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15 May 2012

Long Term Plan Consultation
Wellington City Council
PO Box 2199
Wellington

Dear Sir/Madam

RE: Submission to Council's Draft Long Term Plan

Following from Council's invitation, we believe it is timely and appropriate to make a submission on Council's Draft Long Term Plan (LTP).

As owners of the Johnsonville Shopping Centre, Diversified NZ Property Fund and DNZ Property Fund (together called DNZ) are giving renewed attention and certainty to advancing its plans to substantially redevelop and expand the shopping centre. It will be recalled in this regard that resource consent for the construction, use and operation of the expanded centre was granted on 28 September 2009 with a range of conditions and requirements.

Condition 21 of the consent is of particular relevance to the draft LTP, and requires that a package of roading improvement works for Johnsonville Road, Broderick Road and Moorefield Road need to be complete and available for use prior to the redeveloped shopping centre being open to the general public. The improvement works were developed in collaboration with Council and NZTA and agreed on the basis that they would contribute to:

- improving existing deficiencies;
- providing for future growth in background traffic;
- addressing the traffic needs of the expanded shopping centre.

Noting this three-fold purpose Council, through its draft LTP, has allocated \$7.1M of capital funding to contribute to carrying out the work. These funds are currently included as becoming available in 2016/17, although the LTP also specifically describes an expectation that timing for release of these funds may need to change to ensure it aligns with the shopping centre development.

DNZ's current programme for the redevelopment has:

- working drawings commencing in November 2012;
- on-site works beginning mid-2013;
- an approximate 30-month construction period;
- opening targeted for pre-Christmas 2015.

With this programme, and with a 12 month period expected to be needed for construction of the required roading works, it is anticipated that the majority of funding would need to be available in 2014/15.

With the required roading works comprising a significant component of the redevelopment, DNZ is in a position of needing more certainty as to the availability of the funds and ability for them to be released from 2014/15, to ensure they can be relied on in full to enable the roading works to be completed in time for the redeveloped centre to open as currently programmed. As such, DNZ seeks a clear commitment from Council to achieving this outcome and, in return, is prepared to enter into a joint agreement in relation to the redevelopment programme and roading works.

DNZ is determined to recognise its commitment to redeveloping the Johnsonville Shopping Centre and continues to be available to discuss its programme and intentions, and to meet in working towards joint agreement on achieving the roading improvement works.

Yours faithfully

DNZ Property Fund Limited

A handwritten signature in black ink, appearing to read 'Phil Brown', with a stylized, cursive script.

Phil Brown
General Manager
Investment, Development & Capital Management

18 May 2012

Baz Kaufman
Senior Analyst – Planning
Long-Term Council Community Plan
Wellington City Council
PO.Box 2199
Wellington

Dear Mr Kaufman

On behalf of the New Zealand International Arts Festival, I enclose a written submission to the draft Long-Term Plan 2012-22.

I have included 25 copies of our submission to distribute to Councillors and WCC Directors.

The Festival will make an oral submission to Councillors on Monday 21 May at 9.40am.

Many thanks and if you need any further information, please let me know.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Sue Paterson', written in a cursive style.

Sue Paterson
Executive Director
New Zealand International Arts Festival

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Mobile: 021 623 949
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**NEW ZEALAND
INTERNATIONAL
ARTS FESTIVAL**

Absolutely

POSITIVELY

ME HEKE KI PŌNEKE
WELLINGTON CITY COUNCIL

Wellington



*Submission to Wellington City Council
For the 2012-22 Draft Long Term-Plan*

Summary of our Submission / Contents

This submission presents an overview of the alignment between the strategic aims of the Wellington City Council's 2012-2022 Draft Long Term Plan and the Festival's impact and benefit to the city, Wellingtonians, visitors and our creative, artistic and events industry.

3. A Festival City

- **24 extraordinary days of arts events in Wellington:** A snapshot of the 2012 Festival, which increased ticket sales and returned a \$48M economic impact for Wellington City.
- **The need for continued investment:** An overview of the current economic situation for the Festival and how we can ensure we can contribute more broadly towards long-term outcomes for the city.
- **How we'll be Working Smarter:** An update on our Financial Feasibility review and the audience and independent research indicators that support our submission.

7. A Connected City

- **We take pride in leading our industry in making Wellington an inclusive place where talent wants to live:** How we inspire, attract, develop and retain talented people.
- **Partnerships are at the heart of what we do:** How we are working with new strategic partners like Weta Digital and Te Papa to work smarter with key Wellington organisations.

11. A Dynamic Central City

- **Mapping our economic impact:** An outline of the Festival's \$48M economic impact and 1:25 return on investment for Wellington City Council. The Festival tells the story of Wellington at home and abroad and examples of how we work for the city to meet its tourism aims.
- **A sense of place – using our unique environment:** An outline of our position on the proposed venue refurbishments and the ways we use the Waterfront.

16. An Eco City

- **Sustainability – thinking globally and acting locally:** Our role in providing a loudspeaker for the world's big environmental ideas.
- **Reducing our carbon footprint:** Plans for a sustainability audit and working with our partners to promote green practices to our audiences.

19. A People Centred City

- **Creating a collective moment, memory and legacy:** We are committed to making arts accessible to all New Zealanders. How we provide for a range of audiences through a breadth of events and a framework of initiatives for different audience groups.
- **A diverse and tolerant population:** The Festival celebrates art from cultures from all across the world – a summary of the ways we support of New Zealand artists.

23. Meet the Festival Team

The 2012 Festival brought 24 extraordinary days of arts events to Wellington.

- It generated exceptional marketing and media profile, with its performances enjoying popular and critical acclaim.

- It delivered 300 performances with 889 artists from 31 countries to audiences from throughout New Zealand.

- It was attended by over 300,000 people and achieved a 12% increase on paid ticket sales from the 2010 Festival.

- It engaged audiences live and online – spearheading new initiatives. Its digital content viewed by over 180,000 people.

- 27% of its estimated \$12M budget was made up from government grants.

- In 2012 the Festival contributed an estimated \$48M to the Wellington region.

A FESTIVAL CITY





24 extraordinary days of arts events in Wellington

New Zealand International Arts Festival (NZIAF) is Wellington's longest-running successful Major Iconic Event. Our mission is to deliver extraordinary experiences to our audiences and to celebrate the world's best arts in Aotearoa – presenting the finest international and New Zealand arts.

No other New Zealand city springs to life like Wellington during a major event such as the Festival. Like Edinburgh, Avignon and other compact festival cities across the globe, Wellington's unique geography, vibrant central city, forward-looking leadership, and diverse and culturally-engaged population makes our city the ideal home for New Zealand's premier multi-arts event.

Our Submission to the Wellington City Council

The New Zealand International Arts Festival Trust Board and team thank the Wellington City Council (WCC) for the opportunity to make this submission to the 2012 – 2022 Draft Long-Term Plan. We strongly support the Plan's proposal to continue funding the New Zealand International Arts Festival Trust at the level of \$950,000 per annum.

We are determined and passionate about securing the Festival's vibrant future for Wellington. In 2012, meeting our financial targets and delivering a world-class Festival was incredibly challenging. We took a proactive, positive and thorough approach right across the organisation: made savings wherever possible and left no stone unturned in securing additional income from a range of sources.

We feel it is important to highlight that any reduction in annual WCC funding at this time would have significant and irrevocably damaging impact on the Festival and our team of staff. It could result in a cutback in its activities and of skilled personnel that would endanger Wellington's place as home to New Zealand's leading international art festival and one of the country's iconic major events.

We also request that Councillors please take into consideration that any reduction of WCC funding could have broader implications upon our other major funding sources, placing them at high risk. This is because our level of investment from other funders is in some cases determined or influenced by the level of our core investment from WCC (eg Creative New Zealand).

We warmly welcome the opportunity to answer any queries. The Festival contact is Executive Director Sue Paterson (sue.paterson@festival.co.nz or 04 473 0149).

The need for continued investment

The annual investment that the Wellington City Council makes in the New Zealand International Arts Festival is vital to the ongoing success of the Festival. It ensures that we can continue to contribute more broadly and deeply towards long-term strategic outcomes for the city and its population.

As recognised by Wellington City Council Arts and Culture Strategy, the current economic environment for arts organisations is increasingly challenging. We continue to face:

- **Increased Costs:** Freight (as a result of increased international security requirements), travel, accommodation, insurance and artists fees are on the rise. Venue hire costs have increased significantly, in 2012 NZIAF paid over \$648,000 in fees to present in Wellington venues, most of which are run by Positively Wellington Venues, a Council Controlled Organisation.
- **Reduction of Commercial Sponsorship and Grants:** The field is increasingly competitive both locally and nationally for commercial sponsorship. For some years there has been a movement of head offices to Auckland. In 2012, the Festival worked proactively in this area and did secure a number of new major sponsorships with strong nationwide and Auckland representation (Gold Partners TelstraClear and I-Site).

However, we also need to take a long-term view and continue to build support from growing Wellington businesses to provide us with stability in future, which will take time. Grants from foundations and trusts are also suffering reduced income and increased demand from other organisations feeling the pinch - and are being forced to ration their grants.

- **Pressure on Box Office:** 2010 Festival audience research showed us that our audiences considered affordability to be an increasingly powerful barrier to attending Festival events in the difficult economic climate. Direct and indirect economic reasons accounted for 85% of the stated barriers for those who did not attend the 2010 NZIAF. In response to this, we developed a new ticket pricing strategy that provided a wider range of price choice for audiences. This resulted in an approximate 12% increase on tickets purchased at the 2012 NZIAF.

We do not support broadly raising ticket prices and passing our increasing costs on to our audiences - nor consider it to be a sustainable solution in the short or long term given the economic climate. We continue to explore additional income opportunities and ways to stimulate increased ticket sales to a larger audience. We will build on the success of 2012, which saw the number of unique ticket buyers increase by over 5000 purchasers.

- **Competition:** In recent years the Festival has faced competition from regional festivals and commercial promoters across the country. Auckland Festival (AF) remains the most significant competition. Its organisers are presenting similar types of performances and pursuing the same sponsors. The larger population base of Auckland makes the AF's sponsorship proposition attractive to businesses, and organisers have direct access to corporate head offices based in their city. In 2010-11, the Auckland Festival received a grant of \$3.075M over two years which represents 48% of its total biennial income.

In the context of similar Festival organisations internationally, Edinburgh Festival, the Adelaide Festival and the Hong Kong Festival receive an average of over 50% government funding compared to the New Zealand International Arts Festival's 27% local and central government funding (including Major Events' 2012 contribution – which is unlikely to be available in 2014).

How we'll be Working Smarter

"Overall the Festival is operating in an increasingly competitive environment for market share, audience time and customer spend. The environment is changing for events and funding and the Festival wants to adapt, lead and drive its offering in a changing market place with a sustainable funding model."

Festival Performance and Potential: Draft Stage One Report April 2012
(Leuthart & Co and Berl Economics)

The Festival was created in 1986 by a group of bold and visionary Wellingtonians. In the following two decades we have continued to innovate and evolve - to stay at the forefront of the arts in New Zealand and remain financially stable in changing times.

With WCC's ongoing investment we believe there is even more we can do. We are currently undertaking a review of our financial sustainability, assessing how we work strategically with our investors and partners, and developing a renewed vision and model for the future.

An independent Financial Feasibility Review by Leuthart & Co and Berl Economics, funded by New Zealand Major Events, is currently underway. Through this process we have already consulted with a broad range of stakeholders and city experts, including Wellington City Councillors and key staff, funders, corporate sponsors and patrons and this input will inform the Review's proposals.

The Review and our own biennial research by Nielsen Research and Berl have identified a number of opportunities for change. Including: seeking further areas for alignment to strategic partnerships in Wellington and nationally; cultivating a deeper sense of ownership for audiences; and reviewing the scale, timing and frequency of the Festival. We look forward to continuing to work closely with Wellington City Council on the outcomes of this review and on our vision for the future.

Supporting our submission

Audience research and independent reports are two key indicators that we use to assess ourselves.

- **NZIAF Audiences:** Responding to a challenging 2010 Festival, we worked strategically, creatively and boldly to ensure the success of the 2012 NZIAF, despite the challenging environment.

Our research shows an overwhelmingly positive response to the 2012 NZIAF. As well as increases in ticket sales and out-of-town attendees, approval ratings were up significantly for audiences and corporate sponsors. 44% of audiences stated that the 2012 Festival was "better than the 2010 event" (compared to 15% in 2010), and 85% were satisfied or very satisfied.

- **Broader Research:** Independent research such as the *Colmar Brunton Regional Residents Survey* also indicates that there is broad public support for the Festival. This study concluded that NZIAF had the highest proportion of users of all events in the region, despite being a biennial event. 42% of respondents had been to see something at NZIAF within the past five years (28% WOW, 20% Downstage, 13% NZSO). Over half of respondents agreed that the Festival should receive support from all the councils in the region. The Festival performed very strongly in both frequency of use and level of public support comparison to other arts organisations in the region.

- Wellington is a city that embraces the arts. Creative New Zealand's research also concludes that Wellington has the country's "highest rate of attendance in cultural activities".



A CONNECTED CITY

Wellington creative agency The Church and the Festival partnered on a paid internship programme in 2012. Following his seven-month Festival internship, Massey graduate Phil Tan (pictured) is now a full-time graphic designer at the agency.

We take pride in leading our industry in making Wellington an inclusive place where talent wants to live

As New Zealand's premier multi-arts festival our reach is national and international - but our home is in Wellington. We play a key role in contributing to Wellington's identity and sense of place as a hothouse for the arts, creative industries and major events. We inspire, attract, develop and retain talented people who want to work for a leading international arts organisation and in our industry.

Attracting Talent

The Festival is one of Australasia's major arts events. It drives employment for leading arts professionals and provides work opportunities at many levels of the industry. The Festival attracts the country's (and the world's) top professionals – many of whom also power other major Wellington events like World of Wearable Arts. We provide work for many of the city's creative industry businesses – constantly pushing the boundaries and using new technologies to deliver spectacular arts events with the highest production values. As a national and international platform for New Zealand artists, the Festival attracts, commissions and supports the best practitioners working today to produce new work as part of our artistic programme.

In 2020 we expect to provide employment and skills development opportunities for around 500 - 600 New Zealand artists and for up to 300 production, marketing and event management staff.

Developing and Retaining Talent

As an incubator for the finest arts professionals, the Festival plays a leading role in growing Wellington's skill base and talent in events through training and professional development programmes. From providing office space as a creative lab environment for local freelancing artists and colleagues in the industry, to acting as major contributors to the marketing research and audience development work of Arts Wellington and Creative New Zealand – we are keen collaborators and a leading voice in the sector.

- **Internships:** The Festival works with tertiary institutions on dedicated internship programmes for students hoping to build a career in Wellington's arts and events industry. Partnership is at the core of this and we work with the city's creative industries to find ways to retain talent in Wellington and build capability for the future.
- **Workshops and Masterclasses:** The Festival plays a key role in building the local arts infrastructure through our "Show and Tell" development programme for artists, as well as providing professional workshops and masterclasses using the Festival's links with international artists and practitioners. We believe strongly in the value of international collaborations and take the lead in creating an internationally connected creative sector in Wellington. We recognise Wellington as a centre of learning and contribute proactively to educational programmes in the city's tertiary institutions and training organisations. For local tertiary students and artists this professional development builds capability and introduces international partnerships, with a direct spin-off to the local arts sector.
- **Volunteering:** We believe that there is a valuable role for members of the public to volunteer and support events. For example, we engaged former Rugby World Cup volunteers in a large-scale Major Events-funded project on the Waterfront at the 2012 Festival and plan to develop this activity for future productions and outdoor events.

“Our students reflected how inspired, stimulated and thrilled they were to be able to see such a wide range of work in this year’s Festival. They encounter practitioners and forms of work that have a lasting impact on their practice. The opportunity to work with international guests in workshops for both staff and students is useful in that it stimulates and informs our own practice at Toi.” **Jonathan Hendry, Head of Acting and Associate Director, Toi Whakaari**



“I thoroughly appreciated the opportunity to volunteer... Not only were we volunteering for the Festival, we often found ourselves as points of call for Wellington events in general such as the Fringe Festival, the Dragon Boat Festival and many other events that were on during the weekends.”
- **Te Mihinga Komene, 2012 Festival Volunteer**



“We felt tremendously supported and encouraged (and promoted!) in our time involved with the Festival and could not have asked for our premiere season to run any smoother than it did. Thanks to your investment in us we now have a show for which we can see pathways for improvement, redevelopment and future staging.” - **Beth Allen, Royale Productions, 2012 New Zealand Festival Artist**



“It’s been a great opportunity for myself and the arts community - I sincerely hope the Festival continues to deliver such workshops for professional performing arts practitioners in the future, especially when you are bringing people of such a high calibre to our shores.” - **Robin Kerr, 2012 Festival Industry Workshop Participant**



“The Portrait Gallery was delighted to have been included in the Festival and we definitely noticed that our visitor numbers were up during this time.” - **Avenal McKinnon, Director, New Zealand Portrait Gallery**



Partnerships are at the heart of what we do

Festivals are collaborative by their very nature. By bringing international and New Zealand artists and companies together with each other, with venues, with business and with audiences – we build a network of relationships that have a lasting legacy and can spark new partnerships in the future. We also partner with other key international festivals to reduce costs in bringing the world's top companies to Wellington.

We succeed in working smarter by devising creative solutions for the mutual benefit of the Festival and its partners - and by seeking new strategic alliances that will be instrumental in delivering our vision. Our artistic work with New Zealand arts companies like Taki Rua, Tawata, Downstage, NBR NZ Opera and the NZSO is well known, other examples of new partnership activity include:

Festival Partners: Weta Digital



Weta Digital's Dave Gouge leads a free Art Talk with a 2012 Festival digital/performance artist – also live streamed to Facebook.



The Hobbit cast (inc. Martin Freeman, Andy Serkis & Sir Ian McKellen) meet the National Theatre of Scotland.



Bard Enough? NZ's first crowd-sourced Shakespeare speech featuring Bret McKenzie, Stephen Fry, Hobbit & TV3 talent (YouTube).

In 2012 Weta Digital came on board as a major Festival Partner. As well as delivering our comprehensive suite of partnership benefits, we were also able to involve Miramar executives, cast and crews more deeply in the Festival through both live and online initiatives.

We are committed to developing this relationship long-term – and hope to collaborate together on key aspects of our *2014 Live/Online Digital Festival* strategy. Aligned with WCC's own Digital Strategy, this vision will encompass digital arts, marketing and communications. It will seek to evolve key partnerships with our web/mobile site sponsor Springload, creative agency The Church, communications sponsors TelstraClear and TV3, and city tertiary, social media and arts partners.

Festival Partners: Te Papa and the Visual Arts community

We believe that by working together we can derive greater benefits from fewer resources. We are grateful to Te Papa for their collaboration in a successful partnership model in 2012. The Festival and Te Papa became more integrated – using Soundings Theatre and the Marae as rehearsal and performance spaces for new New Zealand work, bringing rarely seen archived artefacts into the public and media eye as part of Michel Tuffery's astonishing *First Contact 2012* free projection event, and involving Te Papa staff in many of our pōwhiri and special events for visiting artists. We played our part in highlighting heritage arts in partnership with this key national institution.

We also want to work in a more strategic way with the Visual Arts community in Wellington. Artistic Director Shelagh Magadza has particular experience and enthusiasm for this and is leading our team in starting work on a new Festival Visual Arts Strategy for 2014 in consultation with the sector.



A DYNAMIC CENTRAL CITY

Our marketing and media campaign reaches nationwide and beyond. Every day of the Festival visitors and Wellingtonians queued at our Lambton Quay Box Office to buy tickets, win spot prizes and then enjoy the city's many cafes and shops.

Mapping our economic impact

We play an important and valuable role in driving the regional economy and in providing Wellingtonians and visitors with unique and outstanding experiences in our city. We look forward to continuing to work in partnership with Wellington City Council and national bodies to increase economic returns and to strengthen our position as New Zealand's leading Festival.

The Festival provides significant economic benefit to the city.

- **1:25 ROI (includes "off-year"):** The Festival performs consistently and strongly in delivering in return of investment for WCC's annual grant. The 2012 Festival returned 1:25 on investment and had an economic impact of \$48 million in Wellington city (\$39.2M in 2010) and contributed approximately \$24 million GDP (*Economic Impact of the 2012 New Zealand International Arts Festival Preliminary Result*, Berl). One of the key aspects of our current Review is that we are investigating ways that we can work smarter to again further increase the WCC ROI by 2014.
- **Expenditure consists of:** Festival operational expenditure – core staff, plus around 260 staff in the lead up to and during the Festival, as well as numerous local trade contracts; performers' expenditure while in the city/region/country; sponsors' additional expenditure (e.g. hosting/entertaining etc); and visitors' expenditure. In 2012, around 60% of Festival ticket buyers were from outside Wellington city. We identify growing our out-of-region visitor numbers as a key potential for increasing our economic impact in future.

Telling the story of Wellington at home and abroad

Given the size and established reputation of the Festival, we are one of few Wellington organisations able to play a leading role in promoting the cultural Wellington brand domestically and abroad. Festival time is the ideal moment to showcase Wellington as *a* buzzing, cosmopolitan capital - and promote it to visiting audiences, talent and business.

- **International/domestic media coverage:** The Festival actively assists in the city's objective to achieve greater coverage and grow our profile through a comprehensive \$2.2M national marketing and media campaign. We deployed a new Social Media strategy in 2012 with excellent results. We work with New Zealand Tourism and Positively Wellington Tourism to use the Festival to engage overseas and regional media.
- **Visiting directors and companies:** We hosted over 20 Te Manu Ka Tau Visiting Directors who travelled to Wellington to see New Zealand work and welcomed delegates from the PANNZ Performing Arts Market. We host hundreds of international artists to New Zealand (we assist many in post-Festival vacation travel here too) – ensuring that they have a wonderful and memorable visit ensures our reputation overseas and secures return commitments.
- **International co-commissions:** We work with international colleagues such as Edinburgh International Arts Festival and Sydney Festival in developing new commissions which tour internationally. Recent examples include Lemi Ponifasio's *Birds with Skymirrors* and The Barefoot Divas *Walk a Mile in My Shoes* with Whirimako Black and Maisey Rika.
- **Interaction with Embassies:** The Festival has an increasingly high level of engagement with Foreign Embassies in Wellington, which assists in attracting international artists and foreign government funding. Embassies see us as a key player in terms of cultural exchange.



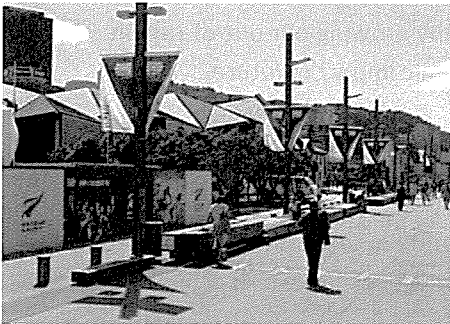
"We've been re-living and re-telling our favourite moments for days now (with no signs of slowing down!). Your Festival is a force of nature. So many wonderful performances, so many sold-out houses, such a wonderful artist liaison team... I could go on and on."

- James Hill and Anne Davison, 2012 Festival Artists (Canada)



"I cannot put into words what a wonderful visit we had to your festival, all of us were so happy and delighted. The Māori welcome was special for us... Wish England had just a touch of your way of integration. That you hold such a greeting for all the companies over the course of the Festival is impressive, I am sure they all feel as we did... We are all in love with New Zealand."

- Caro MacKay, Propeller Theatre Company, 2012 Festival Artists (UK)



"Opening day, Twomey says, was beautiful and sunny. Just as well. A traditional Māori welcoming ceremony, or pōwhiri, was held at dawn for the festival's artists at the strikingly contemporary wharewaka (boat house) on Wellington's picturesque harbour. They do a few things differently in Wellington, a small town with a thriving arts and coffee scene and a decidedly urban vibe." - *The Age*



"Even at its wildest and woolliest, Wellington's biennial arts celebration is a rare, unassuming gem on the international festival scene... The island nation's 14th biennial festival, the third by outgoing Australian artistic director Lissa Twomey, is a vibrant, if understated, program featuring 900 artists and 300 local and overseas acts." - *The Australian*



"[*Hōhepa*] will premiere as part of the New Zealand International Arts Festival. Other local work in the program is already creating international interest, including Conch Theatre's *Masi*, a collaboration with British illusionist Paul Kieve, who was magic adviser to the *Harry Potter* films, and a Maori version of *Troilus and Cressida*. The latter production will transfer to London's Globe Theatre later this year as part of the cultural program for the Olympic Games." - *Sydney Morning Herald*

The Festival works for the city to meet its tourism aims.

We work closely with Positively Wellington Tourism (PWT) to grow visitor numbers to Wellington during the Festival. PWT chose the 2012 Festival as a key time to bring journalists from New Zealand and Australia on famils to Wellington and together we secured strong coverage for the city.



A “Wild at Heart” competition promoted travel to Wellington – including a dedicated email sent to 50,000 Herald readers.



Bus-backs and supersides on Auckland Metro buses promoting “Wild at Heart Weekends” sponsored by iSite.



The Herald’s dedicated Festival section was supported by an online advertising campaign and featured Festival promotional video content.

- **Wild at Heart Weekends:** In 2012 we spearheaded a collective sponsor campaign with Wellington Airport, iSite Media and *herald.co.nz* to create a “Wild at Heart Wellington Weekends” online and on street advertising campaign, promoting Wellington as a destination during Festival time to the Auckland market. The Auckland campaign media value was approx \$450,000 (excluding editorial coverage which included a dedicated mini-site section on *The Herald* website, four-page Visit Wellington supplement feature in the December *Metro* magazine etc). We are the first event to have a dedicated section on *The Herald* website.
- **Domestic Market:** Wellington continues to be the top destination New Zealanders would like to visit (*Tourism Industry Association*, May 2012) and we will work more closely with PWT and our partners in the hospitality sector on developing packages to attract visitors in 2014. The Festival can guarantee world-class arts experiences for visitors to our city, and is mindful of increased visitor expectation – recent research shows that six in ten Festival out-of-town visitors stay over two nights and eating, shopping and sleeping in the city, with 96% eating and 73% shopping.
- **Australian Market:** We support WCC’s proposed investment for PWT to increase profile in Australia and hope to find ways to contribute to this initiative – particularly as our own efforts in securing Australian media coverage and strong programme resulted in a 5% increase in international visitors in 2012.
- **Cultural Calendar:** We acknowledge the importance of establishing a cultural and events calendar that maximises benefits for the city. The February-March timing of the Festival is strategically important – crucially it enables us to fit into international festival and touring patterns, it provides free events and entertainment for visitors following the summer break and is the time when Wellingtonians are keen to socialise and play. We look forward to working with WCC to ensure that there are no major date clashes with Council-run events such as the Summer City programme.

A sense of place – using our unique environment



The Festival information hub and TelstraClear Festival Club precinct on the Wellington Waterfront

The Festival uses the city as a canvas for 300 events – using conventional or creating bespoke indoor and outdoor venues and spaces – and promoting Wellington’s natural and built environments.

- **Positively Wellington Venues – Replacement venue for the Town Hall:** As a key user and experienced producers, NZIAF has taken a lead role in working with WCC and Positively Wellington Venues (PWV) on the consultation and planning around the TSB Bank Arena and Shed 6 refurbishment.

We strongly support the proposed construction of a temporary theatre venue in Shed 6 for performing and conferences. We will also support the use of the Wellington Opera House for music, chamber music and other theatre events, as we have done ourselves in 2012 and previous Festivals.

- **Wellington Waterfront:** As well as these venues, the Festival has worked strategically on placing the waterfront precinct as a key event space on the Wellington landscape. Building on the success of the Rugby World Cup Fanzone, we situated the TelstraClear Festival Club on Odlin’s Plaza, used Te Wharewaka for official pōwhiri, hosting functions and parties, presented free events in Waitangi Park, and drew thousands to the Waterfront for Michel Tuffery’s Te Papa projection work.

We also created a new, full-staffed Festival information hub and box office on Odlin’s Plaza. This was an extremely successful venture, resulting in additional ticket sales and increased profile for the Festival, particularly on the weekends. We intend to continue using this space more creatively in future and we are interested in opportunities for site specific events in and around Wellington’s city centre.

A black and white photograph showing two people in conversation. On the left, a woman with short, light-colored hair and glasses is wearing a patterned scarf and a checkered jacket. On the right, a man with a beard is wearing a dark jacket over a striped shirt. They are both looking at each other. The background shows a room with framed pictures on the wall and a table with a glass of wine. The text 'AN ECO CITY' is overlaid in the center.

AN ECO CITY

We work with the City Council to bring today's most influential thinkers to the capital to discuss global issues. Environmentalist Tim Flannery and Germaine Greer at a Festival function hosted by the Mayor in the Council Chamber.

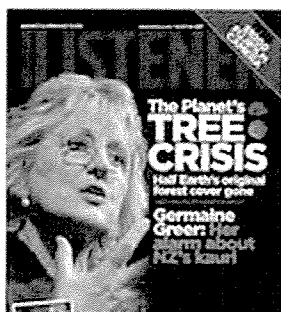
Sustainability – thinking globally and acting locally

As part of refreshing its approach for 2014, the NZIAF is developing a new sustainability programme for the Festival in order to become a more environmentally sustainable event. We will work in partnership with our stakeholders, venues, artists, suppliers and audiences to achieve best practice in minimising the Festival's impacts on the environment on an ongoing basis.

This is a challenge for an event that relies so heavily on international travel, but we believe that it is an area of focus that we need to develop.



2012 Writers and Readers (W&R) speaker environmentalist Tim Flannery signs books after his talk at Wellington Town Hall.



Germaine Greer contributes a front page NZ Listener article on the planet's tree crisis ahead of her W&R sessions.



Victoria University of Wellington join the Festival in 2012 as a key partner for Writers & Readers Week.

Providing a loudspeaker for the world's big ideas

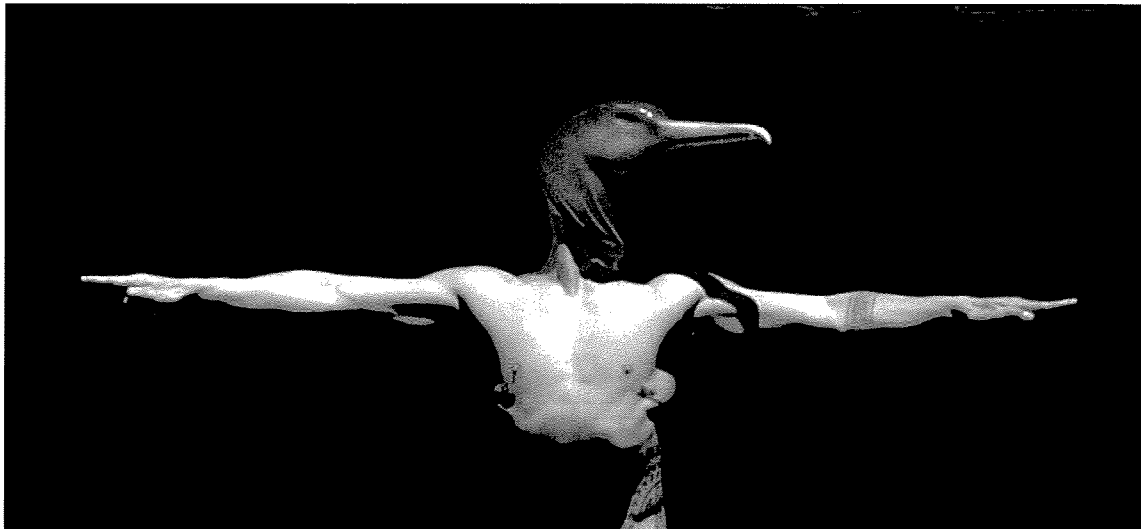
Wellington is the workplace of some of the most influential New Zealanders – as well as being home to an intelligent, socially conscious and politically active population. It is the seat of government and home to an international diplomatic community that connects us to the world.

Art often has a message to impart – and NZIAF champions work that stimulates us and makes us think. We welcome work like Mau's *Birds with Skymirrors* by Lemi Ponifasio which challenged us in 2012 with its images of pollution in the Pacific Islands.

Through our Writers and Readers Week programme, we invite some of the world's greatest thinkers and speakers to inspire and enlighten us. In 2012, environmentalist Tim Flannery was a key note speaker in our Town Hall Talks series alongside political journalist Thomas Friedman and feminist Germaine Greer. These sessions have a natural home in Wellington – and are well attended by the public and corporate sectors as well as book-lovers.

Education and Learning

We hope to build on our successful 2012 partnership with Victoria University – and will work with the university and other education partners on exploring potential for development of our ideas-focused programme – including exploring potential for complementary conferences, forums, idea labs and webinars.



Lemi Ponifasio's *Birds with Skymirrors* at the 2012 New Zealand International Arts Festival

Reducing our carbon footprint

- **Sustainability Audit:** The Festival intends to seek a Sustainability Partner to assess and make recommendations for how the NZIAF can reduce its environmental impact, establish best practices to share with industry colleagues and to put changes in place for 2014.
- **Working Smarter:** Digital and communication technology developments has meant that the requirement for international travel can be reduced, and NZIAF will continue to explore ways to use video, Skype and other methods to minimise our environmental impact.
- **Public Transport:** As out of town attendance grows, we will develop our work with WCC and our partners Go Wellington to ensure that we inform and encourage audiences to use Public Transport networks where possible.



A PEOPLE CENTRED CITY

The Festival belongs to Wellington and all New Zealanders and we proudly produce large-scale free events in public spaces. We use technology to grow our reach and will seek new ways for audiences to participate in projects that leave a lasting legacy.

Creating a collective moment, memory and legacy

The Festival is a place where people come together. Being part of a body of people leaping to its feet in a standing ovation, relaxing on the grass with family at a free event, or having a debate at the Club over a controversial performance— it's all part of what makes a Festival special.

NZIAF belongs to Wellington and all New Zealanders. It is important that the Festival cultivates a strong sense of ownership and belonging for its audiences and for the artists that develop work as part of our New Zealand programme.

Accessibility and our Audiences

The Festival is strongly committed to making arts accessible to a range of audiences. Our Audience Development strategy and research allows us to segment our audiences and provide events and marketing that appeals to them and meets their needs. This research allows us to remain knowledgeable about the changing demographics of our city and adjust our strategies.



Members of the public perform in the aerial spectacular La Fura Dels Baus at the 2010 Perth Festival

As well as providing a breadth of programming that allows many people to enjoy ticketed and free arts events in the Festival, we have established frameworks and initiatives that promotes accessibility to different groups and demographics, including:

- **Participation:** New Artistic Director Shelagh Magadza sees participation and quality community engagement as a key area for development for the 2014 Festival. Using her experience from recent Perth International Arts Festival community projects, which saw members of the public perform as part of major outdoor arts events, she will seek to develop this strand of work as part of the 2014-16 Festivals.

Participation in the arts promotes social connectedness, skill development and a sense of belonging which can have a lasting legacy. Through our online and social media channels we also encourage participation, such as our *Bard Enough* video series in 2012.



The Topp Twins toured out to Masterton for a sold-out gig as part of Art on the Move.



SchoolFest students in a circus workshop with Australian theatre company Strut & Fret.



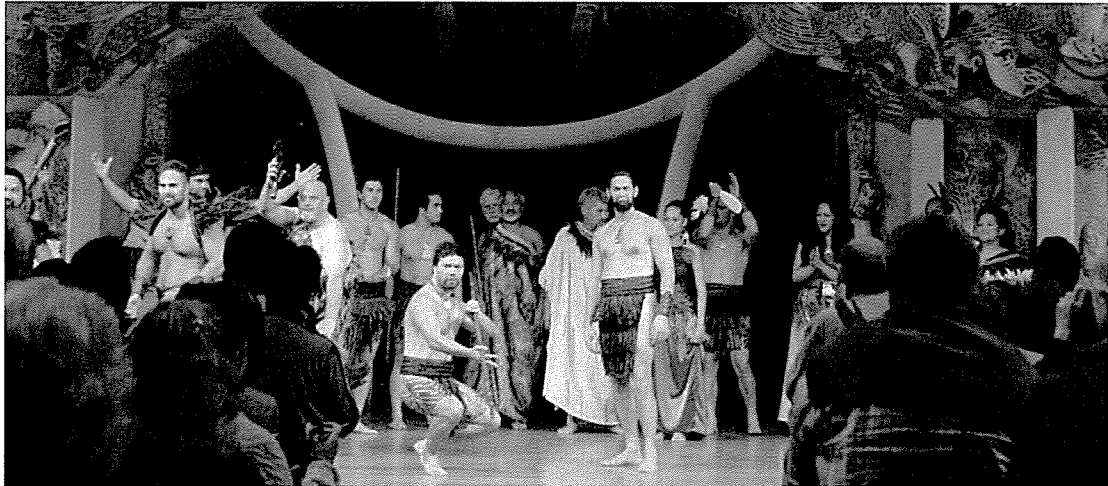
A young Hairy Maclary fan meets children's writer Lynley Dodd at Downstage Theatre.

- **Art for all:** Central to our programme is high quality, free and family events which can be enjoyed by visitors and Wellingtonians in the city. In 2012, over 180,000 people attended free events at the Festival.
- **New Zealand Post SchoolFest:** this is a devised programme of participatory workshops and performance experiences for school students from around New Zealand. In 2012 this included a Facebook initiative called *Creative Break* (funded by NZ Post) which saw thousands of young people share their art online and provided a new opportunity for the arts in education. A selection of the work was exhibited at Wellington Railway Station.
- **Art on the Move:** Regional connectivity is important to us and our Art on the Move programme takes art out to the Wellington region, and encourages regional audiences to come to the city to enjoy other Festival events. Art on the Move in 2012 delivered an 84% increase in audience numbers.
- **Arts Access Aotearoa (AAA):** Using advice from AAA, in 2012 the Festival made accessibility improvements including ensuring all wheelchair seats were available at the lowest ticket price, providing a dedicated hotline for access enquiries and creating a large print version of the Festival brochure. These were small first steps towards our commitment to lead the industry in promoting best practice in accessibility for our audiences.
- **Building Our Networks:** Creating connected communities is important to us. Through our **Patrons** programme, **Friends of the Festival** membership, **Artist Register** for New Zealand practitioners, **New Wave** mailing list for Under 35s and **Workplace Ambassadors** scheme for Wellington business we create suitable frameworks for audiences to engage more meaningfully with the Festival.
- **Lexus Song Quest:** NZIAF is also responsible for delivering New Zealand's most prestigious singing competition in 2012 – and the search is now on to find the next Dame Kiri Te Kanawa, Teddy Tahu Rhodes, Dame Malvina Major or Jonathan Lemalu from our country's brightest and boldest young singers. This year we have arranged for the final of the Quest to be moved from Auckland to Wellington – which will ensure audiences and considerable media interest on the event at the city's Michael Fowler Centre on Thursday 30 August.

A diverse and tolerant population

The Festival celebrates art from many different cultures from across the world. In 2012 we invited 889 different artists from 31 different countries to New Zealand and were proud to present perhaps the strongest Māori and Pacific Island programme seen in recent years.

Through their work, our international and local artists share their modern culture, history and illuminate contemporary issues for audiences. We strongly support the WCC's *Arts and Culture Strategy* statement that "much of what makes New Zealand art unique lies in what makes New Zealand unique – our indigenous culture".



Ngākau Toa perform the Māori Troilus and Cressida at the Marae in Te Papa at the 2012 NZIAF

Our Māori Liaison team Wharehoka and Emere Wano worked with the Tenth Trust, enabling us to present the world premiere theatre adaptation of Patricia Grace's novel *Tu* at Pipitea Marae, hold pōwhiri at Te Wharewaka and involve the local iwi in our Festival ceremonies and events.

- **World Premieres:** We are one of the city's leading presenters of New Zealand work – presenting 9 world premieres in 2012, including work by Michel Tuffery, Jenny McLeod, Royale Productions, Gao Ping, Jack Body, Nina Nawalowalo, Ngākau Toa and Hone Kouka.
- **Te Reo Māori:** We support the development and production of Te Reo productions and in 2012 presented *Hōhepa* (bilingual), *Walk a Mile in My Shoes* (bilingual - Aboriginal Australian, Papua New Guinean and Te Reo) and *The Māori Troilus and Cressida* (Te Reo).
- **Pasifika and Asian content:** The Festival is committed to presenting the work of all resident New Zealand communities as well as reflecting the culture of our closest Pacific neighbours through our international programme. We continue to explore ways to engage these communities as participant and audience members, including working with the WCC Pacific Advisory Group.
- **Public Dawn Pōwhiri:** One of the highlights of each Festival is the Dawn Pōwhiri, this year held at Te Wharewaka on the Wellington Waterfront. Led by local iwi and involving city representatives, Festival Board and team, artists and guests, this is a key part of the Festival in introducing and welcoming our guests to Aotearoa New Zealand and is loved by all. We hope to open the pōwhiri more broadly to the public in 2014 (included in the brochure) so we can share this special ceremony with all Wellingtonians and visitors.

Meet the Festival Team



Kerry Prendergast - Executive Chair

- Former Wellington Mayor Kerry Prendergast is a passionate Wellingtonian and one of our city's most dedicated and energetic ambassadors.
- Her knowledge and connections within the city, business and regional community ensure that the Festival stays at the forefront of the capital's strategic change and growth.
- Kerry is committed to ensuring that the Festival takes a leadership role in promoting tourism to Wellington and New Zealand. She is the Chair of the New Zealand Tourism Board and Chair of the Environmental Protection Agency.



Sue Paterson – Executive Director

- Sue is a highly experienced arts manager, widely credited for turning around the financial fortunes of the New Zealand Ballet as its General Manager from 1999 to 2008 with bold artistic and marketing initiatives and sound financial management. She is directing the Festival's current financial sustainability review and her drive is to lead the Festival to a secure and vibrant future in our changing economic environment.
- A former NZIAF Marketing Manager, Sue sees the Festival as a home for nurturing new talent in the industry and for developing and retaining top arts and event professionals to deliver world-class productions to an exceptional standard.
- Sue is one of New Zealand's leading dance experts and former General Manager of Limbs Dance Company. She supports tomorrow's artists as a Board Member of the New Zealand School of Dance and Arts Wellington and was awarded an ONZM in 2004 for services to dance.



Shelagh Magadza – Artistic Director

- A native Wellingtonian, Shelagh has strong international experience. As Artistic Director of Perth Festival, her leadership was characterised by bold and imaginative international and local programming, an appetite for risk and a focus on reaching into the community.
- Born in New Zealand, Shelagh lived in Zimbabwe until she was 20 when she returned to Wellington. She had a long and successful relationship with NZIAF working for five festivals in a variety of roles. She has also held positions with the Edinburgh Fringe Festival and the Harare International Arts Festival.
- She looks forward to collaborating with New Zealand artists and “re-engaging with a place that is one of the most exciting cultural centres in the region” to create inspiring and dynamic Festivals in 2014 and 2016.



Nick Kyle – Technical Manager

- Nick is one of the country’s most experienced technical managers. Nick and many of his Festival technical team power some of New Zealand’s iconic major events including World of Wearable Arts (where Nick is also Technical Manager outside of Festival-time).
- Formerly Production Manager of London City Ballet, he was Production Manager of the Royal New Zealand Ballet from 1999 to 2007 where he was responsible for delivering outstanding production values and successful overseas tours. He has worked on opera, music, theatre and dance events domestically and overseas, and has toured UK productions in New Zealand including *Starlight* and *Mamma Mia*. He was Technical Manager for the Cuba Street Carnival in 2009.
- Nick enjoys the challenge of bringing New Zealand and international productions to the stage during the Festival and training up new production personnel into the industry.



Denise Brennock – Finance and Business Manager

- Denise has been with the Festival for eight years and has extensive knowledge of the complexities of Festival finances.
- Denise is leading the implementation of a new Festival budgeting system with MYOB EXO which will enable us to work smarter and more efficiently.
- As part of her own role development for 2014, Denise hopes to grow her involvement in top line financial management for the Festival.



Meg Williams – Marketing and Development Manager

- Meg is an experienced international festival and arts marketer whose focus is on building relationships with new and existing audiences. She champions collaboration - with colleagues in the industry to build collective capability, and with sponsors, funders and stakeholders to create meaningful and rewarding partnerships.
- Meg is leading the development of the *Live/Online Digital Festival* strategy and promotes innovation and creativity throughout our marketing, online, mobile and social media activity.
- Committed to leading career development programmes for the next generation of arts professionals, Meg works with our tertiary institutions and creative industries to develop paid internship roles and volunteer teams at the Festival. She is a board member of Bats Theatre.



Anna Cameron – Senior Producer

- Anna has worked in the arts for 20 years and has made a significant contribution to our city's arts and events industry. She has had key roles in the sector including RWC Festival Planner for WCC, Manager Public Programmes and Education City Gallery Wellington, Assistant Director Programme British Council and Director of Playmarket. Anna was also Event Director for Creative Industries Festival Semi-Permanent.
- Anna's background is in theatre-making and the development of new work. She is passionate about the Festival's ability to play a leadership role as a producing house of excellence - with new New Zealand work developed, premiered and strengthened through the Festival's producing process and, in cases, made ready for international export.
- Anna has nurtured relationships with artists and companies nationwide and strongly advocates supporting and training local arts practitioners. She is a mentor for a number of young artists in the industry and was a board member of Bats Theatre for six years.

Anna is on Maternity Leave. Esther Last is acting Senior Producer.

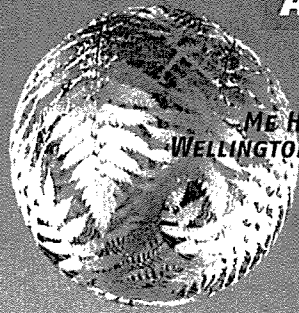


Tihi Ltd (Wharehoka & Emere Wano) – Festival Māori Liaison

- Tihi Ltd are an award-winning Indigenous Event management consultancy who work with the Festival on its indigenous artistic and cultural programme. Whare and Emere are key members of our team, who develop long-lasting relationships between the Festival and iwi partners and work with us on cultural awareness within the team.

Unless indicated otherwise, all images are by Festival photographer Robert Catto | robertcatto.com


**NEW ZEALAND
INTERNATIONAL
ARTS FESTIVAL**



Absolutely

POSITIVELY

ME HEKE KI PŌNEKE
WELLINGTON CITY COUNCIL

Wellington



festival.co.nz

Submission on Wellington City Council Draft Long Term Plan 2012-22

Isobel Cairns
19 Regent Street
Newtown
027 780 0210

I wish to speak to my submission.

Key points:

- More investment in cycling is needed to meet Wellington City Council's transport goals and increase mode share.
- To grow mode share, the Council should work towards accommodating 'citizen cyclists', regular people who happen to ride bicycles and who need the facilities to do so.
- Cycling facilities need to be prioritised on key arterial routes, particularly Island Bay to the CBD.
- A dedicated bicycle coordinator would help find ways to accommodate bicycles.
- The Wellington City Council should set goals for how many women cycle in the city.
- Cycling is for everyone and should be attractive.

I am a twenty three year old Wellingtonian. I have been riding a bicycle as my primary means of transport for about two and a half years. When I began, I had no particular passion for cycling – I just wanted to get around the cheapest and easiest way that I could. I've kept riding because I find it so convenient (and fun!) but the fear of the road that nearly stopped me from getting on the bike hasn't really gone away. I urge the Council to consider the needs of people who cycle for transport, and particularly 'citizen cyclists' – people who want to ride their bicycle in their regular clothes, because it is the quickest and most enjoyable way to get where they want to be, but who need to feel safe while they do so.

I hope that Wellington City Council has heard the benefits of increased cycling for a city, how it improves the economy and public health, decreases congestion and makes a city more liveable. To grow the cycling mode share, bicycles need to appeal to the people who are too timid to use their bicycle at the moment, and the only way to do this is through investment in infrastructure. I urge the Council to consider serious investment in key cycling routes, following cycle infrastructure best practice. New research by Buehler and Pucher, 'Cycling to work in 90 large American cities', shows that the presence of bike paths and lanes the most important factor in whether people will ride their bikes for transport – it's vital to increasing perceptions of cycling safety.

I admire the Wellington City Council's goals for transport and particularly for cycling, but the Council's investment in this area isn't significant enough to achieve them. The Tawa stream path shouldn't be the only major cycling project to be completed in the next three years; while I support any improvements to cycle infrastructure, this upgrade won't affect

riders in the central city – where most people ride and where there is the most chance to increase mode share. Urgent upgrades are needed to many key arterial routes in the city to make them safe for cyclists and to encourage people to ride.

A key route is from Island Bay through Newtown to the CBD and railway station. This route is attractive to cyclists because it is mainly flat, and I have noticed an increasing number of people on bicycles on my way to work. Despite this, and the Wellington City Council's cyclist numbers that show the number of people commuting by bicycle has doubled, there have been very little improvements along this route. There are no cycle lanes and the large amount of on street car parking means that unwary cyclists are always prone to the opening of car doors. Although they can use the bus lanes, cyclists do not feel safe in them, particularly when they are not marked as 'bus and bike lanes'. Also, these lanes are of no use to people using bicycles outside peak hours, as they then fill up with parked cars. I would like to see facilities for cyclists prioritised over car parking on key routes.

As well as investment in major projects, there are many minor points that would make cycling for transport much more pleasant in Wellington. One key idea is connectivity – although Wellington has some isolated pieces of cycling infrastructure, for the most part they don't join up properly. Another minor aspect is visibility. As a cyclist in Wellington you often feel invisible, no matter how lit up you are, because you constantly feel like you don't belong on the road. Any sign that you have a right to be there, such as the advance stop boxes provided at some intersections, is welcome. Any improvements in this area can only help, and a dedicated cycling coordinator in the Council, who can find cheap ways to accommodate bicycles in the city, would be a great help.

It has been documented overseas that a good sign of how 'cycle friendly' a city is can be seen in the amount of women that ride bikes. I would really like the Council to add gender to their cycle counts and make it a goal to have more women riding bicycles for transport. This means increasing perception of cycling safety. It also means making cycling attractive – I would like the Council to review their communications around cycling to make sure that they are promoting the idea of 'cycling for everyone' rather than cycling as a sport.

I love Wellington and I love my bicycle. I would love to see more investment in cycling in this city, so this great healthy activity can become more enjoyable for everyone.

79 Bevil Rd.
Wadestown
Wellington 6012.

Long Tom Plew
W.C.C.
P.O. Box 2199
Wellington

Dear Sir/Madam,

re - Fairer Road Encroachments Policy.

I guess council is to be congratulated for its display on innovative thinking and consideration to a variation of fees for road encroachment throughout the Wgton. suburbs, aimed at being a fairer policy. But you have missed the point yet again; with no mention of, or any reference to what-so-ever of the serious problem of our roads being cluttered with parked cars creating gauntlet type situations which in turn creates very dangerous driving environments. The roads are made to drive on not to park on and in many cases permanently; and not only cars. This problem is most acute in the hilly districts when often one is forced to the wrong side of the road (when driving) to avoid a parked vehicle, on a blind corner, and to be confronted with another coming in the opposite direction, is scary. Council appear to be ignoring the problem utterly, as are the police, who only ticket occasionally the vehicles parked up on footpaths.

In the past council has encouraged people to use road reserve, especially for car parking.

In my case I developed an area of road reserve at a cost of over \$100,000.00, creating three garages and took three cars off the road. But I'm continually penalised with fees that just keep on escalating, just like the rates, while cars that continually park on the carriageway of the road pay nothing. What's fair about that?

As a member of the Wadeston Residents Assoc. I'm aware that a letter of concern about this very issue was sent some two years ago to which we have never received a reply.

So, does council have any policy at all in addressing the problem of removing parked cars from the roadside? I would suggest that it appears that your current proposal, as it stands, will probably double your take in revenue.

Is this then the main objective of council, because their so-called "fairer encroachment" policy with fees of such significance being sort, will undoubtedly deter people from ever seeking off road parking by means of encroachment.

I therefore strongly recommend that council revert back to previous council's policies and philosophy by changing a "pepper corn" rate of say \$5.00 per sq. m. as a single flat rate which will encourage, rather than discourage people to utilise road reserve for encroachment purposes ~~for~~ off-street parking.

Yours faithfully

Rhy Watton,

Nicole Tydda

From: Tom Halliburton [tom.halliburton@paradise.net.nz]
Sent: Tuesday, 15 May 2012 11:21 a.m.
To: BUS: Long Term Plan
Subject: Submission on Wellington City Long Term Plan

Submission on Wellington City Council Long Term Plan

I wish to present in person at a Council meeting.

This submission addresses cyclist access to Wellington City from the Hutt Valley and Northern Suburbs.

The most difficult section of a cycle commute from Upper Hutt to the Wellington CBD is that along the Hutt Road shared path, and to a lesser extent along Thorndon Quay. This path is used by a large number of cyclists and pedestrians during peak travel times. The existing facility is clearly inadequate for the existing levels of usage. The path has hazards from poles located in the middle of the path, poor surfaces with many cracks and uneven sections, curb crossings from local businesses, bus stops and cars parked alongside buildings. Some cyclists are now reverting to using the road due to the high level of hazards on this poorly designed and inadequately maintained path.

The Hutt Road shared path should be upgraded as a priority - both pedestrians and cyclists find the current facility inadequate.

The following actions should be taken by Council:

- Rigorous enforcement against parked vehicles obstructing the shared path, and especially commercial vehicles being unloaded on the shared path
- An effective means of reacting to complaints from cyclists when vehicles are obstructing the cycleway
- Reduce parking where the space available is not adequate to ensure parked vehicles do not partially obstruct the cycleway
- Relocation of the bus shelter at the corner of Westminster Street and Hutt Road.
- A clearway currently exists from Aotea Quay over bridge south to the end of the shared path. Given the volume of vehicle traffic along this short section, the clearway should be converted to a cycle lane, at least for peak hours, and preferably at all times. This section of the shared path has the highest pedestrian volumes, a number of exits from the rail yards and businesses, the path is narrow, and the path surface is in poor condition. It also has high cyclist numbers as those entering from Ngaio Gorge use this section.
- Widen the path over the Kaiwharawhara stream
- Redesign the Westminster Street crossing area – currently the Cycleway has a gap, ending either side of this street. It is not clear what cyclists are expected to do at this intersection.
- Consider relocation of parts of the cycleway into the rail corridor. It is understood that this is not possible for the full length of the path, but may be possible for some part of the route.

This cycleway is heavily used by commuter cyclists, rather than recreational cyclists. These users need to travel at higher speeds, especially those travelling longer distances. The redesign of this cycling corridor must take into account that the users are looking for a solution to their transport needs, and require a high standard facility. However, they have completed a large part of their journey on road, and therefore have some confidence in dealing with traffic issues. These factors should influence the re-design process.

Tom Halliburton

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New Zealand

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15/05/2012



17 May 2012

Chief Financial Officer
 Wellington City Council
 PO Box 2199
 WELLINGTON 6140

Attention: Peter Garty

Dear Mr Garty

Rate Account 1122149 – 144b Abel Smith Street
Submission on proposed change to rating classification

We have received your letter dated 30 April regarding the above proposed change to the Downtown City Central Area, and would like to make the following submission.

Our property is not in the Central area, and nor is it in amongst any level of commercial activity. The area is in fact almost totally residential. While Transit has attempted to make properties in this neighbourhood available for commercial use, the move has failed to attract tenants, whereas those properties developed as residential have attracted buyers and tenants.

Commercial properties such as ours are spasmodic, having come about through existing use rights that we respect in a residential area. The Karo Drive motorway interchange has only served to further isolate our property from the downtown area. It tends to make any linkage to the City Centre Area a journey in itself! Simply stated, the proposed change to rating classification provides absolutely no tangible benefit to us.

Rates on our Wellington Office are already disproportionately higher than our other main centre offices, all of which are more centrally located, and to indicate a 43.2% increase to take account of promotional activity is clearly disparate to the makeup of the rates account. In the current economic climate, a 43.2% increase in rates is not sustainable and is likely to force us to sell and relocate to Lower Hutt, which is closer for our staff, and where the rating is substantially cheaper.

In conclusion, we struggle to understand how Council can justify the premise our property is in the "Central Area" and that we would receive any benefit from the funding of events promotion and marketing of the central city. Surely it would make more sense for the line to be drawn at Karo Drive rather than along the Terrace.

DIRECTORS

MANAGING DIRECTOR

W.H. Cockerill BSc BE(Hons) DBA ANZIM MPMI MAIPM

GENERAL MANAGER

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D.C.R. O'Malley BE(Hons)(Civil) ME MIPENZ CPEng MPMI PMP

D.S. McLernon BE(Mech) MIPENZ PMP CPEng

J.F. Burrell BE DBA MIPENZ PMP

D.J. Booth

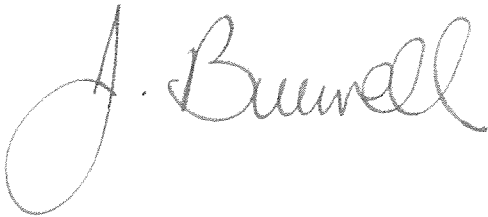
J.P. Goldsmith BCom FCA (Hon Retd)

J.V. Lu BE(Hons) MBA (Wharton USA)

S.J. Bankier BSc DBA ANZIM

If there is an opportunity to present our submission in person, we wish to take this option.

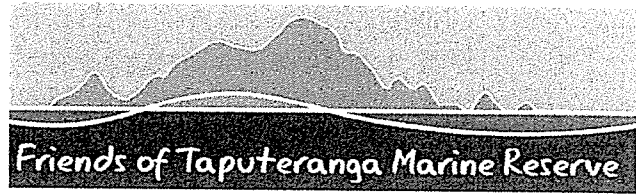
Yours sincerely
OCTA ASSOCIATES LIMITED



John Burrell
Wellington Manager / Director

CC *William Cockerill, Octa Associates Ltd; Alicia Andrews, WCC*

15 May 2012



Wellington City Council

Submission on the WCC Draft Long Term Plan – Friends of Taputeranga Marine Reserve Trust

Thank you for the opportunity to make a submission on the Long Term Plan.

We would like to present an oral submission.

Note that we are only submitting on the natural environment, and in particular on the marine environment, which is our remit.

1. STRATEGIC APPROACH

- 1.1. Initial papers mentioned a smart green Capital. 'Green' has disappeared from the main aim, which is unfortunate. It suggests that the Council has no faith in the compatibility between being 'green' and growth.
- 1.2. The four themes are well formulated; it's a shame this structure is lost in the LTP consultation. Aligning the consultation document with each of these themes would have been helpful.
- 1.3. In particular, the eco-city aims seem lost in the long term plan. In the long term plan eco-city is then used specifically to discuss issues about Zealandia, rather than encompass all the items highlighted in the goals. If the long term plan was structured around the four themes, it would become more apparent that a large number of items under eco-city have been either delayed or cancelled, or funds to them reduced.
- 1.4. There is very little that pertains to the environment, and even less to the marine environment. It is very disappointing when one of the main features of Wellington is its amazing access to the harbour and south coast.

2. GROWING OUR ECONOMY AND JOBS

- 2.1. Long-haul airline attraction is likely to be highly controversial. It is undeniable it would increase the growth of Wellington, both in tourism and other business. But this project has to be very carefully

balanced if it is to not compromise the city. Airport noise impacts a large portion of the city, and will only increase with more and bigger planes. The last thing the Council should want to do is alienate a large number of communities. The environmental impact on the coastal and marine environment of extending the runway is also potentially huge. Options extending inside the harbour should be favoured against doing so on the south coast, which would impact the natural environment far more, with far greater destructive consequences.

3. ENHANCING RESILIENCE

- 3.1. Deferred projects: it is disappointing to see all wastewater and stormwater issues have been pushed back once again. This goes against the aims of an eco-city by keeping on polluting our rivers, harbour and Cook Strait. These issues will only become more problematic as population increases and severe weather events happen more often. Delaying action in these areas is compounding the problem. Surely "improved biodiversity and health of native species" does include the marine environment which makes Wellington so special? Does over familiarity breed contempt here, or at least indifference?
- 3.2. The Trust would expect to see the Council more proactive in this area to avoid sewage overflow in storm events and deal to the problem of Owhiro Stream, which regularly causes the closure of the Bay to swimming. Instead of simply being reactive there needs to be a proactive programme of actions to deal with these issues. The continued problem of seepage on the Houghton Bay beach from the closed landfill is an indictment on the Councils of the past. It may also be an indictment on the present Council!
- 3.3. Prince of Wales Park Reservoir: Has sufficient evaluation been done to determine that conservation initiatives (such as leak management and demand-side management) are not able to achieve sufficient reduction, before committing to new infrastructure? Where is the Council's leadership on these matters?
- 3.4. Resilience of the Water Network: Why are incentives for individual household water tanks not considered for resilience of the networks? Providing water for residents was one of the issues after the Christchurch earthquake, and household tanks would have helped. They also contribute to stormwater protection and reduction in drinking water needs. These could be built as incentives (or easy building consent), and requirement for new homes? Incentives for tanks to gather stormwater will assist in reducing the demand for garden water.

4. BALANCING OUR BUDGET

4.1. Making savings now

- 4.1.1. Te Papa funding: Reduction to Te Papa funding will reduce its spending in attracting tourists to town and potentially lose jobs. In effect this denies the aims of "Growing our economy and jobs". We recommend funding to Te Papa be maintained, and part of it be taken from that pool of funding. Reducing Te Papa funding will also negatively impact on the already limited taxonomic capability of Wellington (an acknowledged center of excellence) and New Zealand as a whole, and is therefore counter-productive to the "eco-city" aims.
- 4.1.2. Grants reduction: Environmental grants are proposed to be cut in half. In the last eight years, environmental community groups in Wellington have exploded, from 12 to 67 individual groups. These provide a tremendous asset to Wellington, carrying out much good environmental and

conservation work that would otherwise not be done at a very limited cost. We urge the council to not only retain support for these environmental groups but boost them, particularly in the light of how little in the Long Term Plan is assigned to the “eco-city” pillar of Wellington’s vision. More visible support from the Council to coastal ‘clean up’ initiatives would be useful to recognise the Council/community partnership. Reducing support simply reduces volunteer capability and achievement, so nothing gets done.

4.2. Working smarter

4.2.1. A collaborative approach between councils on issues such as waste management and water services is welcome. However, the great danger to Wellington City Council is the risk of diluting its performance for the sake of unification. Let us not have a levelling to the lowest common denominator. We urge the Council to push other councils to improve their performance rather than lower ours.

5. ENVIRONMENTAL PERFORMANCE INDICATORS

5.1. Performance indicators are not considered fully in the short version of the draft Long Term Plan. We commend the council for having some environmental performance indicators. However, there are some big gaps in environmental monitoring that we would like the council to cover.

5.2. The use of open spaces is monitored for fee-paying spaces (Zealandia and the Zoo, page 75 of LTP), and for the botanic gardens and paths (page 59 of LTP). We recommend Otari Wilton Bush and the Taputeranga Marine Reserve be added to the performance indicators. These are tremendous assets to Wellington, yet they receive very little contribution from the council. Gathering such indicators would provide evidence that they should be not only cherished but also funded more.

5.3. Performance indicators exist for stormwater and wastewater (page 69 and 71 respectively). These are centered on customer satisfaction with very few environmental performance indicators (beach bathing quality in summer). Yet the community and the Council is the biggest polluter to our harbour and South Coast. It seems ironical we setup a Marine Reserve yet keep discharging to it. We recommend new performance indicators be added, with greater transparency to the community.

5.3.1. Number of stormwater overflows reduces

5.3.2. Severity of stormwater overflows reduces

5.3.3. Total volume of stormwater overflows reduces (is it measured?)

5.3.4. Quality of river water improves (less run-offs, less sediment loss etc)

5.3.5. Number of wastewater overflows reduces (untreated and partially treated separately)

5.3.6. Total volume of wastewater overflows reduces (untreated and partially treated separately)

5.4. We recommend general environment enforcement be reported (they might already be, but we couldn’t find them in the LTP). These will help the community realise that issues are investigated and offenders are dealt with. It sends the strong message that the council is committed to improving the environment we all live in.

5.4.1. Number of individual events reported to the environment hotline

5.4.2.Number of those events actually investigated

5.4.3.Number of those events which resulted in finding and resolving the problem (or prosecution etc)

5.5. We are also disappointed that the performance indicator for unaccounted drinking water from the network doesn't improve with time (page 69 of LTP).



For Rochelle Finlay

Chair

Friends of Taputeranga Marine Reserve Trust

www.taputeranga.co.nz

Contact:

Colin Ryder

20 Prospect Terrace

Johnsonville

Wellington 6037

Email: rydercj@xtra.co.nz

Nicole Tydda

From: Robert and Charlotte Fisher [butterfish@clear.net.nz]
Sent: Thursday, 17 May 2012 12:30 p.m.
To: BUS: Long Term Plan
Cc: Raewyn Picken
Subject: Encroachment Submission

Address: 3-5 Maida Vale Road
Roseneath 6011

1/ The whole charging system for encroachment land is false. If the land designated for roading is used then fine, but for various reasons (practically, unsuitable terrain or other) the whole designated road is NOT used, then either the Council maintains it OR the adjoining owner does. If the adjoining owner maintains this land the quid pro quo is that they can use it, thereby saving the Council substantial sums in maintenance costs.

2/ The averaging basis is false as it takes NO account of terrain, capital value of individual properties or the ability to use the site effectively.

3/The imposition of these new rates will markedly lower the value of most properties whereby penalising the Council in the long term as well!

4/Stating that greater financial benefits accrue to higher value properties is arbitrary. Apart from Oriental Bay most so called higher value properties are on hill sides whereas so called lower value properties in Kilbirnie, Lyall Bay etc are on the flat with therefore, greater usage benefits. These suburbs are increasing in popularity and therefore in value quite rapidly.

5/ The creeping basis is DISHONEST. The end product is the same.

6/This so called policy is solely an INCOME GATHERER negatively affecting a large number of innocent citizens who have to adapt their properties to Wellington's difficult terrain and contour. These citizens have had no control over whether a road was built or not built.

I wish to appear at the hearing and speak to my submission.

Yours Sincerely
Robert Fisher

RATE PAYER FOR 47 YEARS.

17/05/2012

Nicole Tydda

From: chris.renwick@gmail.com
Sent: Tuesday, 15 May 2012 8:52 p.m.
To: BUS: Long Term Plan
Subject: Draft Long Term Plan-20120515085130

First Name: Chris

Last Name: Renwick

Street Address: 505/320 The Terrace,

Suburb: Te Aro

City: Ponoke

Phone: 021511593

Email: chris.renwick@gmail.com

I would like to make an oral submission: Yes

I am making this submission: individual

Make Wellington a place where talent wants to live: Strongly Agree

Make the city more resilient to natural disasters: Disagree

A well-managed city: Agree

Other priorities for the next 3 years: An inclusive city where everybody feels that they have a future and want to belong - so we have well funded social services and affordable housing as well as jobs.

Create Destination Wellington: Leave in plan (high)

Bid to host 2015 FIFA under 20s World Championship: Take out of plan

Host The Hobbit world premiere: Take out of plan

Provide a temporary venue for the Town Hall: Leave in plan (high)

Comments on growing our economy: leave the one off projects such as the Hobbit premiere to Central Govt and Big Business to fund.

Earthquake-strengthen the water storage network: Leave in plan (low)

Earthquake-strengthen Council buildings: Leave in plan (low)

Earthquake assessments: Leave in plan (low)

Help others strengthen their buildings: Leave in plan (high)

Continue funding heritage grants: Leave in plan (high)

Energy-efficiency programme: Leave in plan (high)

Construct a water reservoir: Leave in plan (low)

Tasman Street reticulation upgrade: Leave in plan (low)

Comments about building resilience: Having just been made homeless from a building which is described as solid but with a potential problem from falling concrete I am no fan of knee jerk reactions when it comes to earthquake risk. In Wellington because of its geography we are always at risk of being killed by earthquakes so why rush needed solutions that lead to massive social disruption such as the clearing and probable demolition of the building I and many others called home.

Tunnels and bridges improvements: Leave in plan (high)

New retaining walls on the road corridors: Leave in plan (high)

Minor roading safety projects: Leave in plan (high)

Johnsonville roading improvements: Leave in plan (low)

Cycle network safety improvements: Leave in plan (high)

Cycle network extension: Leave in plan (high)

Comments on transport: We need light rail and to keep away from the Basin Reserve flyover.

Parliamentary precinct public space improvements: Leave in plan (low)

Improvements to Opera House Lane and Eva Street: Take out of plan

Contribute to a permanent Memorial Park: Take out of plan

Public space enhancements to Victoria Precinct: Leave in plan (low)

Construct a new inner-city park: Leave in plan (high)

Public space access improvements to Clyde Quay Marina: Leave in plan (low)

Increase cultural grants funding : Leave in plan (low)

Inflation adjustment for grants funding: Leave in plan (high)

Construct more artificial sportsfields : Leave in plan (low)

Keith Spry swimming pool upgrade: Leave in plan (low)

New library in Johnsonville: Leave in plan (low)

Aro Valley Community Centre upgrade: Leave in plan (high)

Newtown Community and Cultural Centre upgrade: Leave in plan (high)

Strathmore Community Base upgrade: Leave in plan (high)

Proposed rates increase limit: Low

Proposed rates increase target: High

Comments on balancing the budget: it is completely the wrong approach to take
-what happens if for example the dreaded earthquake occurs? like planning first
work out what is needed and then what must be done to pay for.

Reducing our 10 year renewal budget: Invest in assets

Nicole Tydda

From: cheryl@paos.co.nz
Sent: Tuesday, 15 May 2012 9:27 p.m.
To: BUS: Long Term Plan
Subject: Draft Long Term Plan-20120515092633

First Name: cheryl
Last Name: robilliard
Street Address: 1 nikau st
Suburb: newtown
City: wellington
Phone: 934 6853
Email: cheryl@paos.co.nz

I would like to make an oral submission: Yes

I am making this submission: individual

Continue funding heritage grants: Leave in plan (high)

Parliamentary precinct public space improvements: Take out of plan

Improvements to Opera House Lane and Eva Street: Leave in plan (high)

Contribute to a permanent Memorial Park: Leave in plan (high)

Public space enhancements to Victoria Precinct: Leave in plan (high)

Construct a new inner-city park: Leave in plan (high)

Public space access improvements to Clyde Quay Marina: Take out of plan

Increase cultural grants funding : Leave in plan (high)

Inflation adjustment for grants funding: Leave in plan (high)

Comments on balancing the budget: I do not agree with not spending capital and operational costs to earthquake strengthen and refurbish the chest hospital to enable the SPCA to tenant the building. The current SPCA building is totally inadequate and has been for many years. The condition of the untenanted chest hospital is deteriorating -if left untenanted and unrefurbished it will fall into

further disrepair which ultimately will cost more to make it useable or may mean it will never find a new use.

2.30pm
ECO-City
Received
16/5.

I do not support the proposal to create a "Children's Garden" within the Botanical Gardens (Glenmore Street).

22. I support "our" overall work programme.

Thank you for this opportunity.

Rosamund Averton

12/17 Brougham Street,
Mount Victoria,
Wellington 6011.

LTP

ECO ↓

Attachment

Submission in regard to the 'special consultative procedure' Local Government Act 2002.

Baz Kaufman:: Principal Advisor: LTP,
Wellington City Council,
By e.mail: Baz.Kaufman@wcc.govt.nz

Rosamund Averton
12/17 Brougham Street,
Mount Victoria,
Wellington 6011.

Telephone: 3-851-495

I make this submission as an individual and wish to heard.

Submission:

Special Consultation – 'Eco City' proposal due 18th May 2012

I unequivocally **oppose** the merger of the Zoo Trust, Karori Wildlife Sanctuary (aka Zealandia) [KWST], Otari-Wilton's Bush Trust [OWBT] and the Botanic Gardens ["Bot"] an entity within Wellington City Council [WCC] to create a Council Controlled Organisation [CCO].

The Zoo Trust is responsible for a commercial tourist venture entirely different in its aims and functions from any of the other bodies listed. ***It should be left to stand alone without any further subsidies.***

The Karori Wildlife Sanctuary Trust (aka Zealandia) is a mix of commercial entertainment centre, coffee shop and biodiverse sanctuary with its surrounding fence that contains a broad mix of flora, fauna and heritage sites including both the upper and lower dams. ***The KWST should be left to manage the entertainment centre and coffee shop without any additional funding; existing loans should be repaid and the sanctuary should be transferred to the care and management of WCC.*** Hopefully with the continuing support of the "Volunteers".

"The Otari-Wilton's Bush Trust is the only botanic garden in New Zealand dedicated solely to native plants. This unique plant sanctuary and forest reserve consists of 100 hectares of native forest and 5 hectares of plant collection."

OWBT has a host of volunteers devoted to the conservation and nurturing of this Wellington treasure which incorporates a well-used network of tracks and trails. "Otari" has a small dedicated complement of WCC staff led by a

manager. ***The status quo should prevail for this special botanic garden.***

The Botanic Gardens are a complement to "Otari". The "Bot" is an all year round delight, pleasuring many visitors and providing an opportunity for would be gardeners/horticulturalist to become apprenticed to skilled staff and learn on-the-job; whilst at the same time maintaining and developing the gardens including the many access paths, tracks and trails. ***The Botanic Gardens should remain an entity within WCC.***

Conclusion:

The proposed entity "ECO City" mixes the wholly commercial Zoo Trust with the partially commercial KWST (aka Zealandia) with the purity of the reserve that is OWBT and the "Bot" which was set up to provide pleasure to the people of Wellington. **These entities should remain separate and consequently I support Option 3.**

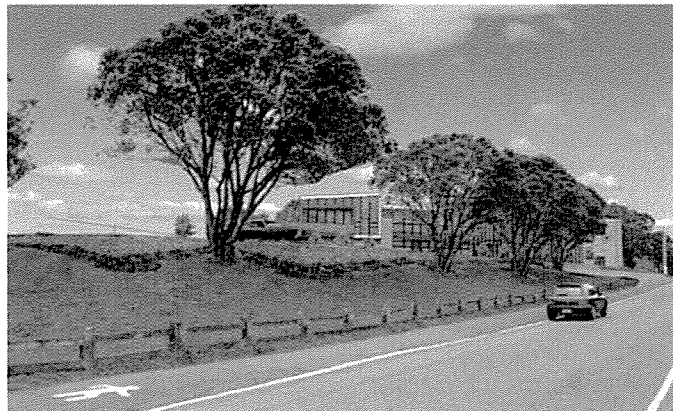
Thank you for this opportunity.

Rosamund Averton.



17 May 2012

Draft WCC Long Term Plan Submission: Alex Moore Park Sport and Community Project and Sports Field Development



The Alex Moore Park Sport and Community Board (AMPSCB) would like to thank the Wellington City Council Councillors (WCC) and Officers for the support and guidance given to this project. Under the 'draft' Long-term Plan (LTP) we believe the WCC do understand this community's priorities and are in tune with its sporting needs.

Alex Moore Park Building Development overview

- The AMPSCB "Sportsville" style project involves Olympic Harriers, Johnsonville Cricket, Johnsonville Softball, North Wellington Junior Football and North Wellington Senior Football Clubs.
- The voluntary AMPSCB has been working hard for two years and consists of: Hadyn Smith (Chair); Mel Smalley (Deputy Chair); Lynda James; Leigh Halstead; Guy Callender; Ian Hutchison; and Alister Watt.
- Concept development costs to date have been covered by founding clubs generously aided by grants from WCC and the Johnsonville Charitable Trust.
- 3D concept plans of the new facility are now at a fixed footprint stage.
- AMPSCB has secured a formal lease from WCC and DOC in respect of the new build area.
- Consultant reports have been prepared which indicate the new build project can be fully supported.

- A Resource Consent application will be finalised once LTP funding is in place.
- AMPSCB will also be undertaking further consultation with the community and other sporting codes as we head towards obtaining resource consent (probably notified) in late 2012. This application may proceed jointly with regard to the WCC Artificial Turf project as many aspects of both projects – such as parking, relate to similar or connected community outcomes.
- WCC to allocate a financial contribution of at least \$50,000 in the 2012/13 financial year towards Alex Moore Park planning costs.
- The intention is to provide both new and existing sporting and community programmes for the benefit of all residents in the Northern suburbs, provide an all purpose gymnasium and act as a meeting, sporting and tournament hub for schools, sporting and community groups.
- The AMPSCB project will require a transformer as local power facilities are insufficient to cope with additional requirements for both the artificial turf and the building . This cost, estimated at \$50,000, is a recent cost that our build will need to cater for.
- Subject to the resource consent process and meeting fund-raising targets, our plan is to have the facility operational within the next 2-3 years.
- Fund raising is well advanced and pledges of around \$2.5 million have been received to date towards the total project estimate of \$5 million, excluding artificial turf and public amenities.
- Sport NZ and Sport Wellington are aware of our project and are part of the consultation and support mechanism we have used and are currently using to formulate and test inputs into our project.
- Thank you for WCC Officer feedback, time and support with the “whole” development of Alex Moore Park.
- Special thanks to Northern Ward Councillors’ support for the Alex Moore Park project.
- Thanks to Councillors and staff for attending key meetings and briefings as our plans have developed.

WCC Long Term Plan

While the AMPSCB is responsible for raising the \$5 million required for the complex’s construction and the published WCC Long Term Plan supports future Alex Moore Park developments we would like to emphasise that this is a project that will enhance existing community facilities and provide modern resourcing to the northern ward at minimal direct cost to WCC. However, in order for the community to give its full support to AMPSCB raising \$5 million towards this development we must ensure that WCC is aware of future public investment requirements that are crucial in this area of the LTP with regard to:

- A financial contribution of at least \$50,000 in the 2012/13 financial year towards planning and preparation for resource consent requirements as the project develops.
- Car parking is a major issue at Alex Moore Park and if the artificial turf is to become operationally successful significant funds have to be budgeted in support of that project. The quantity surveyor has estimated that \$900,000 will be required to address such developments in the 2013/14 year.
- The Alex Moore Park artificial turf (including lighting) development is funded to the tune of \$1,875,000 in the 2013/14 financial year. The funding must remain as this is crucial to our community and the success of the AMPSCB project.
- The AMPSCB project will require a transformer as local power facilities are currently insufficient to supply both the artificial turf lighting and the building power needs. This transformer, at an estimated cost of approximately \$50,000 will be a resource for the park and community and we support its inclusion in the LTP in the 2013/14 financial year.
- A financial contribution from WCC for the replacement of existing dilapidated public toilet/changing facilities as part of the new complex is in line with other community focused initiatives within Wellington City such as at the Wellington Regional Aquatic Centre. \$350,000 needs to be set aside in the 2014/15 year.
- How the building interfaces with the rest of Alex Moore Park is vital as part of a whole of park landscape strategy and is included in our building budgets. Funding of \$380,000 is indicated from the Plimmer Trust funding for whole of park walkways and landscaping in 2015/16 financial year.

Summary			
WCC LTP			
1	Resource consent development	\$50,000	2012/13
2	Car parking	\$900,000	2013/14
3	Artificial Turf	\$1,875,000	2013/14
4	Power Transformer	\$50,000	2013/14
5	Public toilet/changing facilities	\$350,000	2014/15
6	Landscaping (Plimmer Trust)	\$380,000	2015/16
Alex Moore Park Development Board			
7	Building "estimated" cost	\$5,000,000	2012/2014
Total Alex Moore Park project spend		\$8,605,000	

The AMPSCB will liaise with Wellington City Council over these issues but respectfully submit that all of the above funding must be provided in the LTP.

We are happy with the role played by the WCC in this project and for our particular set of needs we do not see the need for any other agency outside of the WCC and the Plimmer Trust, to deliver services although it is accepted that other parties may wish to invest in support of the projected outcomes.

Are There Alternative Ways to Fund This Project

There are always alternative ways to fund this project but we are very concerned that we are already using relationships with major gaming trusts and philanthropic organisations to support the build and can only see any approach to such institutions as double dipping and inadvertently undermining the long term funding plans. If other funding sources outside of WCC rates are to be considered then we would ask that we be made aware of that thought process so that a double dip situation doesn't put aspects of our existing funding plan at risk.

Artificial Sports Field at Alex Moore Park

- The commitment to the artificial sports field at Alex Moore Park, as confirmed by the WCC in March 2012 for the 2013/14 year, is a wonderfully positive outcome for the health, wellbeing and recreational needs of this community.
- The local community in the Northern Suburbs of Wellington is aware of this project and there is strong local interest in both the artificial turf and building development.
- Local schools also have a huge interest in the development of this total project and there is huge potential for wide ranging community use from all ages.
- There is huge demand for durable and sustainable sport and recreation surfaces in the northern suburbs and the provision of one such surface at Alex Moore Park will have a huge positive impact on residents and visitors in this area.

Conclusion

On behalf of the 5 founding clubs I thank you all for your support and enthusiasm for the development of this community facility. I know that the board is looking forward to your continuing involvement and I am sure that it won't be too long before the project develops well beyond a set of drawings and the commitment and enthusiasm of the board and clubs involved.

Summary

1. Thank you for your continuing support of the Alex Moore Park Sport and Community Building development initiative.
2. Thank you also for confirming Council LTP commitment to ongoing associated sport and recreation initiatives, particularly the artificial turf at Alex Moore Park in 2013/14 and beyond as confirmed at your March 2012 meeting and in the Long Term Plan.
3. A reminder that funding is also required as the resource consent process evolves, especially in the area of costs associated with management reports, public toilet/changing facilities and electrical power supply transformer.
4. Please formalise your continued support and involvement with the Alex Moore Park initiative through the next and subsequent Annual Plans as well as the LTP.

Our key partners will also be making submissions. We would welcome the opportunity to be heard on this submission by the full Council and will try to coordinate a collective representation from the parties known to be associated with our project.

Yours sincerely

A handwritten signature in black ink, consisting of several overlapping, fluid strokes that form a stylized, somewhat abstract shape.

Hadyn Smith

Chairman

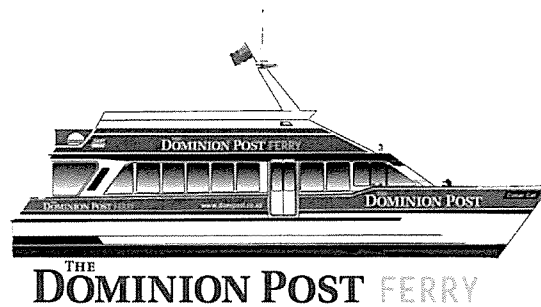
Alex Moore Park Development Board

C/- 63 Ranui Crescent

Khandallah

Wellington 6035

Cell phone: 0221088928 Home: 4797314 Email: keir-smith@clear.net.nz



Meridian Building, Waterside
Queens Wharf
P.O.Box 5077
Wellington
Ph 04 499 1282
Fax 04 499 1288
Email info@eastbywest.co.nz

Wednesday 16th May 2012
Long Term Plan
Wellington City Council
P.O.Box 2199
Wellington

Dear Sir

Re the Draft Annual Plan 2012/2022 - Transport

Firstly I would like to say I am somewhat disappointed that we can have a draft plan for Wellington City looking ahead 10 years and in the Transport section there is no mention of waterborne harbour public ferry transport!

East By West have been operating a very successful and popular ferry service between Days Bay and Queens Wharf for over 23 years and this commuter and public transport service has seen increasing numbers year on year. Currently the existing service carries over 200,000 passenger trips per year. The service presently utilises two fast passenger ferries carrying respectively 91 and 99 passengers.

Here's what is written on page 127 of the draft plan:

"While the transport network is performing well, in Wellington as in any city, there are challenges. Our roads are near capacity at peak times and building new roads isn't a viable or desirable option, so other ways have to be found to maintain the efficiency of the roading system. Our work in this area includes:

- ☞ working to reduce demand by encouraging use of alternative transport modes to the private car such as cycling, walking, and the use of public transport.*
- ☞ working with the Greater Wellington Regional Council"*

Ferry transport does not even rate a mention under alternative modes of transport. Granted the Days Bay to Wellington service may service Hutt City Council environs but it still takes commuters off the congested motorway servicing the Wellington CBD!

More importantly though, is the potential for growth in our fledging Seatoun to Queens Wharf ferry service. In 2008 East By West commenced a trial service from Seatoun Wharf to Queens Wharf with one sailing in the morning peak and two return in the afternoon evening. This service continues to operate today and has been well received. It is however recognised that



East By West Company Limited
www.eastbywest.co.nz

sailings are not at an optimum time and to provide a fully fledged peak time service, frequency of sailings is the key driver. This necessitates a third ferry which could predominately service the Seatoun commuter market and East By West is committed to achieving that goal by investing the necessary capital for the third ferry in the order of \$1.5million.

Three to four sailings from Seatoun to the CBD (Queens Wharf) at peak hours and returning in the afternoon peak could take up to 200 Miramar Peninsula commuters off the roads in time. Commuting by ferry is a very popular and comfortable mode of transport (as the present service demonstrates) and it's less than 20 minutes wharf to wharf at peak hour!

The Seatoun Wharf is owned and maintained by WCC. With the introduction of a third ferry extending ferry services to Seatoun, the Seatoun wharf would require some modification to allow all weather berthing. This could be achieved by a finger berth on one side of the end of the wharf to allow for the vessel to berth bow out to sea. It could then accommodate berthing in most weather and in particular in seas with any Easterly swell.

East By West would be willing to consider contributing to the costs of any modifications to the wharf to allow all weather berthing and would recommend that provision for this be included in the 10 year plan to encourage the development of this alternative mode of public transport service.

The corridor between the Miramar Peninsula (and in particular the airport) and the CBD is one of the region's major transport concerns which make this proposal all the more sound.

The other water based transport initiative that has also recently been put forward by East By West was in respect of the Ngauranga to Airport Corridor Plan.

East By West proposed that a regular water taxi service from Queens Wharf to Miramar Wharf combined with a shuttle coach service up Cobham Drive to the airport door be given serious consideration to supplement existing modes of service between the CBD & airport. That submission was favourably received by the Regional Council and the final plan adopted was amended to include:

“Investigate waterborne passenger transport between Wellington CBD and Miramar Peninsula, and improving passenger transport services to/from the airport.”

In summary East By West considers harbour ferries can play a key role in Wellington's future public transport needs due to the fact harbour ferry transport is:

- **Fast & Efficient**
- **Encourages use of an alternate mode of transport**
- **Proven and popular to commuters**
- **Non road based and eases congestion**
- **Environmentally acceptable**
- **Enhances the Wellington visitor and waterfront experience**

Should Council wish to incorporate and support the harbour ferry model into its future transport planning, East By West would recommend references to 'harbour ferry use' being included in early paragraphs in the transport section of the Plan discussing alternate modes of transport.

I would also appreciate the opportunity to speak further to this submission and appear before the Committee considering public submissions.

I thank you for your consideration of the above and look forward to hearing from you as to a suitable date and time.

Yours faithfully

Jeremy Ward
Managing Director
East By West Ferries

Nicole Tydda

From: richard@building-solutions.co.nz
Sent: Tuesday, 15 May 2012 2:03 p.m.
To: BUS: Long Term Plan
Subject: Draft Long Term Plan-20120515020316

First Name: Richard

Last Name: Burrell

Street Address: 218 Willis St

Suburb: Te aro

City: Wellington

Phone: 3842880

Email: richard@building-solutions.co.nz

I would like to make an oral submission: Yes

I am making this submission: organisation

Organisation Name: Building Solutions

Type of organisation: Business

Make Wellington a place where talent wants to live: Strongly Agree

A well-managed city: Strongly Agree

Create Destination Wellington: Take out of plan

Bid to host 2015 FIFA under 20s World Championship: Leave in plan (low)

Host The Hobbit world premiere: Leave in plan (high)

Provide a temporary venue for the Town Hall: Take out of plan

Earthquake-strengthen the water storage network: Leave in plan (high)

Earthquake-strengthen Council buildings: Leave in plan (high)

Earthquake assessments: Take out of plan

Help others strengthen their buildings: Take out of plan

Continue funding heritage grants: Leave in plan (low)

Energy-efficiency programme: Leave in plan (low)

Construct a water reservoir: Leave in plan (low)

Tasman Street reticulation upgrade: Leave in plan (low)

Tunnels and bridges improvements: Leave in plan (low)

New retaining walls on the road corridors: Leave in plan (high)

Minor roading safety projects: Leave in plan (high)

Johnsonville roading improvements: Leave in plan (high)

Cycle network safety improvements: Leave in plan (high)

Cycle network extension: Leave in plan (high)

Parliamentary precinct public space improvements: Leave in plan (low)

Improvements to Opera House Lane and Eva Street: Take out of plan

Contribute to a permanent Memorial Park: Take out of plan

Public space enhancements to Victoria Precinct: Take out of plan

Construct a new inner-city park: Take out of plan

Public space access improvements to Clyde Quay Marina: Leave in plan (high)

Increase cultural grants funding : Leave in plan (high)

Inflation adjustment for grants funding: Leave in plan (high)

Construct more artificial sportsfields : Leave in plan (high)

Keith Spry swimming pool upgrade: Leave in plan (high)

New library in Johnsonville: Take out of plan

Aro Valley Community Centre upgrade: Take out of plan

Newtown Community and Cultural Centre upgrade: Take out of plan

Strathmore Community Base upgrade: Take out of plan

Proposed rates increase limit: Right

Proposed rates increase target: Right

Comments on balancing the budget: The \$2.5 MILL of Te Papa funding should be withdrawn, it was the right thing to do in the first 10 years. But these funds should be used to seed the next project for the city For example \$2.5 mill for 3 years in a row would build the Harbour walkway fom here to Petone or over a 5 year period go a long way to attracting a airline to fly in from Asia

Reducing our 10 year renewal budget: Do make savings
