I thought would be best choice for the show itself. These decisions to sacrifice the quality of the work or the kaupapa of the show in order to pursue financial sustainability hurt my soul and hurt the integrity of the show.



The Auto Boys 28-member drag king troupe, photo by Gareth Bradley

Outcome 2: Introduce mostly non-professional Wellington-based performers to a professional stage show environment.

It was a triumphant night for many artists in our line-up, particularly those who **aren't as widely known or are not professional performing artists. For many of** the drag kings in the group The Autoboyz, and for the Solid Gold Dance Crew whose dancers showcased community dance on an epic scale and had the audience grooving along with them. The Menagerie was their first time on a large stage like that of the Opera House.

Alongside new acts were legendary local variety artists Clever, Constance and Leo who performed a well-crafted and very relatable song about complex **dietary requirements. Pete O'Connell aka Rhysonic provided unique** entertainment during the interval with his invented instrument, the Rhysonic

wheel. The Birdmann (Trent Baumann) famous in the international sideshow world, but mostly unknown in Wellington bought a giant balloon act. Many of these artists and several others in the line-up are not widely known. It was a great opportunity to give them a platform to show their work.



Leo, Clever, Constance photo by Jeff Tollan

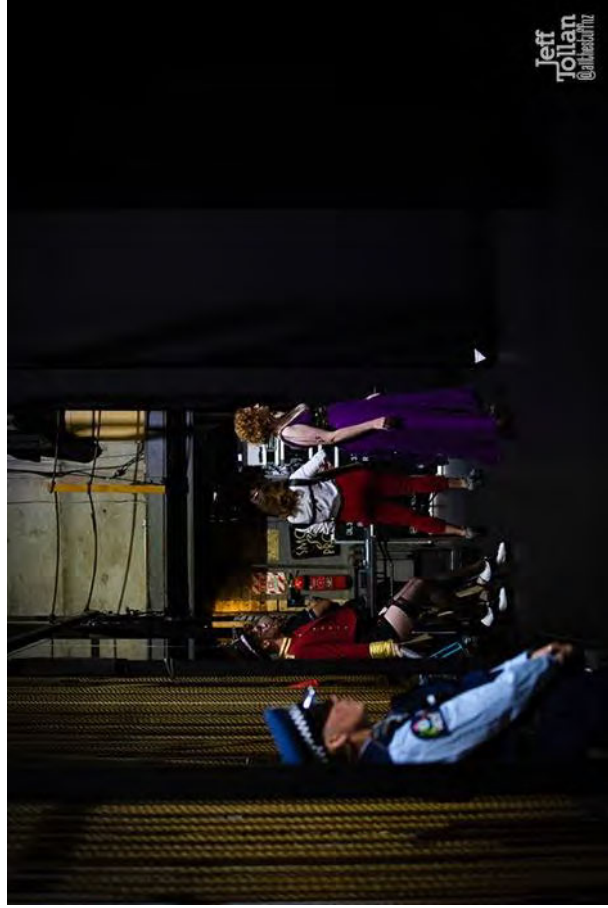
We did not take advantage to use aerial acts this year, there are not many places in Wellington to showcase dynamic aerial circus performance like swinging trapeze, Chinese pole or lyra. Once again this was a financial decision, once we had enough sales to be able to support the extra cost of aerial performance it was too late to book aerial acts.

Outcome 3: Give performers the freedom to bring their own art, style, talents and expression to the stage, support them to showcase their individual artistic vision at a professional level.

Prior to the show, we collaborated with the artists regarding the technical requirements for the show. We had a diverse range of art forms represented on our stage and due to the hard work of the artists in preparing their acts, and the excellent lighting and audio support, they executed polished and professional performances. Their acts were unique, powerful and beautifully weird.

We allocated artists adequate rehearsal time in the theatre on the day of the show. Due to the excellent technical support we had from NWG with lighting and audio, the artists were able to execute polished and professional performances.

However, over the past 4 shows, I have learned not to take risks. I made a decision to hire a big-name host over an experienced cabaret MC. When an artist asked for a grand piano, I asked her to bring a saxophone instead. I chose **not to have aerial acts to save budget. I did not hire the world's only te Reo** magician because I failed to get PAF grant funding to cover the tech he needed. I asked NWG to take the cheapest route, not the best route. Instead of making The Menagerie better, more awesome, higher quality, more spectacular and with better performers, I was making The Menagerie less.



Backstage before the curtain goes up artists from different backgrounds wait, photo by Jeff Tollan

I'm proud of what we've achieved, but we are not heading in a good direction. Art should be allowed to take risks and be given the best chance to succeed and grow. I am no longer supporting artists to be the best they can be on the best stage in Wellington.



Hannah Tasker-Poland without a grand piano, photo by Jeff Tollan

Outcome 4: Produce an entertaining show in which kapa haka, Māori performing arts and Māori performers are represented.

While our show was diverse, an area we've always wanted to improve was hiring more Māori performing artists. We acknowledge that a variety show is a genre rooted in European culture. We planned to work with consultant Sharn Maree to **create a better working environment for Māori performers, and deepen our** cultural company, but were unsuccessful in the CNZ grant application that would have funded hiring her as a consultant.

We also planned to have Aperahama Wairau-Mason aka Tangata Tumatarau, the world's only fluent te Reo magician. He is a close-up magician. He would have needed a live camera projection during the show for the audience to see his work. We applied to PAF to fund the AV required, unfortunately we were unsuccessful in that application. I was gutted to not be able to work with **Aperahama in this show it was a reminder that I don't have the personal funds** to support acts like Tangata Tumatarau. Aperahama was also disappointed to miss out on the rare opportunity to perform at the Opera House.

We were lucky to have the outstanding Unity Wara, direct from Taranaki, perform powerful waiata. She translated modern songs into te reo Māori and in

conjunction she performed pūtātara and poi with a contemporary twist. Her act was an absolute hit with the audience, and it was a privilege to showcase her act to over a thousand people.

Outcome 5: Pay each performer a minimum of the Comedy guild rate of \$10 per minute, and not lose money ourselves.

The comedy guild recommended per-minute fee has raised to \$12 minimum. We were successful in paying performers over this with solo acts getting \$450 for 6 minutes (\$75 per minute). We were able to pay all performers double their guaranteed minimum. For the 28-person drag king group we guaranteed \$400 and paid \$2000 which covered the costs of their costumes, rehearsal space, choreographers, and each king got \$40.

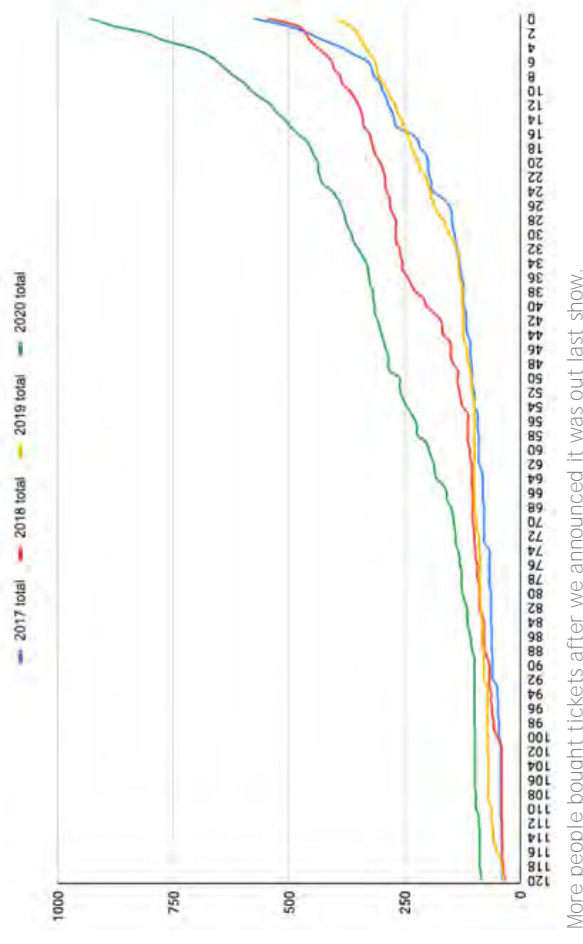


Jerome Chandraseen, photo by Jeff Tollan

This is a very positive note to end on and we are incredibly grateful to Wellington City Council for supporting us with the Venue Subsidy grant.

It's important to note that most cabaret performers edit or compose their own music, write their own scripts, sew their own costumes, design their own make-up, and choreograph their own dances. Their on-stage time is in no way a good measurement of the work they do to create the 6-minutes the audience sees.

The announcement of this being our final show (ironically) created a big uptake in sales, meaning this it was a **much less stressful show to produce... with the** exception of the lingering threat of Covid. If we had gone into level 2 at the time of the show and had to cancel, I would have personally lost \$20k. Level 2 happened 36 hours after our show. I was 36 hours away from landing a decades-long personal debt. Even though Covid was not the reason I have closed down The Menagerie, not having any kind of financial safety net makes an already idiotic gamble ridiculously stupid.



More people bought tickets after we announced it was our last show.

The system in which artists are paid last is very uncomfortable. If we didn't get over 500 ticket sales and each performer got only the guaranteed minimum, we would have paid only \$400 to the host, and \$500 for the flyman. As discussed in our 2019 report this is an unsustainable system, in which the artists lose.

Actually, the performers are paid 2nd to last, the producer (me) is paid last. I think sometimes funding bodies don't understand that most local cabaret shows (**I'm including here drag, pole, burlesque, poetry, some stand-up and circus**) is one person doing all the work and carrying all the risk. Funding bodies tend to think in terms of trusts or collectives that have resources and can hire people. I personally take all the risk, I hire every performer, I stock the first aid kit, I write the grant applications, and I order the backstage food, I front the media, and I sweep the stage. This is a second job that is not paid. Ever.

The success of the final Menagerie has meant I could recover some of the losses of the 2019 show—which is a relief and **it's** a good time to never take another gamble like this again.

Outcome 6: *The outcomes we were not expecting and didn't plan*

Variety shows have now started to become recognised and established in Wellington. For seven years The Menagerie was the only variety show in Wellington. Going from the Fringe Bar to the Opera House, as well as collecting a lot of awards, nominations, and media attention along the way has raised awareness and introduced many people the genre. As an unexpected consequence, more variety shows are now emerging. They are fortunately not starting from square one and have a better chance at succeeding. **But it's still** tough and they all would benefit from ongoing support from the Council.

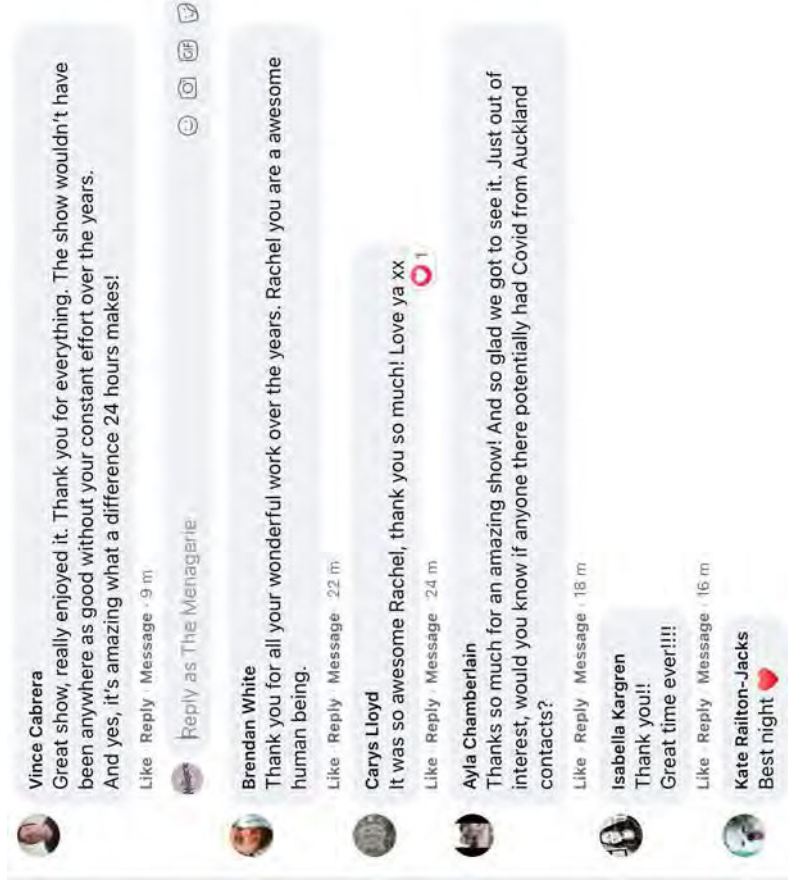
Idiom, a new variety show has started up, they are getting around the lack of a mid-sized venue in Wellington by putting on two shows a night at Te Auaha, and hiring a smaller cast. Each performer does 4 acts in one day. **It's a lot of work**, but they are creating an amazing show and coming up with great solutions to keep ticket prices reasonable and still pay performers fairly. This is run by the good people at LaserKiwi/Colossal, this 3-person team also ran a variety, circus & comedy tent for the first time in CubaDupa. They are now beautifully taking the lead on Wellington variety entertainment.

Hugo Grrrl was commissioned by the New Zealand Fringe Festival and What if the City was a Theatre to put on a late-night variety show this March. Because of the funding he was able to provide reasonably paid spots for performers and provide the audience with an incredible show for only a recommended koha of \$5 per seat. This was a brilliant success and I hope to see more support of local cabaret artists and initiatives like this in the future.

Kelly Fornia has booked the Opera House in October, I'm so happy that she has got to see my successes and failures in the venue before taking the leap herself. **It's so rare for a local line up show to be able to utilise Wellington Venues, I** really hope you can give her support she needs to make her show a long-term and ongoing success with a solid foundation to keep growing and getting stronger and better.


Audience Feedback

Our primary goal is to create awesome memories for our audience. We are delighted to share with you some of the feedback we received for our last show.





Comments from a post by our lovely host Susie Fergusson:




Jenny Cameron
Such a great show - I was buzzing afterwards! Awesome work by all involved

Like

Reply · 12 h

1



Marek Manterys
What a way to end an era, Wow

Like

Reply · 12 h

1




Karen Jenkinson
You look so happy!!! Back to the theatrical roots!!!

Like

Reply · 10 h

1




Erina Marwick
It was such a fabulous night! Gutted it's the last one.

Like

Reply · 10 h

1




Leigh Bee
Fantastic show, its such a pity they're ending. I've been to most of them over the years, but it was a fabulous one to end on. Looked like you had fun mc'ing and you looked amazing!

Like

Reply · 10 h

1



Ceinwen Curtis
It was so, so good. Laughed myself to tears!

Like

Reply · 9 h

1




Mike Blue
More pics please for those of us who couldnt make it

Like

Reply · 9 h

1




Vincent Cholewa
Mim Cholewa and I loved it. A fabulous night 😊

Like

Reply · 6 h

1




Mim Cholewa
It was so good Susie we had such a good night! You were such a great MC and everyone's performance was fabulous.

Like

Reply · 6 h

2




Vicki Phillips
Congratulations Team Menagerie.

Like

Reply · 1 h

1




Unity Jayne Wara
So great to meet you darling

Like

Reply · 44 m

1




Susie Fergusson
Unity Jayne Wara and you e hoa ❤️

Like


Reply · 36 m

1




Fi Fi
11h · 🌐

We are at The Menagerie tonight, full of amazing talented, funny, poignant, outrageous performers from all spheres. Loving it and especially this woman. Man what a performance! We are so lucky to have this. Thankyou **Rachel Rouge**. You are the best! 🥰👏



UNITYWARA.NZ
Unity Wara - Home | Entertainer | New Plymouth, Taranaki
New Plymouth based Entertainer. Available for Corporate & Hotel Functions around Aotearoa, Solo and Group Performances.



Jon Coddington


Sun 22:41

Hello darling! I bet you're getting a tonne of these messages but just wanted to add my two cents - the show last night was incredible and so so happy I was able to make it! Thank you so much for everything you've achieved, I'll always hold a special place in my heart for the menagerie! X

Performer Feedback

As well as audience feedback, it's vital for us to make sure our performers have a great experience, here are some of the things our cast and crew said.

We were also happy to provide artists with free professional studio photos, stage photos, and edited video of their acts to keep and use as they like.



Barbara Paterson
8h · 🌐

You all were STUNNING. Thank you all for your amazing mahi and thank you **Rachel Rouge** for your extraordinary efforts in this terrific art. Sorry to dash - needed to pay the babysitter. Have a wonderful party, all! Nga mihi ki a koutou. xx

Ell Joseph, Maryanne Cathro and 2 others

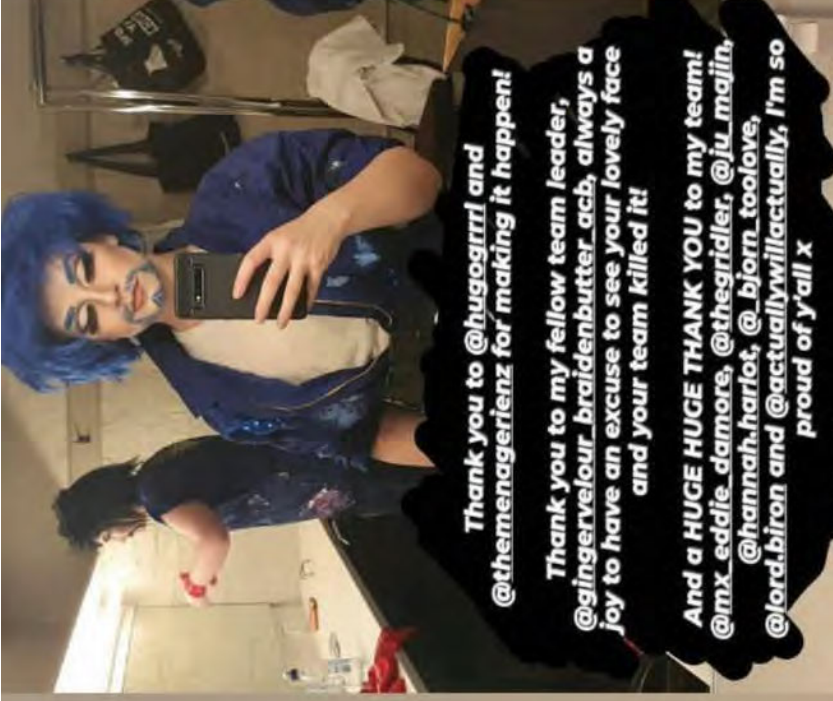
Seen by 15



ben.tova

@THEMENAGERIENZ

Words cannot express
how incredibly
thankful I am to have
had the opportunity to
perform in the last
ever menagerie show.
Massive shout out to
everyone who made it
possible 😊 I'm so
proud of the auto boys
and what we achieved
tonight I love y'all
endlessly 💖💖💖



Thank you to @hugogrrrl and @themenagerienz for making it happen!

Thank you to my fellow team leader, @gingervelour braidenbutter acb, always a joy to have an excuse to see your lovely face and your team killed it!

And a HUGE HUGE THANK YOU to my team! @mx_eddie_damore, @thegridler, @ju_malin, @hannah.harlot, @bjorn_toolove, @lord.biron and @actuallywillactually, I'm so proud of y'all x



Clever Hansel

16m · 🌐

I was already feeling pretty emotional about last night's last-ever edition of [The Menagerie](#) - and the news that we're headed back into Alert Level 2 just makes me extra grateful that [Leo, Clever & Constance](#) were able to be there and perform to a roaring, thousand-strong crowd. The Menagerie will always, always have a piece of my heart: for the way that it fearlessly supported practitioners of the beautifully unusual and unusually beautiful; for producer Rachel Rouge's unwavering commitment to establishing and paying fair industry rates; for giving so many musicians, comedians, magicians, acrobats, poets, dancers, clowns, cabaret creatures, burlesquers, and purveyors of the unique and indescribable a place to show what they could REALLY do, given a stage and a willing crowd.

I've been privileged to perform in nine Menagerie lineups over the years - including the very first, and now the last - as a solo act, several duos, two trios, a quartet, an ensemble, a novelty stripper, a musician, a two-headed boy, a lunatic with a kazoo, a dubiously accented old man... and most importantly as an awestruck audience member, again and again, gob-smacked at the riches on display.

So long, Menagerie, and thanks for everything. Xx



allikins.rose_jerome_ca · Follow

allikins.rose_jerome_ca · Cabaret I can not explain how amazing it was the performance as an auto boy in the last @themenagerienz last night! Not only was I surrounded by some of the most stunning humans but I managed to live one of my dreams. It has been a dream to perform in the opera house in Wellington for a long time and not only did that dream come true but I got to perform in front of an audience of over 1,000!

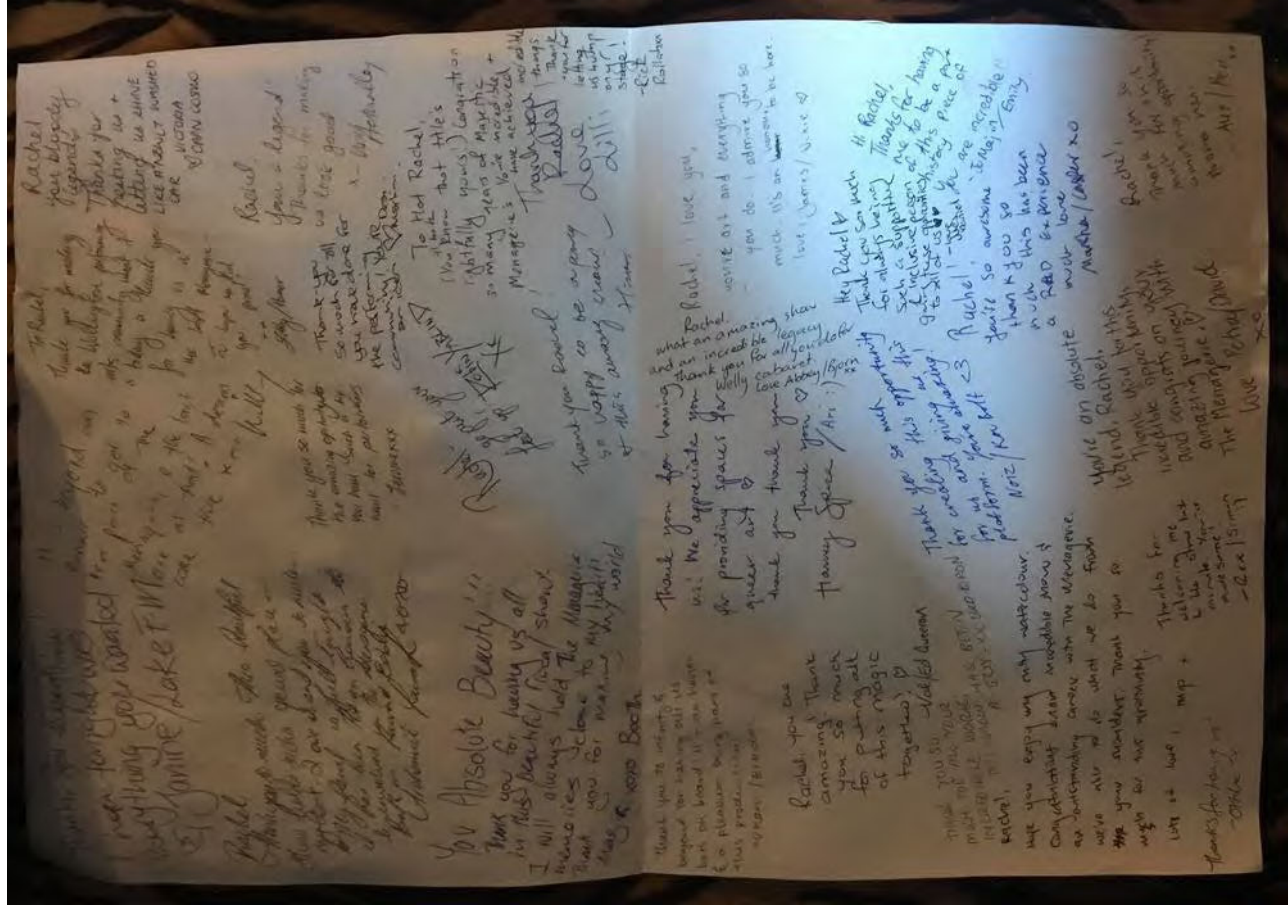
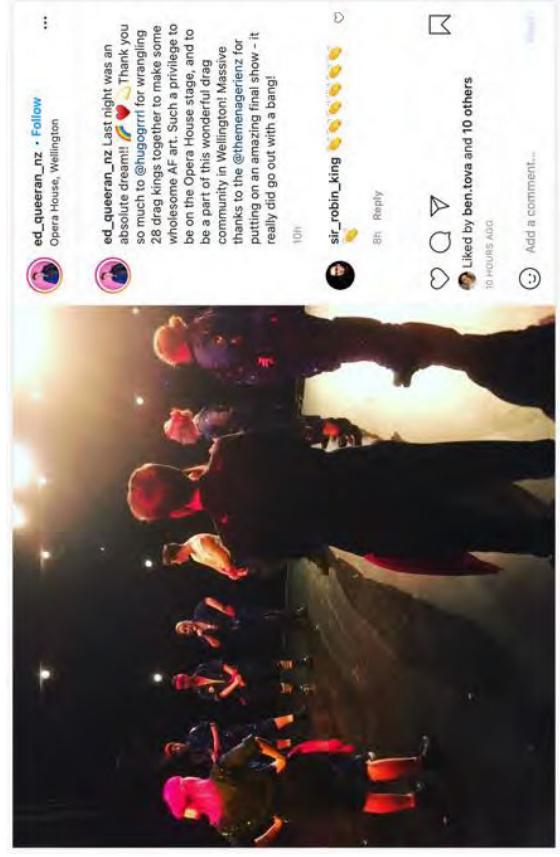
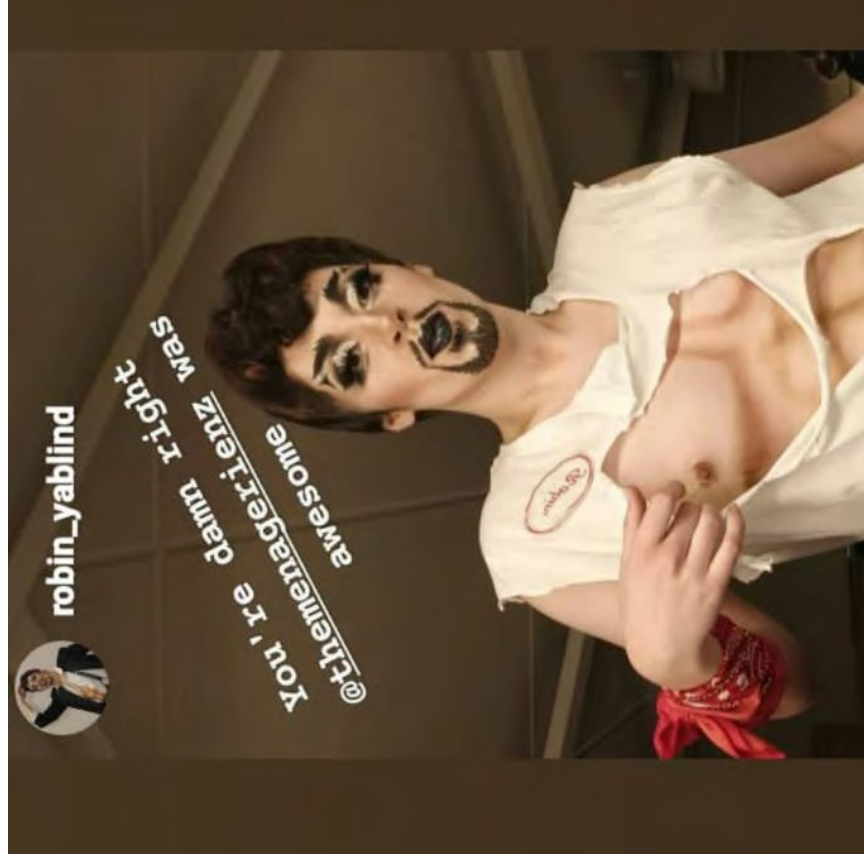
If you told me that I was going to be doing it in drag even 6 months ago I would have not believed it. I am so glad that it was. It was an honour to be working with the cast and crew of the menagerie and I am so proud of every



Liked by actuallywillactually and 32 others

19 HOURS AGO

Add a comment...



Thank you card from the Auto Boys, the largest drag king group ever to perform in NZ



unitywara • Following
Opera House, Wellington

unitywara Wonderful magical and theatrical evening wow 🤩 I'm so honoured to have shared the stage with amazing people at @themenagerienz variety show 🤩🤩🤩 huge thank you to the one and only #rachelrougedirector wahine toa ... ka mau te wehi 🤗🤗

16h

whoopsdaisymburlesque You were absolutely incredible. Goosebumps xx

9h Reply — View replies (1)

Liked by hannahaskerpoland and 44 others

16 HOURS AGO

Add a comment...



trenthbaumann • Following
Wellington, New Zealand

trenthbaumann A huge thanks to @themenagerienz, Rachel Rouge, all the brilliant cast, the Wellington Opera House, the ace crew and especially New Zealand for being able to perform in these times! Love to all the artists around the world and my valentine Sachie for her rocking music! Xo

18h

yvette.maas ..."Should have gone to Spec Savers" 🤔

18h Reply

mia_mciivor 🤗

18h Reply

Liked by lauroak and 35 others

18 HOURS AGO

Add a comment...



emma.t.wollum • Following
Opera House, Wellington

emma.t.wollum First sound check for the last @themenagerienz ! This show has been the point of germination for so many seeds of creativity and eclecticism for so many people over the last seven years, and I'm honoured to be a part of it. 8pm tonight!

1d

Liked by graydabae and 24 others

1 DAY AGO

Add a comment...



lake.fairy.moan • Following
Opera House, Wellington

lake.fairy.moan Tonight was spectacular. It was @themenagerienz 7th and Final show. The Auto Boys performed with 28 #dragkings in one giant act. A NZ record, if not a World record! Thank you to @hugogrrr for having this little boi along for the ride!

19h

99.cent.romance.novel I asked 6 different people, y'all were EVERYONE'S favourite act

18h 1 like Reply — View replies (1)

nellypurple 🤩🤩🤩

18h Reply

Liked by evagoodcoq and 42 others

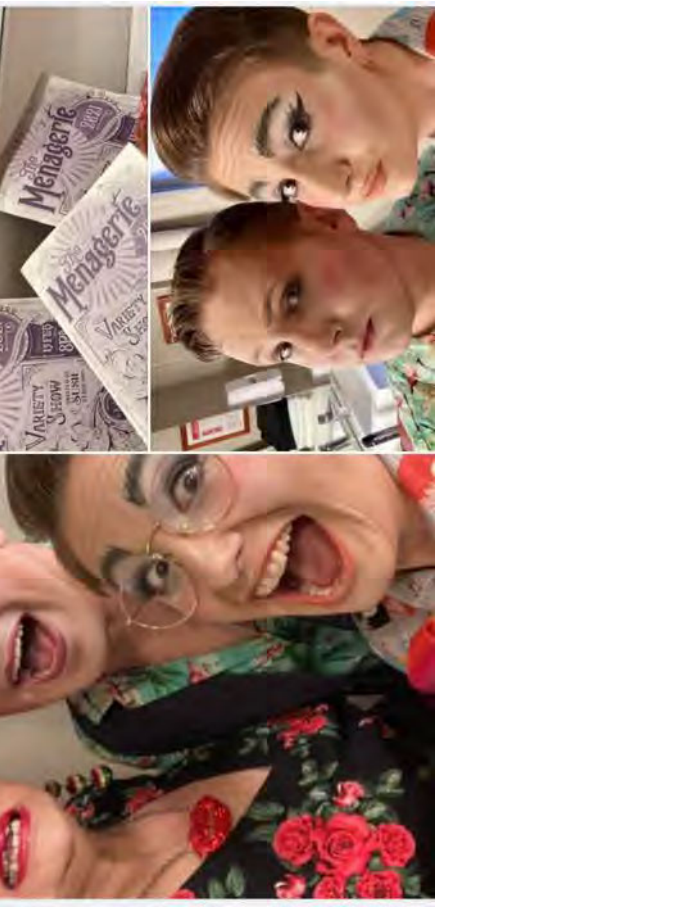
19 HOURS AGO

Add a comment...

Leo Lennox
24 m · 📍


Just before we all dive back into the pandemic reality, I want to say how proud, honoured and lucky I feel to have performed on the opera house stage last night with Rachel Rouge's weird and wonderful last Menagerie. The Menagerie has been such a part of the fabric of my artist life in such a... well, variety of ways for the last 7 years - it's been a rite of passage for every artist I know in this city! It's been a goal, an inspiration, a safe space for offer-kilterer ideas than normal, a game changer and an institution. I have watched so many performers there trying out something bizarre, and seen those little seeds grow, take root and become iconic inextricable unforgettable bits. I've cut my own teeth and grown into so many bits too - as [The Klaus Vermillion Quartet](#), as a comedian and MC doing weird jokes somewhere in between two languages, as an interpreter and accessible theatre enthusiast, as an audience member, and finally last night as [Leo, Clever & Constance](#) singing our ridiculous crimes against folk music to the gods and hearing them roar back. [The Menagerie](#) is woven tightly into my stage DNA. It is a taonga and we are absolutely blessed to carry it with us. Thank you Rachel ❤️❤️

A collage of three images. The top image shows a woman in a floral dress holding a phone. The middle image shows a woman with a colorful face. The bottom image shows a woman with a large eye.



Dominion Post Article about the struggles of sustainable art in New Zealand


After the show I was contacted by a Dominion Post journalist who had seen my reluctant decision to discontinue The Menagerie, he wrote this article <https://www.stuff.co.nz/entertainment/arts/124402546/> titled: Art for art's sake, money for God's sake - how can Aotearoa fix its broken artist pay model? When I posted this online it clearly hit a nerve with many local cabaret and performing artists. Here are some of the things they said when they shared the article.

**Natasha Ploy**
20 March at 17:56 · 🌐


typically the people I see being able to access things like grants have certain things in common which are touched upon in the article but also yes to all of this and especially this "We don't ever rely on anything," McDowell says. "We don't get the job most of the time. We invest completely 100 per cent in something that might not happen. It's quite an incredible state to be in as a human being. People love security and routine, people don't like to sit and doubt. But that's where we live all the time."

this is what it's like to be an artist all the time. investing all your resources and skills on the offchance someone will decide to show it, or buy it, or tour it or invest in it. pretending we are ok with that, and constantly getting undervalued.

also this is a [Rachel Rouge](#) appreciation post, she has done so much for emerging artists, people who don't usually get opportunities to show their art. if I could ever be half as amazing I'd die happy. thank you Rachel!!


**Jasmine Turner**
3h · 🌐


Funding/grants applications are hard. I have done many a funding application for my day jobs and for creative work, I'm very happy to advise and talk to people about funding applications. I see you producers around the place taking on these risks. It often comes at a financial and emotional loss. It is hard to get funding for alternative performing arts {Drag, Burlesque, Cabaret, Pole etc}. I've been asked to run a funding & grants workshop/talk a couple of times so maybe it's time. If I can help in anyway let me know, I don't have all answers but can help put together a banging application.


**Tracey Saunders**
20 March at 16:44 · 🌐

[Show Attachment](#)


You and 7 others


 Like

 Comment

 Share

1 comment

**Niki Maritz**
This is really awful. It was one of the funnest experiences.
Like · Reply · 14 h

**Ian Harman**
22h · 🌐

Thank you for all of your messages of support over this weekend they are appreciated greatly.

Contrary to popular belief it is not the amount of work I do that has exhausted me and burnt me out.

It is constantly having to deal with the emotional impact of being undervalued, underpaid and treated than less than.

And then a recent struggle with people who work in the sector and should know better, who throw the word kaupapa around without following through.

I am going to take some time off so I can again focus on doing what I love, which is making people experience joy and give artists opportunities to grow and feel valued.

Attached is a timely article about how the struggle is very real for artists.

Have a read, and then have a think about it, and then think what you can do?

Buy local extends to our theatres as well perhaps?

For those concerned please know that I am ok, and am just taking some self care and I will be back to make you laugh soon.



Karli Holdren

16m

"A survey in 2019, commissioned by Creative New Zealand and NZ On Air, found the median income for creative professionals in Aotearoa was about \$35,800 – lower than the living wage, and considerably less than the median income for regular wage-earning Kiwis of \$51,800.

Sixty-three per cent of creative professionals felt their pay was unfair, and 55 per cent worked outside the sector in addition to their creative job "out of necessity, rather than choice", the survey found."

The number of times I've gotten asked to do something for free because either "it would look good on my resume" or "would be good experience" or that people just assume I will work for them for free is UNREAL and honestly infuriating. This is my job. We artists deserve to be valued and treated with the same respect as any other field of work. A world without the arts would be unbearable. Don't make that a reality. Support the arts.



Tatjana Tiscenko

20 March at 11:48

A fantastic article. It's really tough being an artist right now – but it always has been. Maybe if we tried putting a portion of the billions we pour into sports into the arts, we would have better outcomes for all of our communities. Otherwise pretty soon, there won't be very many artists left.



Leo Poguine

20 March at 10:49

Some of my most admired people talk about the very important whys – why art is important, why art is impossible, why despite being an arguably successful artist I found a day job after ten years of crying on rent day



Sameena Zehra

20 March at 11:43

Yep.

1STUFF.CO.NZ

Art for art's sake, money for God's sake - how can Aotearoa fix its broken artist pay model?



Jo Marsh, Gareth Bradley and 92 others

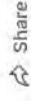
9 comments 22 shares



Like



Comment



Share



Vince Cabrera

OMG, that all sounds so complicated! As someone that's allergic to paperwork, let me say YOU are a legend for keeping the lights on for so long.

Like

Reply · 2 d



Eli Joseph

Every time I even think about CNZ funding I get sad in my bones. I should make a show about it.

Like

Reply · 2 d



Leo Poguine

Eli Joseph it is so soul crushing I have applied so many times and I have never got it

Like

Reply · 1 d



Leo Poguine

the application process is like a fucking thesis

Like

Reply · 1 d



View 1 more reply



Victoria Gridley

GOOD ARTICLE!

Like

Reply · 1 d



Brent Harpur

Well said, Rachel! Things have changed a lot (and sadly, not for the better) since I met (and taught) you, all those years ago!

Like

Reply · 1 d · Edited



Maryanne Cathro

AGREED. Reading Bill Sheat's obit a few months back, he used to rail and push to get a more pragmatic and flexible funding model in place, and it took a lawyer with long term respect and commitment in the arts world to get things changed.

Like

Reply · 1 d



Jasmine Turner

Funding applications are hard. For alot funding you need to be a registered charity.... There needs to a better way. I also see the government putting money into the arts, but its for people who haven't been in employment for a while or something and I just thought it should be for people who have been hustling for a looong time. Anyways, ranty pants aside I appreciate you and all your hard work and all the producers around the motu making fun happen and providing paid work for performers even at a financial and emotional loss. Xxxx


Like

Reply · 3 h



Write a comment...








Amy Booth

20 March at 15:10

Working in the arts is just as valid as any other career- we shouldn't have our rent at risk for doing what we do


38

2 comments 4 shares


Show Attachment

Comment

Share

 **Tommy Whitehouse**
I think part of the problem is the audiences. People in NZ are far less apt to support local and smaller name artists than in other places. There's a weird national culture that needs to be changed. It's kind of insane that cover bands can sell out 500+ shows, but really good sub-international NZ musical acts struggle to survive. If there were more reliable audiences that hungered to see emerging talent, government money wouldn't be necessary.

Like · Reply · 1 d

 **Reid Wicks**
I think hoping that "the public" will do anything without a push is a losing battle. It's the go-to excuse for why government's don't do anything "well people should be doing X".

Furthermore it doesn't matter if people would turn out if you can't get funding to guarantee you can even run your show. Most artists can't afford to hire a venue or other artists in the hope that enough people will turn up to pay for it all—let alone get people to take a risk skipping their day job for a show that might not pay.


 **Mike Blue**
20 March at 13:42 · 🌐

Hannah Gordon
Yesterday at 10:29 · Stuff · 🌐

A survey in 2019, commissioned by Creative New Zealand and NZ On Air, found the median income for creative professionals in Aotearoa was about \$35,800 – lower than the living wage, and considerably less than the median income for regular wage-earning Kiwis of \$51,800.

Sixty-three per cent of creative professionals felt their pay was unfair, and 55 per cent worked outside the sector in addition to their creative job “out of necessity, rather than choice”, the survey found.

Actors, theatre producers, musicians, object artists and craft artists had the lowest sustainability out of all creative careers, the report found.



STUFF.CO.NZ

Art for art's sake, money for God's sake - how can Aotearoa fix its broken artist pay model?

You, Hannah Tasker-Poland, Dorothy V Dentata and 24 others · 2 comments · 1 share

👍 Like 💬 Comment ➦ Share

Nova Jackson
And that's despite working longer hours than most too.
Like · Reply · 1 d

Molly Mason
When doing what your good at is a price you can't afford.....

Final thoughts

We have the same goals: we want a vibrant sustainable creative arts culture thriving in Wellington. Because my show was unsuccessful in making the giant leap from the Fringe Bar to the Opera House it doesn't mean that other shows can't be supported to grow and develop.

You already know the issues, your [2016 Mid-sized Performing Venues Review](#) clearly identified recommendations. It said to “find ways to support individuals and organisations outside the major national performing arts organisations” and to “Consider creation of a mid-sized venue, but with a focus on accessibility, affordability, and flexibility”. I support the **councils’** findings in this area, and would add that the Council could do a lot more to support local variety shows.

I fully support the [Council’s promise in 2018](#) for a 75 percent reduction for local shows to use the Opera House and other larger Wellington Venues: I would love to see the council make good on that promise. Or, come through with other long-term support to help local shows grow and thrive.

For the Council to better support local performance arts and hit the “[Towards Wellington 2040: Smart Capital](#)” strategic goal of making Wellington ‘a place where talent wants to live’ as well as the [WCC 2011 Arts and Culture Strategy](#) focus area of making ‘The city as a hothouse for local talent’ I have some recommendations going forth:

- Think long-term when handing out grants to locals shows. In the current system, to get off the ground, shows need to scramble to get grants from several different sources, usually a show needs many things to help them get a firm footing and grow. Consider funding for 3-5 years (contingent on regular reporting and communication) to help a new performing arts venture get off the ground. Give people a chance to success.
- Provide expertise and knowledge, WCC offers free billboards by the train station, but you have to know someone who knows someone to find out that information. Local show producers should be introduced to the people who know information like that and will share it. It took me 4 years to realise that GrabOne would have been a great investment in my first big show, this is the kind of thing that venue staff know about.
- WCC has a bunch of various brands, avenues and partners (Venues Wellington/WellingtonNZ/WREDA/WCC/WellingtonLive) that only someone on the inside understands, many of these places have channels to promote shows but only seem to promote large established events, not local shows. In my 2019 report I outlined how the Isaac Theatre Royal in Christchurch offered a rate card for options like having a window display or being listed in their email mailout. It would be amazing if the Opera House could transparently support shows with

marketing, even if they charge extra for the service. This point is similar to the last, yes local shows need funding, but they also need a lot more support to compete with touring shows, particularly with marketing and promotion.

- Wellington needs a mid-sized venue with a house sound and lighting rig. Having a lack of competition in Wellington AV companies means prices are disproportionate to other cities, and a lack of opportunities for new companies and techs to get work. The high costs of AV and ticket fees push up ticket prices and make live shows financially inaccessible. A mid-sized venue with a house rig would help greatly.
- **Allow for other ways for people to make grant applications.** How about a video submission? Zoom presentation? In-person presentation? Looking at the previous body of work? Portfolio submission? The current system is restrictive and exclusionary. Perhaps essays are not the best way to show performance art?



Farewell from us, it's been awesome. photo by Gareth Bradley

Thanks again, we had a wonderful 4 years, and we really could not have done it without you. Thank you.

Thank you.
Rachel Rouge



Respondent No: 129



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Proposed action plan for years 1-3

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Much of this draft plan is commendable, with its focus on the new (creativity), community engagement, partnerships (including Maori and Pacifica), city spaces and the like

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The strategy supports making venues accessible. I recommend this be clear that it includes significant price reductions for the hire of venues, because the cost is a real impediment particularly for the performing arts. The cost of revenue foregone is not likely to be of an order of magnitude that would affect rates.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

It is desirable however that the strategy also recognises that Wellington's role as cultural capital substantially rests on its reputation for sophisticated and high-quality art, particularly as represented by very respected institutions such as the Royal New Zealand Ballet, the NZSO, Circa Theatre, the NZ Portrait Gallery, and many others, including the new Wellington Opera Trust. The recent loss of one of this ranking, the New Zealand Opera Company to Auckland, has disturbed many Wellington art supporters, and an effort to make sure more do not go, and to support those remaining, should find a place Aho Tini. There is no immediate cost for this to be budgeted, but it should be recognised that it could require a financial intervention at any time should a situation arise, such as a significant organisation likely to become insolvent or being enticed to shift to another city. Related to this, clear support needs to be given in the arts strategy to efforts to establish new art institutions that will have national and international status. The most prominent of these currently is the proposed National Music Centre planned for buildings around Civic Square. It would be appalling if for cost, space, or other reasons this wonderful project did not proceed.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

May I comment less formally on a matter of presentation rather than substance: please consider that the framework of the strategy be simplified. At present it has a vision, 12 “what we will see” bullet points, four focus areas, five principles, many actions, another set of “what we will see” and maybe other layers. I think most people interested in the arts will not relate well to this structure. Something simpler with two or perhaps three layers would be more accessible, like a vision and a set of the major implementing actions, and then some performance measures. A proposed vision could have two components, one “internal”, that Wellington recognises the crucial importance of the arts and culture to its economy and wellbeing, and one “external”, that New Zealand and the world recognise the quality and creativity of Wellington’s arts. I venture a simple model here: “Vision • “Wellington arts in all its forms - performing, visual arts, writing and drama, mixed media – are recognised and supported by the city, its communities, and its Council as a core underpinning of the city’s vibrant lifestyle and economy. • “Wellington arts are recognised nationally and internationally for their quality, range and diversity, creativity, popularity and institutional strength.” “To achieve our vision we will (then a list of actions, drawn from the more practical of the proposed action list and the comments above, e.g.): 1. Provide affordable and accessible venues for all art forms at community and national levels. 2. Engage with mana whenua, Pacifica, and other communities and residents that reflect our diversity, to highlight their cultures and creativity. 3. Develop options to utilise digital and cutting-edge technology as a major component of the city’s arts. 4. Form new collaborations with businesses, central government, and others to fund and expand our arts. 5. Ensure a supportive environment for the major national and regional art-related institutions that call Wellington their home, and for new institutions. 6. Bring our streets and open places alive by supporting performance and visual (sculpture, murals) art in these spaces. 7. (Maybe a few more) And in the same vein of presentation, could you please check that the language is always accessible, e.g. page 43, 1.2, first action “Explore ways...” – this one sentence (and others) is not reader-friendly

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/4905d54e83ee5826e351a7ccbc3d5548ddf7739b/original/1620943026/bf014cc529b24d49f4b5706ed94b7488_%28Format%29_Neil_Plimmer_Aho_Tini_Submission.pdf?1620943026

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Aho Tini 2030, WCC Arts, Culture + Creativity Strategy.

Submission by Neil Plimmer.

Much of this draft plan is commendable, with its focus on the new (creativity), community engagement, partnerships (including Maori and Pacifica), city spaces and the like.

The strategy supports making venues accessible. I recommend this be clear that it includes significant price reductions for the hire of venues, because the cost is a real impediment particularly for the performing arts. The cost of revenue foregone is not likely to be of an order of magnitude that would affect rates.

It is desirable however that the strategy also recognises that Wellington's role as cultural capital substantially rests on its reputation for sophisticated and high-quality art, particularly as represented by very respected institutions such as the Royal New Zealand Ballet, the NZSO, Circa Theatre, the NZ Portrait Gallery, and many others, including the new Wellington Opera Trust. The recent loss of one of this ranking, the New Zealand Opera Company to Auckland, has disturbed many Wellington art supporters, and an effort to make sure more do not go, and to support those remaining, should find a place Aho Tini.

There is no immediate cost for this to be budgeted, but it should be recognised that it could require a financial intervention at any time should a situation arise, such as a significant organisation likely to become insolvent or being enticed to shift to another city.

Related to this, clear support needs to be given in the arts strategy to efforts to establish new art institutions that will have national and international status. The most prominent of these currently is the proposed National Music Centre planned for buildings around Civic Square. It would be appalling if for cost, space, or other reasons this wonderful project did not proceed.

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A proposed vision could have two components, one "internal", that Wellington recognises the crucial importance of the arts and culture to its economy and wellbeing, and one "external", that New Zealand and the world recognise the quality and creativity of Wellington's arts. I venture a simple model here:

“Vision

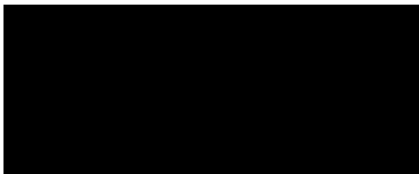
- “Wellington arts in all its forms - performing, visual arts, writing and drama, mixed media – are recognised and supported by the city, its communities, and its Council as a core underpinning of the city’s vibrant lifestyle and economy.
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7. (Maybe a few more)

And in the same vein of presentation, could you please check that the language is always accessible, e.g. page 43, 1.2, first action “Explore ways...” – this one sentence (and others) is not reader-friendly.

Neil Plimmer





Respondent No: 130



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

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not answered

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Overall direction of the strategy

Strategic vision

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Proposed action plan for years 1-3

Focus area 2 - Partnership with Māori/Aho Hononga

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

Summary In conclusion to the points below we strongly urge the council to invest a higher budget allocation into reclaiming Wellington's former 'title' of 'cultural capital of New Zealand'. Investment is required in making appropriate venues accessible to more artists and arts organisation to present their work and create the social bridging and community dialogue arts achieves better than many other engagement forms. Given the factors of size (too large or too small), accessibility (competing pressures on dates) and additional costs of usages (technical costs), the city needs more venues. We propose to : 1. invest into a new and affordable 4-600 seater venue suitable for acoustic performances AND 2. invest into redeveloping or repurposing existing spaces to add to the limited list of performances and creative spaces in Wellington

Q7. Type your comments about the strategic vision below.

Arne Hermann [REDACTED]

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Focus Area 1: Our People / Aho Tangata We strongly support the principles of inclusivity and accessibility signalled in this focus area. These principles sit well with the motivation and mahi of our sector. We believe the draft Action Plan associated with this focus area is one of the best developed in the draft strategy. Strong leadership from Council in this area, using its levers of influence and funding, can help create more equity and improved representation for Wellington's diverse communities. However we note that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

Focus Area 2: Partnership with Māori / Aho Hongonga We commend the focus on honouring Te Tiriti and working with mana whenua signalled in this strategy, and note this as a significant evolution from the 2011 Strategy it replaces. The draft strategy states "Our vision is that our partnership approach with mana whenua will be embedded into future strategies and activities and eventually remove the need for a separate focus area". We suggest that Aho Hononga be retained as a focus area in the finalised strategy, and that the three approaches identified in the draft focus area (tell stories with mana whenua; ngā toi Māori and te reo Māori highly visible; respectful use of tikanga) become foundational for all focus areas immediately, and not wait for future iterations.

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

The venue challenge Earthquake issues and general shortage of venues have put a serious strain on the performing arts in Wellington. The venue situation is a significant to achieving the levels of Access and participating of Wellingtonians in arts and culture that we aim for. The venue situation: - Council owned venues are only affordable to a small percentage of large arts organisations and international touring companies - Even when a hire is subsidised that creates an 'affordable' access point, the additional, very high technical costs are firmly shutting the door on these opportunities - The venues (MFC, St James, Opera House, TSB Arena etc.) are large capacity venues and don't fit the scope of many of our works - The limited range of venues put high pressure on availability (especially during non-Covid times), that add another difficulty to small and medium sized organisation to be accommodated - Alternative venues such as churches have suffered a lot of earthquake-related closures and therefore also disappeared from the venue list in Wellington. As choirs we enjoy church acoustics, but as chamber musicians, churches are often NOT our preferred artistic choice. Focus Area 3: Our places and spaces / Aho whenua We note that this focus area is well aligned to the goals and priorities laid out in the Council's draft Long Term Plan, and refer you to our support of "resilient and fit-for-purpose community, creative and cultural spaces" as one of the six priority areas in the LTP. We support designing and enabling all public spaces to become spaces where art can be seen, performed and experienced. The draft Action Plan for this section is the strongest in the strategy, and indicates Council already values and strives to implement the input of our sector into creative placemaking. However, affordable access to Wellington's venues remains one of the greatest pressures for all local arts producers. High costs discourage experimentation, risk-taking, and attempts to grow. Access to venues is currently restricted by various strengthening and redevelopment programmes; we reiterate our call for Council and WellingtonNZ to work closely with the sector on affordable venue models. Much of the success of the ambitions for Focus Area 1 for more diverse and equitable engagement with the arts relies on current arts organisations being able to prioritise access (especially for new and underserved audiences) while managing box-office risk. Emerging practitioners and new art forms need to be able to access spaces to find their audiences and serve their communities. In this context, affordability is access. In response to both this focus area and focus area 1, the emphasis in the strategy in this draft form appears to sit on art experiences as glancing encounters, or opportunities for fortuitous participation, rather than the focused engagement and strengthening of new, diverse, representative and sustainable audiences. Community connectedness and audience development are both long-term endeavours, and we encourage Council to think in 5 or 10 year arcs when setting targets, initiatives, funding and evaluation for these focus areas. Such an approach would enable Council to truly partner with local arts practitioners, collectives and organisations on these goals. We also note that the establishment of new digital screens and projecting equipment proposed in the draft Action Plan for this focus area appears to be one of the few new areas of investment identified in the strategy. We query whether this is a greater priority – for arts and culture producers or for audiences – than more accessible venues, and the commitment to pay artists and performers fair wages (as to be identified by CreativeNZ).

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Focus Area 4: Pathways / Aho mahi A successful art and creative sector, and sustainable career for the people working within it, lies at the heart of our members' concerns, and also at the heart of the achievement of this strategy. We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city. At this point in the strategy's development, we believe this is the weakest area of the strategy. Council has identified the various roles it can play - as provider, funder, partner, facilitator, advocate, regulator - and we encourage Council to consider which of these roles it wishes to assume in relation to this area of the strategy, and then re-engage with artists, employers and training institutions to fully describe this priority. Arts and Culture Fund We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of Pathways / Aho mahi is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach). Change requires investment In general, we are supportive of the direction outlined in Aho Tini 2030 and commend the work to date. We look forward to continuing to collaborate with Council on our shared future growth and success. However, we note that not only is this draft strategy silent on whether any additional investment is available to achieve the goals and workplan it sets forth; the draft Long Term Plan does not signal increased investment either. As noted earlier, without increased investment, the same pool of money will be stretched over more and more needs. At the same time, the cost of living and the cost of creating art in Wellington will continue to rise. While redirection of existing funding into new focus areas (such as the visibility of ngā toi Māori and accessibility initiatives) we do not have confidence that it will drive the deep change described in the vision for this strategy

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

Feedback on Proposed Action Plan We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted. We support continued engagement with the arts community on the ongoing review and development of the Action Plan. We recommend this happens more frequently than the suggested 3 year review in 2024, as we know from the past year's experience how quickly our environment can change. We recommend a biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector. This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep Aho Tini 2030 vibrant, vital, and in the forefront of our planning.

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Choirs Aotearoa New Zealand Trust

Submission on *Aho Tini 2030* consultation, May 2021

About Choirs Aotearoa New Zealand

ChoirsNZ is purpose is to nurture choral music of excellence in Aotearoa New Zealand. The trust manages all three national and award-winning choirs, the iconic New Zealand Youth Choir, the New Zealand Secondary Student's Choir and the professional chamber choir, Voices New Zealand. Together the three choirs have over 100 year of choral history between them.

In addition to managing the training and touring activities of these choirs, ChoirsNZ develops more young singers' singing abilities and musicianship through outreach programmes, school workshops, community workshops and open rehearsals. Alongside the national choirs the trust offers internships for young conductors and vocal coaches and runs an annual composition competition COMPOSE AOTEAROA!

Through the choirs, the trust regularly publishes recordings as CDs, radio broadcasts and on online platforms, reaching over a million people every year worldwide.

About this submission

Choirs Aotearoa New Zealand Trust is based in Wellington. All three choirs endeavour to deliver a rich programme of concerts and outreach opportunities in Wellington on an annual basis. With a strong presence and interest in the cultural well-being and output in Wellington, we want to offer this submission on Aho tini 2030 and also to the council's Long Term Plan, as these are intrinsically connected.

Summary

In conclusion to the points below we strongly urge the council to invest a higher budget allocation into reclaiming Wellington's former 'title' of 'cultural capital of New Zealand'.

Investment is required in making appropriate venues accessible to more artists and arts organisation to present their work and create the social bridging and community dialogue arts achieves better than many other engagement forms.

Given the factors of size (too large or too small), accessibility (competing pressures on dates) and additional costs of usages (technical costs), the city needs more venues.

We propose to :

1. invest into a new and affordable 4-600 seater venue suitable for acoustic performances AND
2. invest into redeveloping or repurposing existing spaces to add to the limited list of performances and creative spaces in Wellington.

The venue challenge

Earthquake issues and general shortage of venues have put a serious strain on the performing arts in Wellington. The venue situation is a significant barrier to achieving the levels of Access and participating of Wellingtonians in arts and culture that we aim for.

The venue situation:

- Council owned venues are only affordable to a small percentage of large arts organisations and international touring companies
- Even when a hire is subsidised that creates an 'affordable' access point, the additional, very high technical costs are firmly shutting the door on these opportunities
- The venues (MFC, St James, Opera House, TSB Arena etc.) are large capacity venues and don't fit the scope of many of our works
- The limited range of venues put high pressure on availability (especially during non-Covid times), that add another difficulty to small and medium sized organisation to be accommodated
- Alternative venues such as churches have suffered a lot of earthquake-related closures and therefore also disappeared from the venue list in Wellington. As choirs we enjoy church acoustics, but as chamber musicians, churches are often NOT our preferred artistic choice.

Focus Area 1: Our People / Aho Tangata

We strongly support the principles of inclusivity and accessibility signalled in this focus area. These principles sit well with the motivation and mahi of our sector.

We believe the draft Action Plan associated with this focus area is one of the best developed in the draft strategy. Strong leadership from Council in this area, using its levers of influence and funding, can help create more equity and improved representation for Wellington's diverse communities.

However we note that if new funding is not allocated to the goals of increasing diversity, access and participation, then the current funding will simply be stretched further and further over more and more needs – which is not how more equitable outcomes are achieved.

Focus Area 2: Partnership with Māori / Aho Hongonga

We commend the focus on honouring Te Tiriti and working with mana whenua signalled in this strategy, and note this as a significant evolution from the 2011 Strategy it replaces.

The draft strategy states "Our vision is that our partnership approach with mana whenua will be embedded into future strategies and activities and eventually remove the need for a separate focus area".

We suggest that Aho Hongonga be retained as a focus area in the finalised strategy, *and* that the three approaches identified in the draft focus area (tell stories with mana whenua; ngā toi Māori and te reo Māori highly visible; respectful use of tikanga) become foundational for *all* focus areas immediately, and not wait for future iterations.

Focus Area 3: Our places and spaces / Aho whenua

We note that this focus area is well aligned to the goals and priorities laid out in the Council's draft Long Term Plan, and refer you to our support of "resilient and fit-for-purpose community, creative and cultural spaces" as one of the six priority areas in the LTP.

We support designing and enabling all public spaces to become spaces where art can be seen, performed and experienced. The draft Action Plan for this section is the strongest in the strategy, and indicates Council already values and strives to implement the input of our sector into creative placemaking.

However, affordable access to Wellington's venues remains one of the greatest pressures for all local arts producers. High costs discourage experimentation, risk-taking, and attempts to grow. Access to venues is currently restricted by various strengthening and redevelopment programmes; we reiterate our call for Council and WellingtonNZ to work closely with the sector on affordable venue models. Much of the success of the ambitions for Focus Area 1 for more diverse and equitable engagement with the arts relies on current arts organisations being able to prioritise access (especially for new and underserved audiences) while managing box-office risk. Emerging practitioners and new art forms need to be able to access spaces to find their audiences and serve their communities. In this context, *affordability is access*.

In response to both this focus area and focus area 1, the emphasis in the strategy in this draft form appears to sit on art experiences as glancing encounters, or opportunities for fortuitous participation, rather than the focused engagement and strengthening of new, diverse, representative and sustainable audiences. Community connectedness and audience development are both long-term endeavours, and we encourage Council to think in 5 or 10 year arcs when setting targets, initiatives, funding and evaluation for these focus areas. Such an approach would enable Council to truly partner with local arts practitioners, collectives and organisations on these goals.

We also note that the establishment of new digital screens and projecting equipment proposed in the draft Action Plan for this focus area appears to be one of the few new areas of investment identified in the strategy. We query whether this is a greater priority – for arts and culture producers or for audiences – than more accessible venues, and the commitment to pay artists and performers fair wages (as to be identified by CreativeNZ).

Focus Area 4: Pathways / Aho mahi

A successful art and creative sector, and sustainable career for the people working within it, lies at the heart of our members' concerns, and also at the heart of the achievement of this strategy. We applaud Council for making sustainable careers a focus area in this strategy, and appreciate the recognition of the contribution our sector makes to the city.

At this point in the strategy's development, we believe this is the weakest area of the strategy. Council has identified the various roles it can play - as provider, funder, partner, facilitator, advocate, regulator - and we encourage Council to consider which of these roles it wishes to assume in relation to this area of the strategy, and then re-engage with artists, employers and training institutions to fully describe this priority.

Arts and Culture Fund

We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time, and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of *Pathways / Aho mahi* is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach).

Feedback on Proposed Action Plan

We note that the Action Plan is in an early stage of development and will be refined once this strategy is adopted.

We support continued engagement with the arts community on the ongoing review and development of the Action Plan. We recommend this happens more frequently than the suggested 3 year review in 2024, as we know from the past year's experience how quickly our environment can change.

We recommend a biennial review, if not annual. This could take the form of an open consultation, or review with a reference group drawn from across the arts sector.

This ongoing engagement will ensure the Action Plan remains relevant in the face of changing social, environmental and operating contexts, and keep *Aho Tini 2030* vibrant, vital, and in the forefront of our planning.

Change requires investment

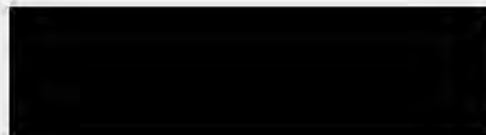
In general, we are supportive of the direction outlined in *Aho Tini 2030* and commend the work to date. We look forward to continuing to collaborate with Council on our shared future growth and success.

However, we note that not only is this draft strategy silent on whether any additional investment is available to achieve the goals and workplan it sets forth; the draft Long Term Plan does not signal increased investment either.

As noted earlier, without increased investment, the same pool of money will be stretched over more and more needs. At the same time, the cost of living and the cost of creating art in Wellington will continue to rise. While redirection of existing funding into new focus areas (such as the visibility of ngā toi Māori and accessibility initiatives) we do not have confidence that it will drive the deep change described in the vision for this strategy.



Respondent No: 131



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Focus area 4 - Pathways/Aho Mahi – successful arts and creative sector, and careers

Q6. Type your comments about the overall direction of the strategy here.

In this submission, we make three points: 1) There is widespread dissatisfaction in the arts community about venues. We understand and endorse the concerns expressed. In these submissions we comment in particular about the Council's inflexibility as to catering, and as to the hireage charged by the Council. We note that the many of the venues are under-utilised (to the detriment of local productions). 2) We comment on the lack of any investigation of the demand for cultural activities, or of any consideration of marketing to potential audiences. 3) We address the Trust's ambitions for raising the profile of the Awards, This is relevant to the submission about venues. Summary of submissions 1) The Council should ensure that Venues Wellington cease making it a condition of hiring venues that the hirers engage its nominated caterers. 2) The Council should review the basis of calculating venue hireage with a view to establishing concessional rates for cultural organisations which are charitable trusts or recognised not for profit organisations. 3) The Council should institute research into the demand for artistic and cultural goods and services and develop strategies for growing that demand. 4) The Theatre Awards Trust also looks forward to positive engagement with the Council as to the Trust's plans to attract larger audiences to a more appropriate venue for future awards evenings.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Catering In 2019, we had interested a major player in the hospitality industry in providing substantial sponsorship for the Theatre Awards Trust. They had some creative ideas which would have been of considerable direct benefit to the actors and others in Wellington's professional theatre. Recognising their ability to provide in-kind resources - and as a major element of their sponsorship – this entity proposed meeting all the catering requirements for the Awards evening without charge. However, this initiative was frustrated because the venues would not hear of anyone but their own nominated caterers being used. As a result, the entity's interest in sponsorship stopped right there. A splendid opportunity, which would have benefitted both sides beyond the money directly involved, was lost. Theatre Awards Trust Registered office: 64 Cockayne Road, Khandallah, Wellington 6035 A requirement such as this for the engagement of a third party is colloquially known as "third line forcing". This occurs "when a business will only supply goods or services ... on the condition that the purchaser buys goods or services from a particular third party" (extracted from the Australian Competition and Consumer Commission website). We have been advised informally that the Council's requirement as to catering is probably illegal under section 27 of the Commerce Act 1986, as it has (or is likely to have) the effect of substantially lessening competition in the catering and hospitality market. Third line forcing is certainly illegal under similar legislation in jurisdictions such as Australia and the United States. The Trust submits that that the Council, operating through WellingtonNZ and Venues Wellington, should cease imposing requirements on hirers to engage its own nominated caterers. Marketing The Trust warmly applauds the ideas proposed in the draft Strategy to encourage growth in the arts sector in Wellington. We were surprised though to note that there is little, if anything, in the Aho-Tino strategy - or in either of the submissions from Toi o Taraika Arts Wellington - directed at growing the market for attendance at performances or exhibitions, or for the purchase of artistic and cultural works. Perhaps there is another work stream within the Council directed to this issue, although there has been no mention of it that we have seen or heard. There is a clear recognition on all sides of the need to invest large sums of public money on venues, and to encourage artists, exhibitors and performers to develop and present artistic or dramatic works. In those circumstances, it seems axiomatic that there should also be some research as to both: • the likely audience for such works; and • how to encourage the growth of such audiences. As an example, the community of retired people in Wellington is a large and active one. Some are privileged to be reasonably well off – but all have spare time. As anyone who attends performances by Orchestra Wellington (or who attended the recent performances of the opera Don Giovanni) can attest, when motivated, older Wellingtonians flock in large numbers to arts events. It follows that one challenge to the arts community in Wellington is to consider how the community of the retired can be encouraged to venture outside its comfort zone. We have young, talented and enthusiastic artists and performers, and we have a large and available audience of older people - we need to invest time, effort and imagination in developing a strategy to bring the two together. "Retired" does not mean fuddy-duddy. Treated respectfully, retired people are no less ready to embrace – or at least sample – the experimental, the new and the different. And even to offer such works in public performance themselves - witness the modern dance group Crows' Feet, a group of women mostly in their 80s with an enthusiastic following. There are no doubt other sectors of the community which have untapped potential to become involved in the arts, whether as performers or artists or simply as audiences. People in their late teens and early twenties are examples, along with ethnic, immigrant and rainbow communities. So the Trust submits that the Council should urgently plan research into the size and demographics of current and potential audiences, what artistic modalities they are interested in, the extent to which price affects the choices they make, and how they might be encouraged to venture beyond their existing areas of interest. Relevantly also, this research could de-risk the arts community, so that it (in turn) is given valuable information on works which will likely appeal to a wider cross-section of potential Wellington audiences.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

Venues Based on the discussion at the April meetings, there will be much said about venues in submissions from other organisations. In this regard we agree with the points made both in the Aho-Tini 2030 vision and in the LTP submissions of Toi o Taraika Arts Wellington (under Focus Area 3 and Combined feedback on venues respectively). We therefore confine our remarks to the direct impacts on us in the way the Council manages venues. We make the preliminary point that Council controlled entities such as Venues Wellington and WellingtonNZ appear to have immediate responsibility for the running of Council-owned venues. We are unaware of the precise structure governing the relationship between the Council and these bodies, but the fact is that the Council is the owner of the venues on behalf of Wellingtonians. We therefore assume that it is within the Council's remit to direct the adoption of venues-related policies aimed at ensuring that local performance arts communities are well supported. In this submission we therefore refer to the Council as the decision-making body in respect of the matters we are concerned about. Our annual Awards evening typically attracts an audience of about 250 (when there were appropriate venues in the past, our audience was about twice this) and we have ambitions to attract a bigger audience to a bigger venue – see below. There are really only two Council-controlled venues meeting our current requirements – Shed 6 and Icon Te Papa. In each case, not only is there a commercial rate for the hire of the venue, but there is also a requirement for hirers to use Council-nominated caterers. Ambitions of the Trust The professional theatre community in Wellington is one of the largest arts and cultural communities in Wellington, if not the country as a whole. There are performances most of the time in the major venues, Circa and BATS, and frequently elsewhere. In an average year there are about 100 plays performed on Wellington stages. The majority of these plays are written by New Zealand authors. There are also production houses such as Taki Rua and Barbarian Productions, independent of any particular theatre. Taki Rua has a national role in developing and presenting Māori theatre. Importantly, Kura Toi Whakaari O Aotearoa: NZ Drama School is also based in Wellington and regularly presents performances. The judging and the Awards evening organised by the Trust acknowledge and celebrate the achievements of this community, and have been doing so since 1992. Theatre Awards Trust Registered office: 64 Cockayne Road, Khandallah, Wellington 6035 Now, in its 30th year, the Trust wants to give the Awards evening a significantly higher profile – something that would better reflect the invaluable contribution to the city made by the theatre community and the skills of its practitioners. The Trust wants to generate excitement about the theatre in the Wellington community, and attracting a larger audience to a more appropriate venue is an important element of that ambition – doing so would help generate greater theatre attendance by way of inspiring existing audiences to attend more productions and attracting new audiences. With this in mind, we can hardly wait for venues like the St James to become available – but at a reasonable price and without a tie on catering.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

Hire charges We agree with the overall comment about “dark boxes” in the LTP submission from Toi o Taraika Arts Wellington. We further comment that there is a lack of logic or principle here, in two distinct ways. First, concessionary hireage for Council-controlled venues would very likely attract increased usage. Revenue from this additional usage would have the potential to more than equal the reduced returns from lowering hireage. This would lend strength to the desirable feeling of bustling cultural activity around Council-owned venues. When there is a show on at the Opera House for example, there is the pleasant hubbub of an audience gathering around the entrance during arrival, intermissions and departures. When there is no show, passers-by see only a sad collection of homeless people bedding down for the night and, of course, a “dark box” behind them. Which alternative does the Council wish to foster? Secondly, the Council makes substantial (and much appreciated) grants to arts organisations including the Trust – but then, in effect, claws that money back through Venues Wellington charging commercial rates for the hire of venues. The Trust submits that the Council should review its venue hire rates for recognised cultural organisations with a view to charging on a benign or direct cost recovery only basis. Perhaps registered charitable trusts and not for profit organisations (as recognised by the Inland Revenue Department) should qualify for such concessional charges.

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

https://s3-ap-southeast-2.amazonaws.com/ehq-production-australia/727d7c04875d654d1f79ea76952dd6f9262ca228/original/1620943797/d39615a5a966cafa480c9a332fd3a90e_%28Format%29_Wellington_Theatre_Awards_Trust_Aho_Tini_Submission.pdf?1620943797

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Aho-Tini 2030 Vision

Submissions from Theatre Awards Trust

What the Trust does

The Theatre Awards Trust (**Trust**), founded in 1992, plays an important role in supporting Wellington theatre through the annual Wellington Theatre Awards (**Awards**) programme.

The Awards programme consists of two key elements:

- the appointment and supervision of some 12 judges, who together see and report on every production from Wellington's professional theatre; and
- the organisation of the end-of year Awards evening, which is a fully-produced show including entertainment as well as the formal presentation of the Awards.

The Awards have traditionally acknowledged excellence in a wide range of different theatre disciplines including performance, design and script writing. Additionally, they feature the annual awarding of the *Mayor's Award for Outstanding Contribution to Wellington Theatre*. The Mayor of Wellington usually attends the Awards evening and presents the Mayor's Award.

The aim of the Awards is to build and grow the profile of Wellington Theatre, and of the Award winners and nominees. By celebrating the Wellington theatre sector's culture and creativity, the Awards also provide an opportunity to increase the morale and cohesion of the Wellington theatre community and its audiences.

The Trust also aims to use the Awards as a way to grow, attract and engage new audiences for Wellington Theatre.

Thanks

The Trust thanks the Council and Arts Wellington for the opportunity to participate in the consultation process around the *Aho-Tini 2030* vision. Our Chair, Tom Broadmore, attended the Zoom meeting on Monday 19 April 2021 and two of our three other Trustees, Suzanne Snively and Kaine Thompson, attended the face to face meeting on Wednesday 21 April.

Submissions

Our submissions follow on the next page – they have been prepared by the Chair of the Trust, Tom Broadmore, with input from the other Trustees (Suzanne Snively, Kaine Thompson and Mike Woodbury) and the Trust's Administrator, Cohen Stephens.

Contact



Ngā mihi nui

Tom Broadmore
Chair
Theatre Awards Trust
10 May 2021

Our submissions

Introduction

In this submission, we make three points:

- 1) There is widespread dissatisfaction in the arts community about venues. We understand and endorse the concerns expressed. In these submissions we comment in particular about the **Council's** inflexibility as to catering, and as to the hireage charged by the Council. We note that the many of the venues are under-utilised (to the detriment of local productions).
- 2) We comment on the lack of any investigation of the demand for cultural activities, or of any consideration of marketing to potential audiences.
- 3) We address **the Trust's** ambitions for raising the profile of the Awards, This is relevant to the submission about venues.

Venues

Based on the discussion at the April meetings, there will be much said about venues in submissions from other organisations.

In this regard we agree with the points made both in the *Aho-Tini 2030* vision and in the LTP submissions of Toi o Taraika Arts Wellington (under *Focus Area 3* and *Combined feedback on venues* respectively). We therefore confine our remarks to the direct impacts on us in the way the Council manages venues.

We make the preliminary point that Council controlled entities such as Venues Wellington and WellingtonNZ appear to have immediate responsibility for the running of Council-owned venues. We are unaware of the precise structure governing the relationship between the Council and these bodies, but the fact is that the Council is the owner of the venues on behalf of Wellingtonians. We therefore assume that it is within the Council's remit to direct the adoption of venues-related policies aimed at ensuring that local performance arts communities are well supported.

In this submission we therefore refer to the Council as the decision-making body in respect of the matters we are concerned about.

Our annual Awards evening typically attracts an audience of about 250 (when there were appropriate venues in the past, our audience was about twice this) and we have ambitions to attract a bigger audience to a bigger venue – see below. There are really only two Council-controlled venues meeting our current requirements – Shed 6 and Icon Te Papa.

In each case, not only is there a commercial rate for the hire of the venue, but there is also a requirement for hirers to use Council-nominated caterers.

Catering

In 2019, we had interested a major player in the hospitality industry in providing substantial sponsorship for the Theatre Awards Trust. They had some creative ideas which would have **been of considerable direct benefit to the actors and others in Wellington's professional** theatre. Recognising their ability to provide in-kind resources - and as a major element of their sponsorship – this entity proposed meeting all the catering requirements for the Awards evening without charge.

However, this initiative was frustrated because the venues would not hear of anyone but their own nominated caterers being used.

As a result, the **entity's** interest in sponsorship stopped right there. A splendid opportunity, which would have benefitted both sides beyond the money directly involved, was lost.

A requirement such as this for the engagement of a third party is colloquially known as “third line forcing”. This occurs *“when a business will only supply goods or services ... on the condition that the purchaser buys goods or services from a particular third party”* (extracted from the Australian Competition and Consumer Commission website).

We have been advised informally that the **Council’s** requirement as to catering is probably illegal under section 27 of the Commerce Act 1986, as it has (or is likely to have) the effect of substantially lessening competition in the catering and hospitality market. Third line forcing is certainly illegal under similar legislation in jurisdictions such as Australia and the United States.

The Trust submits that that the Council, operating through WellingtonNZ and Venues Wellington, should cease imposing requirements on hirers to engage its own nominated caterers.

Hire charges

We agree with the overall comment about “dark boxes” in the LTP submission from Toi o Taraika Arts Wellington. We further comment that there is a lack of logic or principle here, in two distinct ways.

First, concessionary hireage for Council-controlled venues would very likely attract increased usage. Revenue from this additional usage would have the potential to more than equal the reduced returns from lowering hireage. This would lend strength to the desirable feeling of bustling cultural activity around Council-owned venues.

When there is a show on at the Opera House for example, there is the pleasant hubbub of an audience gathering around the entrance during arrival, intermissions and departures. When there is no show, passers-by see only a sad collection of homeless people bedding down for the night and, of **course, a “dark box” behind them. Which** alternative does the Council wish to foster?

Secondly, the Council makes substantial (and much appreciated) grants to arts organisations including the Trust – but then, in effect, claws that money back through Venues Wellington charging commercial rates for the hire of venues.

The Trust submits that the Council should review its venue hire rates for recognised cultural organisations with a view to charging on a benign or direct cost recovery only basis. Perhaps registered charitable trusts and not for profit organisations (as recognised by the Inland Revenue Department) should qualify for such concessional charges.

Ambitions of the Trust

The professional theatre community in Wellington is one of the largest arts and cultural communities in Wellington, if not the country as a whole. There are performances most of the time in the major venues, Circa and BATS, and frequently elsewhere. In an average year there are about 100 plays performed on Wellington stages. The majority of these plays are written by New Zealand authors.

There are also production houses such as Taki Rua and Barbarian Productions, independent of any particular theatre. Taki Rua has a national role in developing and presenting Māori theatre.

Importantly, Kura Toi Whakaari O Aotearoa: NZ Drama School is also based in Wellington and regularly presents performances.

The judging and the Awards evening organised by the Trust acknowledge and celebrate the achievements of this community, and have been doing so since 1992.

Now, in its 30th year, the Trust wants to give the Awards evening a significantly higher profile – something that would better reflect the invaluable contribution to the city made by the theatre community and the skills of its practitioners.

The Trust wants to generate excitement about the theatre in the Wellington community, and attracting a larger audience to a more appropriate venue is an important element of that ambition – doing so would help generate greater theatre attendance by way of inspiring existing audiences to attend more productions and attracting new audiences.

With this in mind, we can hardly wait for venues like the St James to become available – but at a reasonable price and without a tie on catering.

Marketing

The Trust warmly applauds the ideas proposed in the draft Strategy to encourage growth in the arts sector in Wellington.

We were surprised though to note that there is little, if anything, in the Aho-Tino strategy - or in either of the submissions from Toi o Taraika Arts Wellington - directed at growing the market for *attendance* at performances or exhibitions, or for the purchase of artistic and cultural works.

Perhaps there is another work stream within the Council directed to this issue, although there has been no mention of it that we have seen or heard.

There is a clear recognition on all sides of the need to invest large sums of public money on venues, and to encourage artists, exhibitors and performers to develop and present artistic or dramatic works. In those circumstances, it seems axiomatic that there should also be some research as to both:

- the likely audience for such works; and
- how to encourage the growth of such audiences.

As an example, the community of retired people in Wellington is a large and active one. Some are privileged to be reasonably well off – but all have spare time. As anyone who attends performances by Orchestra Wellington (or who attended the recent performances of the opera *Don Giovanni*) can attest, when motivated, older Wellingtonians flock in large numbers to arts events.

It follows that one challenge to the arts community in Wellington is to consider how the community of the retired can be encouraged to venture outside its comfort zone. We have young, talented and enthusiastic artists and performers, and we have a large and available audience of older people - we need to invest time, effort and imagination in developing a strategy to bring the two together.

“Retired” does not mean fuddy-duddy. Treated respectfully, retired people are no less ready to embrace – or at least sample – the experimental, the new and the different. And even to offer such works in public performance themselves - witness the modern dance group *Crows’ Feet*, a group of women mostly in their 80s with an enthusiastic following.

There are no doubt other sectors of the community which have untapped potential to become involved in the arts, whether as performers or artists or simply as audiences. People in their late teens and early twenties are examples, along with ethnic, immigrant and rainbow communities.

So the Trust submits that the Council should urgently plan research into the size and demographics of current and potential audiences, what artistic modalities they are interested in, the extent to which price affects the choices they make, and how they might be encouraged to venture beyond their existing areas of interest.

Relevantly also, this research could de-risk the arts community, so that it (in turn) is given valuable information on works which will likely appeal to a wider cross-section of potential Wellington audiences.

Summary of submissions

- 1) The Council should ensure that Venues Wellington cease making it a condition of hiring venues that the hirers engage its nominated caterers.
- 2) The Council should review the basis of calculating venue hireage with a view to establishing concessional rates for cultural organisations which are charitable trusts or recognised not for profit organisations.
- 3) The Council should institute research into the demand for artistic and cultural goods and services and develop strategies for growing that demand.
- 4) The Theatre Awards Trust also looks forward to positive engagement with the Council **as to the Trust's plans to attract larger audiences to a more appropriate venue for future awards evenings.**

The Trust applauds the Council for the work it has done so far, and for the opportunity provided to us for input at this stage. We very much look forward to what comes next.

Theatre Awards Trust

10 May 2021



Respondent No: 133



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy? not answered
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do." not answered
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3? not answered
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select. Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Q6. Type your comments about the overall direction of the strategy here. not answered
- Q7. Type your comments about the strategic vision below. not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

The Wellington Culinary Events Trust is supportive of this strategy as it is presented however, we would like to make a comment in relation to the role of the 'culinary arts' and pose the question as to why our culinary offering is not considered or included in the city's 'Arts, Culture and Creativity Strategy'? We would like to see the culinary arts considered as a 'community of interest' within this Strategy and the Arts, Culture and Creative portfolio, as opposed to being considered simply a city amenity (like restaurants and hospitality outlets) or as just an event offering. In Wellington, we pride ourselves on a thriving 'culture'. Our tourism and city promotion speaks of it often citing our 'coffee culture', 'craft beer culture' and 'café culture' as being equally important reasons to visit, live and work in Wellington as our city's museum, thriving arts communities and creative scene. Is this the time to redefine what 'culture' means for Wellington? We could welcome an open discussion on what 'Wellington culture' is and we would love to be a part of it. This is not a matter of seeking funding from the arts sector, but simply one of acknowledgement and recognition of the role that the culinary arts play in Wellington's cultural identity and story.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Sarah Meikle- Wellington Culinary
Events Trust

Aho-Tini 2030 - Arts, Culture & Creativity Strategy Submission

Submission by: Wellington Culinary Events Trust

Submission Date: 10 May 2021

Thank you for the opportunity to submit feedback on *Aho-Tini 2030 - Arts, Culture & Creativity Strategy*. This is an exciting opportunity for Wellington to be the nation's leader in telling our city's story through our arts & culture platform.

The Wellington Culinary Events Trust is supportive of this strategy as it is presented however, we would like to make a comment in relation to the role of the 'culinary arts' and pose the question as to why our culinary offering is not considered or included in the city's 'Arts, Culture & Creativity Strategy'? We would like to see the culinary arts considered as a 'community of interest' within this Strategy and the Arts, Culture & Creative portfolio as opposed to being considered simply a city amenity (like restaurants and hospitality outlets) or as just an event offering.

In Wellington, we pride ourselves on a thriving 'culture'. Our tourism and city promotion speaks of it often citing our 'coffee culture', 'craft beer culture' and 'café culture' as being equally important reasons to visit, live and work in Wellington as our city's museum, thriving arts communities and creative scene. Is this the time to redefine what 'culture' means for Wellington?

We would welcome an open discussion on what "Wellington culture" is and we would love to be a part of it. This is not a matter of seeking funding from the arts sector, but simply one of acknowledgement and recognition of the role that the culinary arts play in Wellington's cultural identity and story.

We are excited about what this conversation could mean for Wellington as we focus on your 2030 Vision.

We look forward to hearing from you.

Kind regards

A handwritten signature in black ink, appearing to read "Sarah Meikle", is written over a light blue rectangular background.

Sarah Meikle
Chief Executive
Wellington Culinary Events Trust

PROUD TO BRING YOU



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Wellington 6146, New Zealand

wcet.org.nz



Respondent No: 134



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

not answered

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

I have comment on Focus area 3: Our places and spaces. The document explains under 'what we'll see' as 'More spaces for people to create in the city and neighbourhoods.' This sounds great but coming from Wellington City Council is at best dubious. I give the following illustrations of how WCC has removed public space in the last 2-3 years, not added to them. There was the park on the corner of Victoria and Dixon streets, much neglected by WCC and now given over to apartment developers. WCC deliberately neglected this area so no one, save for our homeless brethren who enjoyed a tippie, used it. WCC neglected it, by their logic, as no one used it. No one used it because WCC neglected it. And so now it's gone. Nearby, there was the park at the corner of Bond and Lombard streets which has now disappeared into a private café. If the public space is still there the public would not know it as the private space has taken over. It was a nice spot, a sun trap and well cared with a lawn and flower beds but now is industrial concrete and you pay to sit in a public space. How is that creating space? So far from adding to space we are seeing it lost. Now the strategy purports to create more. Why then was it lost in the first place?

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

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Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered

Dear Samantha

Apologies for the late reply on the Arts, Culture and Creativity Strategy.

I have comment on Focus area 3: Our places and spaces. The document explains under 'what we'll see' as 'More spaces for people to create in the city and neighbourhoods.' This sounds great but coming from Wellington City Council is at best dubious. I give the following illustrations of how WCC has removed public space in the last 2-3 years, not added to them.

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Nearby, there was the park at the corner of Bond and Lombard streets which has now disappeared into a private café. If the public space is still there the public would not know it as the private space has taken over. It was a nice spot, a sun trap and well cared with a lawn and flower beds but now is industrial concrete and you pay to sit in a public space. How is that creating space?

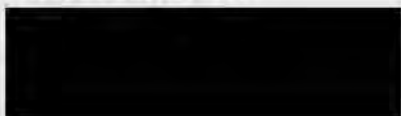
So far from adding to space we are seeing it lost. Now the strategy purports to create more. Why then was it lost in the first place?

Michael Batson.

[REDACTED]



Respondent No: 135



- Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?**
- Strongly support
- Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision “The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do.”**
- Strongly support
- Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?**
- | | |
|--|------------------|
| Partnership with Māori/Aho Hononga | Strongly support |
| Our people/Aho Tangata – connected, engaged, inclusive communities | Somewhat support |
| Our places and spaces/Aho Whenua – our city as a stage | Strongly support |
| Pathways/Aho Mahi – successful arts and creative sector, and careers | Somewhat support |
- Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?**
- Somewhat support
- Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.**
- Overall direction of the strategy
- Focus area 1 - Our people/Aho Tangata – connected, engaged, inclusive communities
- Focus area 3 - Our places and spaces/Aho Whenua – our city as a stage

Q6. Type your comments about the overall direction of the strategy here.

Noa'ia and warm Pacific greetings to you. This submission is being made on behalf of the Pasifika Students' Council Victoria University of Wellington. We are a student run representative group that acts as a voice for Pasifika Students at Te Herenga Waka- Victoria University of Wellington. We have read through the draft Aho Tini 2030- Arts, Culture and creative strategy and are pleased to see that it aims to be inclusive of all people. We strongly support the drive to increase the presence of Pacific peoples through art and culture in Council facilities and programmes. We commend and appreciate the work that Wellington City Council are planning.

Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

Our students all perceive Wellington through many different lenses, some of us have lived here our whole lives, some of us are new. A common theme expressed among Pasifika students, is that we are often left with little sense of belonging. It can be quite hard to see 'ourselves' in Wellington's layout, structure and businesses. We seem to only be heavily visible during festivals and language week celebrations. We would like to see a more permanent presence.

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

As Pasifika students, residents and employees of Wellington, we strongly believe there should be a heavy emphasis of the Fale Malae, in the Wellington City Councils' Long-Term Plan, in the creative and cultural fields. The proposed Fale Malae on Frank Kitts Park is the perfect embodiment of Wellington City Council's proposed Aho Tini 2030 strategy. The Fale Malae will provide a unique space that will celebrate New Zealand's Pacific identity through arts, culture, economic development and education. It will be a Pacific hub for all peoples of Aotearoa.

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.



Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

not answered



Respondent No: 136



Q1. The strategy provides direction for the Council and council-controlled organisations (CCOs) in partnership with mana whenua to support cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. Do you support the overall direction of the strategy?

not answered

Q2. The vision sets out our aspirations for the arts, culture and creativity in Wellington. Do you support the following vision "The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture and explore their creativity. Innovation and collaboration are woven through everything we do."

not answered

Q3. To achieve the Aho Tini 2030 vision, the strategy sets out focus areas to guide and prioritise effort. Do you support the following focus areas?

Q4. A proposed Action Plan for the first three years sets out actions that will deliver on the principles and direction in this strategy (see page 42 of draft strategy) Do you support the proposed action plan for years 1 to 3?

not answered

Q5. Do you have any comments you would like to provide for any of the questions? A comment box will appear for any of the options that you select.

Overall direction of the strategy

Q6. Type your comments about the overall direction of the strategy here.

To Whom it may concern, I would like to register my interest in making an Oral Submission to the Aho-Tini 2030 - Arts, Culture & Creativity Strategy. Please could you advise receipt of this message. Best regards Adam Ben-Dror



Q7. Type your comments about the strategic vision below.

not answered

Q8. Type your comments about the strategy focus area Our people/Aho Tangata – connected, engaged, inclusive communities here.

not answered

Q9. Type your comments about the strategy focus area Partnership with Māori/Aho Hononga here.

not answered

Q10. Type your comments about the strategy focus area Our places and spaces/Aho Whenua – our city as a stage here.

not answered

Q11. Type your comments about the strategy focus area Pathways/Aho Mahi – successful arts and creative sector, and careers here.

not answered

Q12. Type your comments about the proposed action plan for years 1 to 3 here.

not answered

Q13. Attach any documents supporting your comments here.

not answered

Q14. Please check below if you would like to make an oral submission. We will follow up with more information about how to make your oral submission.

Yes, I would like to make an oral submission.
