ORDINARY MEETING OF WELLINGTON CITY COUNCIL AGENDA

Time: 9:30am

Date: Thursday, 26 August 2021

Venue: Ngake (16.09)

Level 16, Tahiwi 113 The Terrace Wellington

MEMBERSHIP

Mayor Foster (Chair)

Deputy Mayor Free (Deputy Chair)

Councillor Calvert

Councillor Condie

Councillor Day

Councillor Fitzsimons

Councillor Foon

Councillor Matthews

Councillor O'Neill

Councillor Pannett

Councillor Paul

Councillor Rush

Councillor Sparrow

Councillor Woolf

Councillor Young

Have your say!

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

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1. Meeting Conduct

1.1 Karakia

The Chairperson will open the meeting with a karakia.

Whakataka te hau ki te uru, Cease oh winds of the west

Whakataka te hau ki te tonga. and of the south

Kia mākinakina ki uta,

Kia mātaratara ki tai.

E hī ake ana te atākura.

Let the bracing breezes flow,
over the land and the sea.

Let the red-tipped dawn come

He tio, he huka, he hauhū. with a sharpened edge, a touch of frost,

Tihei Mauri Ora! a promise of a glorious day

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

Unuhia, unuhia, unuhia ki te uru tapu nui Dra Kia wātea, kia māmā, te ngākau, te tinana, Dra

te wairua

I te ara takatū

Koia rā e Rongo, whakairia ake ki runga

Kia wātea, kia wātea

Āe rā, kua wātea!

Draw on, draw on

Draw on the supreme sacredness To clear, to free the heart, the body

and the spirit of mankind

Oh Rongo, above (symbol of peace)

Let this all be done in unity

1.2 Apologies

The Chairperson invites notice from members of:

- 1. Leave of absence for future meetings of the Wellington City Council; or
- 2. Apologies, including apologies for lateness and early departure from the meeting, where leave of absence has not previously been granted.

1. 3 Announcements by the Mayor

1. 4 Conflict of Interest Declarations

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

1. 5 Confirmation of Minutes

The minutes of the meeting held on 30 June 2021 and 12 August 2021 will be put to Te Kaunihera o Pōneke | Council for confirmation.

1. 6 Items not on the Agenda

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

Matters Requiring Urgent Attention as Determined by Resolution of the Wellington City Council

The Chairperson shall state to the meeting.

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

The item may be allowed onto the agenda by resolution of the Wellington City Council.

Minor Matters relating to the General Business of the Wellington City Council

The Chairperson shall state to the meeting that the item will be discussed, but no resolution, decision, or recommendation may be made in respect of the item except to refer it to a subsequent meeting of the Wellington City Council for further discussion.

1.7 Public Participation

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

2. General Business

AHO TINI 2030 ARTS, CULTURE & CREATIVITY STRATEGY AND ACTION PLAN

Purpose

- This report asks Te Kaunihera o Pōneke | Council to receive the submissions on the
 consultation of the Aho Tini 2030 Arts, Culture and Creativity Strategy and Action Plan.
 It also asks the Council to agree to the proposed amendments and adopt the revised
 Strategy and Action Plan.
- 2. In addition, the Council is asked to direct a review of the current venue subsidy model to support better affordability and access for the community and the arts and creative sectors.
- 3. A full copy of submissions has been provided to Councillors. The following are attached to this report:
 - Aho Tini 2030 Arts, Culture and Creativity Strategy
 - Arts, Culture and Creativity Action Plan
 - Communications and Engagement Summary Report
 - Feedback and Submission Analysis Report

Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- 2. Note the strong sector support for Aho Tini 2030 Arts, Culture and Creativity Strategy as outlined in Attachment 4.
- 3. Note the feedback provided and thank the submitters for both their input and commitment to ongoing collaboration for the cultural wellbeing of Wellington city.
- 4. Note that the Aho Tini 2030 Arts, Culture & Creativity Strategy and Action Plan has been updated to reflect consultation feedback (Attachment 1 and 2).
- 5. Agree to adopt Aho Tini 2030 Arts, Culture & Creativity Strategy and Action Plan with additional wording to reflect the following points:
 - a) Arts and Creative Eco-system the importance, to Wellington city as a whole, of the Wellington arts and creative sector including the pipeline of developing talent along with national and sector leading organisations through to independent creatives and the programme of major festivals and events.

- b) Council contribution an overview of other government and nongovernment agencies that have a strong role in Wellington arts and culture sector, and an overview of Council's financial contribution to arts and culture.
- c) Collaboration that the collaborative approach with the sector described in the Strategy will be planned so that it can contribute to the Annual plan process for any new initiatives
- d) Grants criteria that the action plan include an action for officers to explore how we can best support the sustainability of artists and access for local audiences to arts and events as part of the grants criteria review programme of work.
- 6. Agree that officers report back to Council with an update on the timeline and programme for major Council controlled venues reopening including any future planned maintenance and upgrade proposals.
- 7. Agree officers to report back to Committee by March 2022 on how better access to Council venues and community facilities can be achieved for the local arts and creative community groups and audiences. The review should include whether the venues and community facilities subsidies are equitable across the city and are the most appropriate mechanism of support and whether other models could better support the local community, arts and creative sectors; and local audiences.
- 8. Agree to increase funding for the New Zealand Portrait Gallery from \$22,000 to \$50,000 for this year, and task the Grants Subcommittee to review the contract funding for the NZ Portrait Gallery for future years.
- 9. Revoke the Arts & Culture Strategy 2011.
- 10. Agree the allocation of the balance of the \$1.075m funding included in the 2021 LTP (excluding the already approved Venues and Openings Programme funding of \$545k) including:
 - a. Aho Hononga Partnership with mana whenua and Māori funding \$200k
 - b. Additional funding for independent artists in the Arts and Culture Fund Project Funding \$200k
 - c. Toi Poneke Arts & Creative Career Support funding \$50k
 - d. Public Space Activation funding \$80k.
- 11. Agree to delegate to the chair of the Pūroro Rangaranga Social, Cultural and Economic Committee and the Chief Executive Officer to amend the Strategy and Action plan to reflect the above resolutions and any amendments as part of the publishing process.

Background

4. On 25 March this year, the Strategy and Policy Committee approved the draft Aho Tini Arts, Culture and Creativity Strategy (the Strategy/Aho Tini 2030) and Action Plan for

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- consultation alongside the Long-term Plan (LTP). Aho Tini 2030 will help drive the city vision of an inclusive, sustainable and creative capital for people to live, work and play.
- 5. The Strategy and Action Plan will lead us through the next ten years of creation and innovation in Wellington, informing the actions that the Council takes to support cultural wellbeing in the city. It will also guide our collaborative mahi (work), challenging us to bring creativity and collaboration to everything we do.
- 6. The amended Strategy (with amendments highlighted in yellow) and Action Plan are provided as Attachment 1 and Attachment 2 respectively. The amended Strategy outlines the vision and approaches for the mahi ahead and invites others to partner and work with the Council.
- 7. The Action Plan included in the Statement of Proposal was in its early stages of development when it was consulted on. Feedback provided by submitters has helped shape the changes to the updated version.

Engagement summary

- 8. There was extensive engagement with both the community and the arts and creative sector. The engagement with the community was alongside the Strategy for Children and Young People and the LTP engagement programme. The engagement with the arts and creative sector was carried out in partnership with Toi o Taraika Arts Wellington. We also engaged with specific groups such as independent and indigenous arts communities and artists experiencing barriers to participation. More detail is provided in Attachment 3 Communications and Engagement Summary Report.
- 9. A total of 137 submissions were received which provided helpful critique and input for the Strategy and Action Plan. Valuable feedback was also provided by the Council's advisory groups and submitters during oral forums on 10 June 2021. Detailed analysis of the feedback and engagement is provided in Attachment 4 Feedback and Submission Analysis Summary Report.
- 10. The development of Aho Tini 2030 has also benefited from feedback provided on the consultation on the Children and Young People Strategy and the LTP.

Summary of feedback

11. Strong support for Aho Tini 2030 was expressed by submitters. A brief summary follows with some excerpts to give a flavour of this support.

"We congratulate Council on its great work in developing Aho-Tini 2030. We know substantial consultation was undertaken to engage as many voices as possible in shaping the city's vision for arts, culture and creativity. We commend, in particular, the leadership and advocacy role adopted by Council and its commitment to partnering with mana whenua. If implemented effectively, the strategy presents a strong foundation for delivering real value to the city." CNZ

"We appreciate Council's collaborative approach to developing this strategy, which has been through several stages of research and sector/community engagement and has involved good engagement with the Toi o Taraika Arts Wellington board." Arts Wellington

"In general, Arts Access supports the direction of the draft Strategy and the efforts WCC has made to recognise the needs of marginalised populations" Arts Access Aotearoa

"We would like to commend Wellington City Council in developing the draft Aho Tini: Arts Culture and Creativity Strategy. We believe that this is an essential tool in mapping the future of arts and creativity in Wellington." Creative Capital Arts Trust

"We here at Newtown Festival strongly endorse the direction and the vision of all four focus areas of the Aho Tini 2030. The exact same ethos is core to Newtown Festival." Newtown Festival

- 12. Submitters were asked to rate their level of support for the Strategy and its various components:
 - Support for the overall direction of the Strategy: 90% strongly supported or somewhat supported, with 4% opposing.
 - Support for the Strategy's vision: 91% strongly supported or somewhat supported, with 4% opposing.
 - Support for the four focus areas:
 - Aho Tangata Our People (Focus Area 1) was 98% strongly supported or somewhat supported
 - Aho Hononga Partnership with mana whenua and Māori (Focus Area 2) was
 96% strongly supported or somewhat supported
 - o both Aho Whenua Our City is Alive (Focus Area 3) and Aho Mahi Pathways (Focus Area 4) were 92% strongly supported or somewhat supported.
 - 78% of submitters strongly supported or somewhat supported the Aho Tini 2030 Action Plan.
- 13. Submissions, largely from within the arts and creative sector including national training institutions, proposed a wide range of ways to collaborate with a particular focus on the Aho Mahi Pathways Focus Area. This will continue to inform our collaboration with the arts and creative sector over the life of the Strategy.
- 14. One oral submitter summed up the perspective of many when they said that support for the Strategy does not necessarily mean that submitters support an Action Plan implemented without strong collaboration with the sector. This collaboration is essential to the success of Aho Tini and ways to support this collaborative relationship are outlined in this report.

Key themes

- 15. Careful analysis was undertaken of the engagement and submission feedback. The details of this are included in Attachment 4. The following themes emerged:
 - Arts, culture and creativity are important to Wellingtonian's identity.
 - Accessibility and inclusion in arts, culture and creativity.
 - Affordability for creatives to live and work in Wellington including housing, creatives being pushed out to the regions, and affordable office and rehearsal spaces.
 - Connecting artists through hubs and programmes.
 - Affordability and accessibility of venues, and a need for more mid-sized venues.

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- Meaningful collaboration to implement and regularly review the Strategy and Action Plan.
- Working across the region, with central government, other funders, key stakeholders, and the tertiary sector.
- Review of funding and grants processes and investment.
- More strategic partnership and funding of external organisations (less focus on council-run events).
- Partnership with mana whenua and Māori. Taking a by Māori, for Māori approach.
- Sustainable careers and pathways for young creatives.
- Activation of empty spaces in the central city and neighbourhoods.
- Recognition of our global connections, our place as a capital city, and our indigenous leadership role.
- 16. There is a strong correlation with feedback on Aho Tini 2030 and responses in the recent resident surveys¹, which also stressed the importance and relevance of arts and culture for Wellingtonians.

Discussion

17. The following discussion sets out the recommended changes to the Aho Tini Strategy and Action Plan in response to feedback from consultation. The recommended changes to the Strategy are highlighted in yellow in Attachment 1. The Action Plan has been updated to reflect the feedback from consultation and it has been restructured to provide more clarity, so changes have not been individually highlighted (see Attachment 2).

Changes to the Strategy

Focus Area 1: Aho Tangata Our People

- 18. The opportunities to improve accessibility to arts and culture have been highlighted in this section.
- 19. To incorporate what we heard about working with our communities and Māori, the following changes have been made to the 'approaches' section of this Focus Area:
 - The approach of 'Enable communities to create in the central city and neighbourhoods' has been changed to 'Enhance local vibrancy for, and with, communities in the central city and neighbourhoods'.
 - An additional approach has been added to "celebrate nga Māori and te reo Māori with Wellington communities".

Focus Area 2: Aho Hononga and Partnership with Māori

20. Submitters provided advice on how partnership with mana whenua and Māori could be more effective. Foremost, they advised that the vision statement itself should reference the partnership and this has been amended.

¹ Colmar Brunton "New Zealanders and the Arts" 2020, Nielsen "Quality of Life 2018", and the Wellington City Council "National Reputation Survey" 2020.

- 21. There were differing views on how a separate focus area on the partnership were expressed:
 - some considered that the partnership should not need to be explained in this Focus
 Area and should be mature enough to be seamlessly expressed through the whole
 Strategy
 - while others felt there needs to be a Focus Area to emphasise and articulate its importance.
- 22. Due to the importance of this kaupapa, it is recommended that the Strategy have both the Focus Area and include approaches and actions across all four focus areas to support this mahi. Submitters asked for clarity when referring to mana whenua, tangata whenua and Māori and the title and description of Focus Area 2 have been amended. This now reads **Aho Hononga Partnership with mana whenua and Māori: 'We honour te Tiriti and the Council's partnership with mana whenua and Māori in the outcomes we deliver'**.
- 23. The first approach has been edited to also reflect this.

Focus Area 3: Aho Whenua Our City is Alive

- 24. Activating public spaces was a significant theme of submissions. Submitters, including Arts Wellington, supported designing and enabling public spaces to become spaces where art can be seen, performed and experienced (Note, that this is discussed further in the recommended funding of Public Space Activation).
- 25. To acknowledge the city as a living whenua and in recognition of the large amount of feedback about venues, the original wording of the Focus Area as our city as a stage has been amended to 'Aho Whenua Our places, spaces and venues our city is alive. The city is alive with the possibility of art around every corner'.
- 26. In response to the call for increased artistic input into major infrastructure projects, the following approach has been added to enable better creative and project outcomes:
 - 'Ensure creative thinking and practitioners are involved early in our major infrastructure projects'.
- 27. An additional approach to "Build the presence of ngā toi Māori and te reo Māori and how they are seen, felt and heard in our city" has been added to this Focus Area.

Focus Area 4: Aho Mahi Pathways and Ambition as a capital city

- 28. There was a strong call to celebrate our status as a capital city, and our global reach and leadership especially as a centre for global indigenous cultures' leadership.
- 29. To incorporate these ambitions, the following changes have been made to the title and description of the Aho Mahi Pathways Focus Area 4:
 - 'Aho Mahi Pathways Successful arts and creative sector, and careers **Wellington is** an incredible place to create, live, <u>learn</u> and work.'
- 30. These changes recognise the importance of Wellington as the centre for arts education and learning, and the need to work with tertiary institutions and training organisations to achieve this ambition.

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- 31. The following changes have been made to the approaches section to incorporate what we heard:
 - Make Wellington the best place in Aotearoa for young creatives to live, learn and grow.
 - Empower the capital city to be the home of mana whenua and Māori arts.
 - Support the arts and creative sector to provide local and global leadership in arts, culture and creativity.
 - Support contemporary art and its practice across all art forms.

Cultural wellbeing for all

- 32. Some submissions called for a focus on artists and excellence, which would then benefit the community. In contrast, other submitters highlighted the need to focus on the community more broadly, for example by providing inclusive events and opportunities. There were also varying thoughts about whether there should be more focus on particular parts of the community, such as young people or artists.
- 33. The Strategy's vision continues to focus on the cultural wellbeing for all, as provided by the Local Government Act 2002. This wider vision remains refined by the four focus areas which direct ambitious approaches. To cater for our younger population, the recommendation is to recognise our unique place as the home of tertiary institutions and training organisations.

Other editorial changes

- 34. The front section of the Strategy has been condensed significantly as many submitters asked for more brevity. Minor edits have also been made to correct some errors and improve clarity. The 'Strategic Framework at a Glance' has been updated and moved to the Action Plan.
- 35. Defining words is important, particularly when it comes to terms such as 'accessibility' or 'access'. We thank Arts Access Aotearoa and other submitters for their assistance and have tried to be specific, inclusive and give examples when terms are challenging to define. In addition, we have been more specific about including marginalised and underrepresented populations. On advice, a glossary of terms relating to access and inclusion has been added.
- 36. Even words central to Aho Tini 2030 such as 'culture', 'art' and 'arts', and 'community' are undergoing change and debate, particularly when situated in many cultures and communities. It's a space that is being constantly negotiated and will need updating over time.
- 37. The revised Strategy uses the word 'talent' less frequently as feedback indicated that it can be interpreted as not being inclusive as everyone has skills and creativity. There is also an increased emphasis on being age inclusive for young and old in addition to the intention of making Wellington 'the best place in Aotearoa for young creatives to live, learn and grow'

Action Plan changes

- 38. The consultation document stated that the draft Action Plan was still in its early stages and needed more input. This first Action Plan (including changes to focus areas and approaches) has been updated substantially in response to the considered feedback provided. It lays out a plan to start work to bring Aho Tini 2030 to life.
- 39. The future action plans, commencing from 2024-2027, will benefit from the increased sector input in its development and this will encourage shared ownership of the Plan.

A collaborative approach

- 40. There was strong feedback about the need to codesign and collaborate, and there were many offers to be part of the design process.
- 41. While the draft Action Plan proposed an Arts and Creative Sector Group, the consultation highlighted the breadth of the sector which can result in one group or committee struggling to encompass a full and rich range of views. Ultimately, working groups/forums will meet to champion the vision, update actions and explore trends, opportunities and partnerships. This will bring Councillors, Council and CCO staff and the sector into an ongoing discussion.
- 42. The updated Action Plan includes commencing this collaborative process in the first year. This will facilitate our work and build on the shared energy which has supported the development of the Strategy. This collaborative approach will help us:
 - bring together leaders to champion the vision
 - share each other's strengths, information and ideas to create better outcomes
 - connect to the Aho Hononga Partnership with mana whenua and Māori
 - keep our relationships fresh and dynamic by meeting regularly
 - connect our Mayor and Councillors to the sector
 - connect work on specific projects to the wider sector
 - ensure that marginalised and underrepresented voices are heard and responded to
 - monitor progress and explore trends and opportunities.
- 43. The aspirations of mana whenua and Māori will be expressed through the Aho Hononga Partnership and these aspirations will be brought to the working group(s)/forums. This will be done in partnership with mana whenua.
- 44. This collaborative process will help keep Aho Tini 2030 as a living document.

Implementation - LTP funding

45. The LTP Initiatives to support Aho Tini 2030 were as follows:

	Project	Description	Funding Year 1
A	Venues and openings programme	Provide additional funding to improve access and affordability of venues. This programme will also support venue opening celebrations.	\$545K
В		Balance held to be confirmed post the Aho Tini consultation in collaboration with the sector	\$530K

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Total \$1,075K

46. The Table above reflects the decision at committee in the LTP deliberations on 27 May 2021. It is noted in the footnote below ².

- 47. In relation to (A) above, this increases the funding for the venues subsidy, extends the venue brokerage pilots and celebrates key venues as they open back up. The funding consists of:
 - Additional venues subsidy (\$245K) and venue brokerage pilots (\$100K). These
 initiatives will support creation, rehearsal and delivery of spaces for arts, culture
 and the creative sector. In 2021/22 this will include brokering space in council
 facilities with current users to make space available to the creative community.
 - Venue opening celebrations \$200K enabling Wellington to celebrate major investment in performing arts infrastructure starting with the opening of St James in 2022 funding for the creative community to celebrate and welcome each opening of key facilities and also provide work for creatives in Wellington. This also includes capex (\$200K) for creative elements such as digital technology, commencing with enabling the St James to be a proud part of the arts zone on Courtenay Place (links to Digital Infrastructure Project).
- 48. There has been a very strong focus on venues during engagement for the development of Aho Tini 2030. As part of the draft strategy and discussion with the sector, we received feedback that the venues access needed review. This funding aims to address the issue of access to venues for creative development, rehearsal and delivery as the subsidisation of the venues model has not kept pace with the increasing cost of hiring the venues.
- 49. The venues brokerage programme seeks to unlock the wider community facilities network by better utilisation of existing facilities. Utilisation is currently low, with occupancy of community centres and halls at 29% YTD. A brokerage service is being piloted and needs to be extended to access these facilities by matching the needs of the creative community with appropriate venues and liaising with existing users.
- 50. Making spaces available to the wider sector is key to the success of Wellington as the creative capital. The creative community is asking for the Council vision and the aspirations of Aho Tini 2030 to be realised through increased investment.
- 51. Alongside this it is recommended that officers are directed to report back to the relevant Council Committee in 2021/22 on the review of the venues model. The review will examine how access to venues can be undertaken more effectively for the arts and creative community including how the venues subsidy is applied.

Funding recommendations following consultation

52. The following funding allocations are recommended.

Project	Description	Funding

² In the LTP deliberations on 27 May 2021, it was agreed "that Council provision of \$1,075,000 Opex annually for Aho Tini projects, which includes ongoing funding for the Venues support package, with \$545,000 for venues support in year one being funded through the City Recovery Fund. The remaining projects the funding will enable are to be confirmed post the Aho Tini consultation, in collaboration with the sector."

		Year 1
Venues and openings programme	As already agreed in the LTP deliberations. The analysis of the engagement feedback, including during the oral forums, reconfirmed the importance of committing funding to enable access to affordable and appropriate venues for the sector. Better accessibility and inclusion were significant themes from submitters. Feedback from these submissions and the focus group co-hosted with Arts Access Aotearoa has identified the need to focus in this area and will inform our work which will be done with partners. This funding has been confirmed (as noted in the previous table).	\$545K
Aho Hononga	At the same level as presented in the LTP initiatives. There was strong support for Aho Hononga and partnering with mana whenua and Māori to enable ngā toi Māori and te reo Māori. It is recommended that this funding (\$200K) be committed to support this mahi, informed by the 10 Year Māori Strategy³.	\$200K
Activating Public Space	Funding for programming to activate public spaces with activity and creative expression, in support of the review of Trading and Events in Public Places Policy. Bringing public spaces to life was a significant theme of submissions and contributes to Aho Whenua the City is Alive Focus Area as well as the approach 'enhance local vibrancy for, and with, communities in the central city and neighbourhoods'.	\$80K
Toi Pōneke	Funding for increased services to support the creative community delivered at Toi Pōneke. This will support emerging artist development in collaboration with tertiary institutions and training organisations. Business Case funding will be sourced from existing budgets and through the Annual Plan.	\$50K
Additional funding for independent artists in the Arts and	Increase grant funding Council support focussed on the Wellington-based, professional, project-funded companies, groups and artists across a variety of forms. Often referred to as the "independent sector". The additional grant funding will be administered through Council's Grants Subcommittee.	\$200k

³ The input received during the five recent co-facilitated wānanga with mana whenua and Māori across Wellington to develop the 10 Year Māori Strategy will articulate their aspirations for the city which in turn will provide direction for this funding.

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Culture Fund	This responds to feedback from the sector during consultation. Feedback from the sector highlighted that priority should be given to Wellington-based, professional, project-funded arts companies, groups or artists across a variety of artforms, often referred to as "the independent sector". This sector includes companies committed to staying in Wellington but struggling with the costs of doing so (relative to other centres), which have been under considerable strain.	
	Additional funding will enable us to support their creativity, lift grant levels as well as anticipate additional demands in relation to fair wages for the independent sector. All granting programme criteria will need to be reviewed and aligned against the new Strategy and the developing of specific detail for this additional investment will occur as part of that process.	
Total		\$1,075K

The Portrait Gallery

53. An additional issue has arisen following discussions with the Portrait Gallery. It is a funded partner within the sector and has approached the Council for additional funding while it works with other funding partners on mapping out its future direction. Officers recommend increasing funding to \$50k (from \$22k) for the current year and the Grants Subcommittee will consider future contract funding need for the NZ Portrait Gallery.

Options

54. The Council may adopt or amend the Strategy and Action Plan and confirm the financial allocation for funding as set out in this report.

Next Actions

- 55. If the Council agrees to adopt the Strategy and Action Plan:
 - The Arts & Culture Strategy 2011 will be revoked.
 - The Strategy and Action Plan will be reproduced with the agreed amendments in a high-quality print version and these documents will be shared with the sector.
 - The Council will work with the sector to continue to provide opportunities for communication and collaboration to bring Aho Tini 2030 to life.

Attachments

Attachment 1. Attachment 2. Attachment 3.	Aho Tini 2030 Arts Culture & Creativity Strategy 1 Aho Tini 2030 Action Plan 1 Aho Tini Communications & Engagement Summary Report 1	Page 20 Page 41 Page 54
Attachment 4.	Aho Tini 2030 Arts, Culture & Creativity Feedback &	Page 59

Submission Analysis Report J

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SUPPORTING INFORMATION

Engagement and Consultation

Refer to the Attachments 3 and 4.

Treaty of Waitangi considerations

Te Tiriti o Waitangi has been considered in relation to the Aho Tini 2030 Strategy and Action Plan. The following principle has guided how the Council will work with mana whenua: 'We honour Te Tiriti and the Council's partnership with mana whenua and Māori in the outcomes we deliver'. Officers consider that a true partnership approach is fundamental to the success of the strategy. The strategy supports aspirations and initiatives already planned as part of the Tauihu and Te Mataraua a Māui and will contribute to the outcomes of the 10 Year Māori Strategy.

Financial implications

Financial implications were addressed as part of the LTP deliberations. Ongoing needs will be addressed by future LTPs and Annual Plans. A separate recommendation has been included on the Portrait Gallery.

Policy and legislative implications

Aho Tini 2030 will replace the Arts & Culture Strategy 2011. Related policies will require updating such as the Public Art Policy, Arts Collection Policy and Events Policy.

Risks / legal

There are no legal implications as a result of the Strategy and Action Plan.

Climate Change impact and considerations

Although there are no climate change considerations for the development of this strategy and Action Plan, the documents will enable the arts, culture and creativity sector to explore the challenges that climate change pose and enable shared community understanding of complex issues.

Communications Plan

See Attachments 3 and 4. Officers will continue to work with the sector on a collaborative approach to implementing this plan.

Health and Safety Impact considered

There are no health and safety concerns for this work, however an increased focus on accessibility and inclusion will reduce barriers and potential health and safety risks.

Aho Tini 2030 ARTS, CULTURE + CREATIVITY Strategy

Aho Tini

Aho Tini means the many threads that bind us to culture/ahurea, energy/te ngao – physical and non-physical (ngoi/korou), including aho-whenua (of land), aho-moana (of sea), aho-rangi (of sky), aho-toi (of the arts), aho-whānau (of family), and more. The AhoTini name incorporates 'aho' (the cross threads of weaving or a mat) and 'tini' (many) and expresses the "creative ecosystem" idea.

Aho Tini draws together the many strands of Wellington's creative and cultural genius, and weaves them into something that is stronger, more powerful and more sustaining than they are in isolation.

Tō Mātou Wawata – tā mātou e kite ai

Our Vision - what we will see

The rich cultural traditions and identity of our capital city inspire our exciting and innovative arts, culture and creativity. Wellingtonians can access and participate in arts and culture, and explore their creativity. Together, in partnership with the arts, culture and creative sectors and with mana whenua and Māori, creativity, collaboration and innovation are woven through everything we do.

He wā mō tētahi rautaki hou

Time for a new strategy

As arts, culture and creativity continue to enrich our lives, connect us and drive our economy, how we think about, create, share and experience arts and culture is evolving.

Our cityscape is changing. Venues that have been unavailable due to the Kaikoura earthquake are being strengthened. City infrastructure upgrades and intensification will affect the central city, and arts, culture and creativity will play an important part for our future city – compact, resilient, vibrant and prosperous, inclusive and connected, and greener⁴ and accessible.

The changing needs of Wellington's increasingly diverse communities, new technological opportunities and the growing understanding of what it means to be a Tiriti partner make this the right time for a new strategy. Change has been accelerated by our local and international experience of COVID-19. We have a turning point and opportunity to embrace new trends while we continue to treasure and nurture what we value. Our arts and creative sector is keen to work with us and has generously contributed to the development of Aho Tini.

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⁴ Our City Tomorrow Spatial Plan

Now is the time to be bold. Our experience of COVID-19 challenges us to think about how we express our arts, culture and creativity as a capital city of a Pacific nation in partnership with mana whenua and Māori. We can harness our renewed passion for creative experiences, strengthen our identity, and be transformative. We can use this passion to bring creatives, our national organisations and institutions together to work with central Government to drive our creativity even further.

AhoTini 2030

This strategy combines the review of the 2011 Arts & Culture Strategy, together with the original Aho Tini principles (2018), to give new direction for cultural wellbeing for the city. Aho Tini 2030 will provide direction for the Council and Council Controlled Organisations (CCOs) in supporting cultural wellbeing, working alongside the many artists, creative industries, local organisations, national institutions and training organisations, cultural groups, friends and whānau that all play a part. The name Aho Tini was gifted by mana whenua to encompass this work.

This creative and collaborative approach will lead us through the next 10 years of innovation in Wellington. Drawing on the city's strengths and traditions of creativity, the development of this strategy provides an opportunity to reflect on what the generations before us have laid down and plan how we want to work together for the future.

"In the arts, there is light, hope and breath-taking beauty in innovation, courage and creativity."

Makerita Urale, artist and creative leader, reminds us of the power of the arts – and that the impact of COVID-19 saw "award-winning Pasifika artists with international careers" packing shelves.⁵ There are challenges for us in creating and setting off on our strategy path. Aho Tini 2030 encourages us to combine our talents and work together.

Wellingtonians love arts and culture

Arts, culture and creativity are important to Wellingtonians and give us a strong sense of identity. Residents are highly engaged and increasingly diverse. Our geographical intimacy and compact form encourage collaboration and innovation. The city attracts thinkers, creators and innovators with a strong creative industry presence and young people launching their careers. Wellington is home to strong national creative organisations and training institutions. Maintaining our city's reputation for creativity and innovation is critical to attracting new artists, businesses and events, which will help us grow.

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⁵ Makerita Urale, Senior Manager, Pacific Arts Creative New Zealand, Stuff, 31 Dec 2020 www.stuff.co.nz/entertainment/300190042/giving-the-arts-community-a-real-voice-in-decisionmaking-and-policy

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Wellington is a place to debate and express views on key issues, and to co-create with the strong creative, digital and public sectors. It is the place to experiment and push creative boundaries, and to take risks with contemporary, emerging, local, d/Deaf⁶ and disabled, and Māori and Pacific indigenous arts. Wellington is the place to bring communities together and draw in tourists and host big events and experiences.

The Council has responsibilities to support the social, economic, environmental and cultural wellbeing of Wellington under the Local Government Act 2002. The city is where we create, play, rehearse and perform, and express our cultural identities. Arts, culture and creativity help with healing, exploring complex issues, giving us a voice and connecting us together.

Collectively, the Wellington arts and creative sector comprises institutions, organisations, businesses, agencies, groups and individuals that connect with several million people each year, locally, nationally and internationally. They represent philosophies and activities that span creativity, the environment, and the intellect. They are sources of physical and mental wellbeing and actively connect people. Their work builds and reinforces 'community'.

The arts and creative sector give shape to Wellington, its personality and ways that its citizens experience the world. They shape understanding of the physical, biodiverse landscape of the city; its cultural and creative life; the physical and digital engagement of our citizens. They represent experts and sources of knowledge which could lead our community into a more resilient, better future.

In shaping its arts, culture and creativity strategy, the Council is thinking about the widest definition of the 'arts sector' (and using that term interchangeably with 'arts and creative sector' throughout the report). Definitions vary across cultures, and include contemporary forms of practice alongside heritage forms, individual and community expression and creative industries, which span both purely commercial as well as subsidised forms of practice. The arts sector is also part of a wider creative milieu. Art resources are not just specialist activities (art making) and outputs (artworks) developed and delivered within particular artforms. They include generic creativity, skills and talents central to all artforms and which underpin a vast array of creative activity.

Creativity and innovation are intrinsic to the sector. These abilities underpin and find expression in a variety of outlets or zones, including the traditional performing, visual and literary arts, film, fashion, landscape design, architecture and so on. These abilities are opening up new outlets both within the creative sector and in other sectors, including the commercial world.

We must also acknowledge how the landscape we operate in has, and continues to be, shaped by our continually changing cultural landscape. Artists and communities

⁶ d/Deaf is an <u>inclusive term</u> for those who identify as Deaf with their own languages and those with a hearing diagnosis or who are hard of hearing.

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will continue to respond and react to this, and each decade opens up new pathways for thought, action, reinterpretation and redress.

Wellington is the home of arts, culture and events and that the offering is exceptional and excellent.



Ngā Aronga e Whā

Four Focus Areas

Four focus areas will direct the work of the Council to bring the vision to life. These focus areas will also help to guide the work of Council Controlled Organisations such as Wellington Museum, City Gallery Wellington, CapitalE and WellingtonNZ. In partnership with mana whenua, Māori, and central government, we will work with our communities, artists and creatives, local, regional and national organisations and institutions, to achieve our goals and bring creativity to everything we do.

Focus area 1:
Aho Tangata/Our people– connected, engaged, inclusive, accessible communities

Our communities are connected by diverse arts and cultural expression.

Focus area 2:

Aho Hononga/Partnership with mana whenua and Māori

We honour te Tiriti o Waitangi and the Council's partnership with mana whenua and Māori in the outcomes we deliver.

Focus Area 3:

Aho Whenua/Our places and spaces- our city is alive

The entire city is alive with the possibility of art around every corner.

Focus Area 4:

Aho Mahi/Pathways- successful arts and creative sector, and careers

Wellington is an incredible place to create, live, learn and work

Each focus area has approaches to realise our goals and actions to guide us toward success in our Action Plan, including what will be delivered and how. We will establish benchmarks in the first year to track and evaluate our progress.

Ngā haepapa a Te Kaunihera

The Council's Roles

The Council acts as provider, funder, partner, facilitator, advocate, and regulator to support cultural wellbeing. It acts alongside many other partners and players in this sector in Wellington including other government and non-government agencies that play a strong role in this area.

Provider

Providing a range of venues, community facilities, events, festivals, exhibitions and experiences which bring to life:

- the city's arts, culture and heritage taonga
- our public art programme and community art initiatives
- Toi Poneke and the City Art Collection.

As a provider we also:

- directly organise major and community events and festivals through partnership arrangements
- provide most of the venue infrastructure for the performing arts, and operate as principal funder of museums, art galleries and other visitor attractions
- own and operate an extensive network of community centres, venues and libraries across the city which welcome all citizens and their cultures
- provide support for the film sector
- provide advice on:
 - o how to drive urban development
 - o place management, interpretation and storytelling, street art
 - o use of language and symbols.

Creative expression is across the city, on the street, in communities and public spaces as well as in theatres, galleries and venues.

Funder

Funding grants to support a wide range of arts and cultural activities. In 2020/21 the Council had operating expenditure of \$25 million and capital expenditure of approximately \$50 million.

Partner

Working with other funders and leveraging expertise, philanthropic and commercial opportunities. Telling local stories through the UNESCO City of Film.

Facilitator

Supporting access to arts and culture, and opportunities such as international exchanges and residencies. Fostering Wellington as a technological and creative hub.

Advocate

Influencing key government agencies, private sector and international partners.

Promoting Wellington to attract and retain talent, students, tourists and investment.

Regulator

Enforcing harm-protection bylaws. Managing busking, accessible measures, street closures, safety and traffic to support festivals and other forms of cultural expression.

Ngā Mātāpono

Principles

Alongside many others, the Council has a role in supporting cultural wellbeing. The Council will apply the following principles⁷ as we work to support cultural wellbeing.

1. We honour te Tiriti o Waitangi and the Council's partnership with mana whenua and Māori in the outcomes we deliver.

Nurturing and protecting cultural knowledge and skills is a responsibility under te Tiriti. Strong partnerships with mana whenua are fundamental to the success of this strategy and we will work with mana whenua and Māori to understand and achieve desired outcomes.

2. We ensure the foundations are in place for everyone to realise their aspirations.

Foundations can be hard infrastructure (such as facilities and physical assets) or soft infrastructure (like people capabilities, information and programmes) and are resources which improve wellbeing.

3. We work creatively and collaboratively with others for our diverse communities.

Arts, culture and creativity connect our communities and help us encourage pride in our diversity. The Council is just one entity and needs to work with others effectively to make things happen in the city. We want to be innovative and try new ways of working with the diverse populations in Wellington (including youth and seniors, Māori, Pacific peoples, other ethnic groups, d/Deaf, disabled and rainbow communities) in ways that works for them.

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⁷ These principles are shared with the Children & Young People Strategy and the Social Wellbeing Framework

4. We invest to deliver measurable results across multiple outcomes (economic, social, environmental, cultural)

Bringing a creative approach to everything we do ensures that we achieve multiple outcomes, challenging us to understand and respond to complex issues such as climate change. Seeking these multiple benefits in place management and placemaking brings creative vibrancy into our city.

5. We deliver outcomes to enhance the lives of current and future generations

This principle acknowledges that how we operate today impacts on outcomes for current and future generations. Applying this principle to our work means better engagement with young people to understand the longer-term consequences of decisions made today.

Drawing on the diverse arts, cultures and creative expressions of our communities helps us plan for our future and respond to local and international challenges. Our places, spaces and people use arts, culture and creativity, and play to connect our communities across generations, supporting the transmission of knowledge and skills.

Aho Tini 2030 Mahere Kökiri Action Plan

Actions to bring Aho Tini 2030 to life are outlined in the Aho Tini 2030 Action Plan. Implementation of the Action Plan will be done through collaboration. The plan includes actions to deliver on the strategy which are in varying stages of development and will be explored further with the arts and creative sector as we implement the plan.

Collaborative structure to drive Aho Tini 2030

The creative sector has contributed willingly and generously to shaping and sharpening Aho Tini 2030. We would like this connectivity to continue and propose to design this in collaboration with the sector. The breadth of the sector means any one committee will struggle to encompass a full and rich range of views.

Ultimately, Aho Tini Creative Sector Working Group(s) will be asked to both champion the vision and explore trends, opportunities and partnerships. It will bring Councillors, Council and CCO staff and the sector into a live discussion.

The Action Plan therefore includes the setting up of relationship infrastructure in the first year. This will facilitate our work and build on the collaborative energy which has supported the development of the strategy. The ways we support an ongoing and productive relationship with the community and arts & creative sector will be codesigned together as requested.

In the first year, an Aho Tini Community and Arts & Creative Sector Working Group will be formed to champion the vision, and explore trends, opportunities and partnerships. The Group will include two Councillors and representation from Arts Wellington, independent artists, community arts, Arts Access Aotearoa, Māori and Pacific artists, and the tertiary sector. This Group will meet twice a year, firstly with a focus on monitoring progress and secondly to inform future actions and will support engagement with the arts and creative sector. Subgroups can inform specific Focus Areas and report on progress to the Group.

A mechanism to ensure that the aspirations of mana whenua are expressed through Aho Hononga will be created and these aspirations will be brought to the groups in the way determined by mana whenua.

The Action Plan for years 1-3 will be reviewed and updated in 2024.

ARONGA 1: Ō MĀTOU TANGATA - HE HAPORI HONOHONO, WHAKAREKAREKA, KAHA WHAKAĀHEI ANŌ I TE WHAI WĀHITANGA O TE TANGATA. KUA TŪHONOA Ō TĀTOU HAPORI KI NGĀ TOI KANORAU, ME TE WHAKAATURANGA Ā-AHUREA FOCUS AREA 1: AHO TANGATA/OUR PEOPLE—CONNECTED, ENGAGED, INCLUSIVE, ACCESSIBLE COMMUNITIES

Our communities are connected by diverse arts and cultural expression

We are proud of our role as the nation's capital of an island in the Pacific and the world. We want everyone to feel welcome to take part in our arts and culture. Our offerings will reflect our increasingly diverse communities, making everyone feel represented in our arts and cultural facilities and programmes. We will be innovative and engage with our diverse population (including youth and seniors, Māori, Pacific peoples and other ethnic groups, disabled people and people facing barriers to access and rainbow communities) in ways that work for them. We will grow our use of art and cultural expression to address inequality and social issues. Our experiences will encourage and connect to our children and young people in schools and beyond.

Our communities will become more connected by arts and cultural expression, with strong local story telling. We will engage groups from diverse and under-represented communities ensure they are reflected in arts and cultural events. We will be bold, experimental and responsive in our approach so that we can support artists to make work that challenges and inspires. We will continue to enable our communities to generate art and cultural expression in our central city and neighbourhoods, and encourage higher levels of participation and appreciation for arts, culture and event offerings. Communities will tell their stories through public art programmes that support cultural expression and we will value our diverse cultural traditions. We will use libraries and community infrastructure to support digital inclusion in Wellington.

Approaches

- Reflect the increasing diversity of our communities, and encourage access, availability and participation in arts and culture.
- Celebrate ngā toi Māori and te reo Māori with Wellington communities.
- Enhance local vibrancy for, and with, communities in the central city and neighbourhoods.

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What we will see:

- Wellington as New Zealand's most creative city.
- Contracted and funded activities increasingly reflect population diversity.
- Audience and participation reflect our diverse communities.
- Creative vibrancy in city and neighbourhoods.
- People with disabilities or barriers to participation can access and engage in arts and culture.

Case study

Kotahi, Waitangi Day Festival in Strathmore.

Supported by the Arts and Culture Fund, Kotahi is a community developed and led suburban festival. The Strathmore Waitangi Day festival is reliant on approximately 100 volunteers from the local community to run and there's a strong sense of local pride in the event from the community.

The focus is on strong Māori creative content, reflecting diverse local communities and engaging young people in creative activities.

ARONGA 2: KA MAHITAHI KI TE IWI MĀORI - E
WHAKAMANA ANA MĀTOU I TE TIRITI O WAITANGI ME TE
HONONGA O TE KAUNIHERA KI TE MANA WHENUA I
ROTO I NGĀ PUTANGA KA TAKA MAI I A MĀTOU
FOCUS AREA 2: AHO HONONGA/PARTNERSHIP WITH
MANA WHENUA AND MĀORI

We honour te Tiriti o Waitangi and the Council's partnership with mana whenua and Māori in the outcomes we deliver

The Council recognises the importance of the mana whenua relationship and has formal memorandums of understanding (MOUs) with Taranaki Whānui ki Te Upoko o Te Ika (Taranaki Whānui) and Te Rūnanga o Toa Rangatira Incorporated (Toa Rangatira), based on the following principles:

- Partnership Acting reasonably, honourably and in good faith to ensure the strategic relationship has integrity and respect, in the present and for the future of Wellington.
- Participation Recognising that both parties can contribute, for mutual benefit, in deciding the future of the city, working towards and achieving the parties' visions.
- Protection Actively protecting the taonga of Taranaki Whānui and the taonga of Ngāti Toa Rangatira, and safeguarding cultural concepts, values and practices to be celebrated and enjoyed for all Wellingtonians.

The Council has a responsibility to take into account the principles of te Tiriti and to improve opportunities for Māori to contribute to local government decision-making processes. Under the MOUs, each party recognises the authority of the other to exercise their responsibilities – kāwanatanga (governance) by the Council,

rangatiratanga (customary authority) and kaitiakitanga (guardianship) by tangata whenua.

We value the unique contribution of Māori to the cultural landscape and identity of both Wellington and Aotearoa. We also recognise the mana whenua spaces shared with the city for the expression of arts and culture, such as Pipitea Marae and Wharewaka. We will continue working with mana whenua to ensure their mātauranga Māori and stories are expressed in our city's infrastructure, places and spaces – te wai, te whenua – for generations to come. Together we will find new ways for Māori to:

- participate in decisions affecting Māori culture and its products (Waitangi claim 262)
- achieve the creative aspirations of Te Tauihu and for te reo Māori everywhere.

This will see our signature events, including Matariki, flourish to express our partnership, and see ngā toi Māori and the use of te reo Māori grow throughout the year.

The 10 Year Māori Strategy is currently being developed. Five co-facilitated wānanga with mana whenua and Māori across Wellington articulated the aspirations and priorities for the city. The 10 Year Māori Strategy will inform the work for this focus area.

Our vision is that our partnership approach with mana whenua will be embedded into future strategies and activities and eventually remove the need for a separate focus area.

Approaches

- Tell stories of our region and country with mana whenua and Māori.
- Ensure that ngā toi Māori and te reo Māori are highly visible.
- Encourage respectful use of tikanga.

What we'll see

- Māori input at early stages of development Consultation with mana whenua and Māori early and often.
- Increased tikanga capacity within the Council.
- Increased use of te reo Māori.
- Increased equity of funding system and proportion of funding for ngā toi Māori.
- Strong and thriving ngā toi Māori economy.

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Case study

Ahi Ka 2018 – part of Council's Matariki programme.

Wellington City Council's Matariki festival Matariki ki Pōneke reflects the growing importance of Matariki as a civic celebration of te ao Māori and the presentation of strong Māori creative content. This festival is part of expanding our relationship with mana whenua.

The programme provides paid work for local creative practitioners, event professionals and organisations. It delivers free family focussed events and activities and encourages the creativity of our rangatahi. The event ensures that Ngā Toi Māori is visible and accessible in our city.

ARONGA 3: Ō MĀTOU WĀHI/AHO WHENUA - TE ATAMIRA O TŌ TĀTOU TAONE. HE WĀHI AUAHA TE TAONE KATOA, KA KITEA PEA NGĀ MAHI TOI I ŌNĀ

HURIHANGA RAU
FOCUS AREA 3: AHO WHENUA/OUR PLACES, SPACES
AND VENUES—OUR CITY IS ALIVE

The city is alive with the possibility of art around every corner

Our cityscape is vibrant with ideas that challenge, nourish and inspire us as our city grows. Our places and spaces are the stage for creative expression of our identity as the capital city and our home. Wellington is the place to experience and learn the nation's story. Our cultural assets and experiences will be accessible and affordable, showcase the arts, and vibrant with culture and community creation, rehearsal and performance. Arts, culture and creativity will play an important part for the development of our future city – compact, resilient, vibrant and prosperous, inclusive, and connected, and greener.

Our places and spaces, such as venues, streets and parks, will be designed and enabled with infrastructure and technology to facilitate vibrant creative expression day and night, encouraging collaboration and the collision of ideas. As Wellington grows, we will work alongside this investment in our infrastructure to ensure that arts, culture and creativity keep our city vibrant and alive. Our central venues, spaces, streets and experiences will provide a cultural spine that is easy to activate with arts and culture and have the technological infrastructure to support this. There will be affordable, appropriate, accessible venues, spaces and places. Street and public art will abound in and on our places and spaces. We will see our stories expressed by creativity embedded in our infrastructure projects. We will reinterpret our strong heritage foundations and share mātauranga Māori in ways that challenge us and inspire us.

We will galvanise the physical network which the Council operates, with partners from public, private, mana whenua, non-profit and community sectors to shape the physical and social character of a neighbourhood, town, city or region around arts and cultural activities. Arts and culture will spill out of our venues and onto the streets, drawing people in to take part. Working with artists, creative placemaking will animate public and private spaces, rejuvenate structures and streetscapes, improve local business viability and public safety, and bring people together to celebrate, inspire and be inspired.

We will work together to deliver efficient planning, regulatory and infrastructure development to provide the foundations that make Wellington attractive, safe, accessible, and a place where creative people want to live, grow and work.

Approaches

- Improve access to affordable, accessible, and fit-for-purpose venues, places and spaces.
- Develop infrastructure and technology to support events and digital projects.
- Build the presence of ngā toi Māori and te reo Māori and how they are seen, felt and heard in our city.
- Share Wellington's and the nation's stories across our cityscape.
- Ensure creative thinking and practitioners are involved early in our major infrastructure projects.
- Support creativity through simple, efficient, enabling processes.

What we'll see

- More spaces for people to create in the city and neighbourhoods.
- Council venues are suitable for current and future needs.
- Customers are satisfied with Council processes.
- Venues, facilities, and spaces are more welcoming and physically accessible.
- Artists and creatives are involved in infrastructure projects.
- Wellingtonians and visitors experience the city's heritage and the nation's story in our landscape.

Case study

Wallace Street Mural by Sheyne Tuffery, 2020

Sheyne Tuffery's mural is based on extensive research into what the Mount Cook area was like during the pre-European era. It was painted during COVID-19 Alert Level 3 and when the street was closed for water works. Local residents took a lot of interest in the mural's development and Sheyne also worked on it with students from Wellington High School.

Having a diverse range of murals in the city helps to minimise graffiti, support artists and encourage communities to engage in local issues and history or reflect and highlight their natural environment.

ARONGA 4:

NGĀ MAHI - NGĀ AHUMAHI, RĀNGAI ME NGĀ HUARAHI MAHI AUAHA, ANGITU HOKI. HE WĀHI AUTAIA A PŌNEKE KI TE AUAHA, KI TE NOHO, KI TE MAHI FOCUS AREA 4: AHO MAHI/PATHWAYS— SUCCESSFUL ARTS AND CREATIVE SECTOR, AND CAREERS

Wellington is an incredible place to create, live, learn and work

The arts and creative sector gives shape to Wellington, its personality and the ways that Wellingtonians experience the world. This creative ecosystem is a significant contributor to the city's 24-hour economy, spanning entrepreneurial to community. Wellington is a nationally significant centre of creative sector education, producing workers with highly transferable skills into new and ever-broader applications. Wellington is particularly rich in national and local creative sector agencies and businesses, and mātauranga Māori is increasingly applied across entertainment, fashion, film, television, culinary hospitality, cultural performances and tourism. The hidden histories and untold stories and memories of Wellington and Aotearoa will be held in our libraries, archives and museums, and shared.

We will position Wellington as an international hub of creativity and innovation providing significant leadership, particularly as the home of mana whenua and Māori arts, supporting and enhancing a unique world-leading creative ecosystem. We will deepen our collaboration with the sector and central Government, national and local organisations, and educational and cultural institutions to support pathways to help our creative engine grow and thrive. We will improve access and build audiences and participation to expand the market. We will proudly celebrate our diversity, enlivening arts and culture with our international connections.

Wellington is a great place to learn, start careers and flourish. We will collaborate to retain people in their 20s and 30s in creative employment, grow the market and capacity of creative industries, and ensure that Wellington is an accessible and affordable place to live and work. We will continue to celebrate our national and leading arts institutions that help generate employment in Wellington while prioritising the use of local artists and creatives to support our local creative economy, working together to enable scale and reach. Together we will build capacity by supporting career pathways and tuākana-tēina opportunities so artists can flourish in Wellington.

Approaches

- Work with partners to build capacity, access, availability, and grow the arts and creative sector.
- Support emerging and growing creative businesses, including from underrepresented and marginalised groups.
- Attract, develop and sustain talent.
- Make Wellington the best place in Aotearoa for young creatives to live, learn and grow.
- Empower the capital city to be the home of mana whenua and Māori arts.
- Support the arts and creative sector to provide local and global leadership in arts, culture and creativity.
- Support contemporary art and its practice across all art forms.

What we'll see

- Increased use of local talent.
- Sector careers are more sustainable in Wellington.
- Programmes offered make a difference and support career and business development.
- New partnerships are developed and flourish.

Case study

CubaDupa Street festival in Cuba Street.

Supported by the Wellington NZ Major Events Fund and the Wellington Regional Amenities Fund, CubaDupa is a unique large-scale free event developed in Wellington.

The festival encourages visitors from out of Wellington as well as offering free quality entertainment for residents. Covering two days, the event provides paid work for artists, event professionals and suppliers as well as increasing economic activity in the city. The event also supports emerging event professionals to learn new skills.



Appendix: Glossary of accessibility & inclusion terms

Accessibility and inclusion are important, so definitions are provided for these terms.

Accessibility

"We access all places, services and information with ease and dignity". New Zealand Disability Strategy 2016-2026.

Barriers

"Something that makes it difficult or impossible for people to do something." New Zealand Disability Strategy 2016-2026.

Diversity, diverse

Diversity is the range of human differences, including but not limited to ethnicity, gender identity, sexual orientation, age, disability, religion or ethical values, national origin and political beliefs.

Communities

Communities can mean people who are from a particular demographic group, people who live in the same geographic area, people who share an interest, have a common shared experience or something else.

Under-represented and marginalised groups

Under-represented and marginalised groups are people who are disadvantaged by society, for example d/Deaf and Disabled people, people with diverse sexuality, gender identity and sex characteristics, Māori, Pacific, refugee-background, migrant, elderly and young people.

At times we name demographic groups to ensure they can't be excluded.

Inclusion, inclusive

All people are able to engage or participate regardless of financial means, disability, age, gender, ethnicity, citizenship etc

Aho Tini 2030 Mahere Kōkiri mō ngā tau 1-3 Aho Tini 2030 Action Plan Years 1-3



Aho Tini 2030 Mahere Kökiri Action Plan

All arts and cultural activities will be aligned to Aho Tini 2030 including programmes, projects, funding and policies. Specific actions to bring Aho Tini 2030 to life are provided in this Aho Tini 2030 Action Plan. We will establish benchmarks in the first year to track and evaluate our progress.

The creative sector has contributed willingly and generously to shaping and sharpening Aho Tini 2030. We would like this connectivity to continue and propose to design this in collaboration with the sector.

The breadth of the sector means any one group or committee would struggle to encompass a full and rich range of views. Ultimately, Aho Tini Creative Sector Working Group(s) will be asked to both champion the vision and explore trends, opportunities and partnerships. It will bring Councillors, Council and CCO staff and the sector into a live discussion.

The Action Plan therefore includes the setting up of relationship infrastructure in the first year. This will facilitate our work and build on the collaborative energy which has supported the development of the Strategy. The ways we support an ongoing and productive relationship with the community and arts & creative sector will help us:

- create the magic of better outcomes which happens from collaboration
- share each other's strengths, information and ideas
- connect to Aho Hononga
- champion the vision
- bring together leaders and wise heads
- keep our relationships fresh and dynamic
- connect our Mayor and Councillors to the sector
- connect work on specific projects to the wider sector
- ensure that under-represented and marginalised voices are heard and responded to
- monitor progress and explore trends and opportunities

A mechanism to ensure that the aspirations of mana whenua are expressed through Aho Hononga will be created and these aspirations will be brought to the groups in the way determined by mana whenua.

This Action Plan will be reviewed and updated in 2024.

Ngā mahi mō te Aronga 1

Focus area 1. Aho Tangata Our people – Connected, engaged, inclusive, accessible communities.

Our communities are connected by diverse arts and cultural expression.

Approaches

- Reflect the increasing diversity of our communities, and encourage access to and participation in arts and culture.
- Celebrate ngā toi Māori and te reo Māori with Wellington communities.
- Enhance local vibrancy for, and with, communities in the central city and neighbourhoods.

Actions

Partnership with mana whenua and Māori

- 1. Increase presence of ngā toi Māori, te reo Māori in Council facilities and programmes.
- 2. Increase Council cultural competency and capacity and ensure framework and structures are in place to enable correct and respectful use of tikanga.

Diversity, access and inclusion

- 3. Improve general access for individuals and communities, as well as having a specific focus on some sectors of the community:
 - a) design an approach to increase accessibility and inclusion with sector partners, informed by the Accessible Wellington Action Plan;
 - b) explore youth-led ways to listen to young people through the arts, build youth voice, and identity and nurture talents in conjunction with the Strategy for Children and Young People;
 - c) build Council cultural competency to interact confidently and competently with the diverse communities we serve.
- 4. Identify what the Council can do in its own facilities and programmes:
 - a) increase the presence of Pacific people's art and culture;
 - b) increase presence of under-represented and marginalised peoples' art and culture:
 - c) reduce the "digital divide" for those without access to modern information and technology.

Community vibrancy

- 5. Increase the involvement of communities in placemaking and management across the city and neighbourhoods.
- 6. Maintain vibrancy while major infrastructure work is underway through temporary activation of space.
- 7. Enhance arts and creative sector access to Council-owned or Council-enabled facilities, across the city and suburbs, to assist community-building and vibrancy.
- 8. Support more family-friendly and alcohol-free experiences.
- 9. Provide opportunities for young people to be creative in empty spaces.
- 10. Ensure that streets and parks have the technology and infrastructure to support arts experiences and events.

Ngā mahi mō te Aronga 2 Focus area 2. Aho Hononga Partnership with mana whenua and Māori.

We honour te Tiriti and the Council's partnership with mana whenua and Māori in the outcomes we deliver.

Approaches

- Tell stories of our region and country with mana whenua and Māori.
- Ensure that ngā toi Māori and te reo Māori are highly visible.
- Encourage respectful use of tikanga.

Actions

Visible

- 1. Work with mana whenua to develop a bold programme to highlight the visibility and intensify the experience of mana whenua creative practices, stories, history, te ao Māori and communities in places and spaces.
- 2. Explore creative ways to reconnect people to Te Whanganui-a-Tara and Te Awarua o Porirua to support the Whaitua implementation plans to improve freshwater quality.

Powerful

- 3. Develop new ways for Māori to lead in decisions affecting Māori culture and the products of Māori culture including exploring:
 - a. the implications of the Waitangi 262 claim;
 - b. new ways of work and Māori practice such as tuākana-tēina.
- 4. Work with mana whenua to expand the scale and scope of Matariki celebrations.
- 5. Provide funding and support for ngā toi Māori and te reo Māori outcomes from the 10 Year Māori Strategy.

Working together

- 6. Increase Council cultural competency and capacity and ensure framework and structures are in place to enable correct and respectful use of tikanga.
- 7. Develop guidelines for engagement and consultation with mana whenua and te ao Māori in arts and cultural activities.

- 8. Explore options to support regular indigenous arts hui.
- 9. Start planning for 2040 signing of te Tiriti commemorative programme.

Ngā mahi mō te Aronga 3 Focus area 3. Aho Whenua Our City is alive – Our places, spaces and venues.

Our city is alive with the possibility of art around every corner.

Approaches

- Improve access to affordable, accessible, and fit-for-purpose venues, places and spaces.
- Build the presence of ngā toi Māori and te reo Māori and how they are seen, felt and heard in our city.
- Share Wellington's and the nation's stories across our cityscape.
- Ensure creative thinking and practitioners are involved early in our major infrastructure projects.
- Support creativity through simple, efficient, enabling processes.

Actions

Venues and audiences

- 1. Improve access and enhance infrastructure to enrich audience, community and creative sector development:
 - a) Improve, enhance and broker creative sector access to the Councilowned or Council-enabled venues and facilities network across the city and suburbs.
 - b) Design and implement an approach to achieve this with the sector and in partnership with WellingtonNZ and business units of the Council;
 - c) Review current and provide additional funding to improve access to, and affordability of venues, while a review of venues subsidy models is undertaken.
 - d) Support a new mid-sized performing arts venue at Te Whaea;
 - e) facilitate the creation of a national music centre in partnership with Victoria University of Wellington's New Zealand School of Music and the New Zealand Symphony Orchestra.
 - f) Work with mana whenua and Māori entities on their aspirations for sovereign art-creation spaces as identified in submissions to Aho Tini;
 - g) work with the Fale Malae Trust to facilitate the Pasifika communities' aspirations for the Fale Malae.
 - h) Work with the Hannah Playhouse Trust to explore opportunities to reopen the Hannah Playhouse.

- 2. Explore how the creative sector can enhance the city's venues and facilities for the benefit of Wellingtonians:
 - a) Design and implement an approach to achieve this with the sector and in partnership with WellingtonNZ, Experience Wellington and relevant business units of the Wellington City Council.
 - b) Focus on the Council's building and infrastructure programme including:
 - i. the Wellington Town Hall, St James Theatre and Tākina ii.Te Aro Park
 - iii. the new LTP commitment of \$40m investment programme in existing venues through WellingtonNZ
 - iv. Te Matapihi ki te Ao Nui
 - v. Te Ngākau framework.
 - c) Celebrate the re-openings of creative sector infrastructure in conjunction with the practitioners and communities for whom these re-openings have great significance.
 - d) Develop a plan for community centres that responds to community needs and growth.
- 3. Work with the Greater Wellington Regional Council to improve availability of affordable active and public transport to arts and cultural activities.

Intense, visible Wellington stories

- 4. Enhance and make visible the "creative spine" of Wellington made by the geographic concentration of sites of significance to Māori, performing arts venues, museums and art galleries, including Te Aro park, Te Aro Pa, te Wharewaka, the theatre/dance district of Courtenay Place, other major entities on the waterfront and Te Ngākau.
- 5. Improve understanding of Wellington's heritage, including as the capital city of New Zealand, in conjunction with key internal and external partners to:
 - a) identify opportunities to deliver civics education;
 - b) work towards UNESCO World Heritage status for the Parliamentary Precinct;
 - c) link Aho Tini to the Heritage Strategy currently under development.
- 6. Implement Te Tauihu Te Reo Māori Policy and Naming Policy as a crucial element in making Māori stories, history, te ao Māori and communities in places and spaces.
- 7. Explore options for a network of large-scale projection infrastructure and new technologies to intensify:
 - a) creative/humanities sector content and storytelling;
 - b) mana whenua and Māori stories, history, te ao Māori and communities;

- c) the UNESCO City of Film programme of work;
- d) Wellington as New Zealand's capital.

Council processes and regulation

- 8. Enable easy access and activation of city public spaces.
- 9. Make it easier to hold events by improving Council processes, permits, grants, advice and information.
- 10. Ensure the District Plan rules, review design principles, and the design and review process, enable creative input and outcomes.
- 11. Advise and advocate for the wider events community to become more environmentally friendly and sustainable and minimise waste.

Ngā mahi mō te Aronga 4

Focus area 4. Aho Mahi Pathways - Successful arts and creative sector, and careers.

Wellington is an incredible place to create, live, learn and work.

Approaches

- Work with partners to build capacity, accessibility, availability, and grow the arts and creative sector.
- Support emerging and growing creative businesses including from underrepresented and marginalised groups.
- Attract, develop and sustain talent.
- Make Wellington the best place in Aotearoa for young creatives to live, learn and grow.
- Empower the capital city to be the home of mana whenua and Māori arts.
- Support the arts and creative sector to provide local and global leadership in arts, culture and creativity.
- Support contemporary art and its practice across all art forms.

Actions

Our creative economy

- Create as many opportunities as possible for increased involvement by Wellington-based/affiliated creative sector artists and organisations in Council (and CCO) programmes and facilities, including those identified in other focus areas:
 - a) In major builds including Te Matapihi ki te Ao Nui Central Library.
 - b) In placemaking and management across the city and neighbourhoods.
 - c) In an activation programme to maintain vibrancy and support for businesses while major infrastructure work is underway through temporary activation of space and construction sites.
 - d) To deliver more family-friendly and alcohol-free experiences.
- 2. Work collaboratively with the creative sector to:
 - a) respond to changing COVID-19 recovery needs;
 - b) create shared "creative economy" goals focused on:
 - i. market and audience growth
 - ii. improving capacity, accessibility, and sustainability achieving the economic outcomes in Te Matarau a Māui

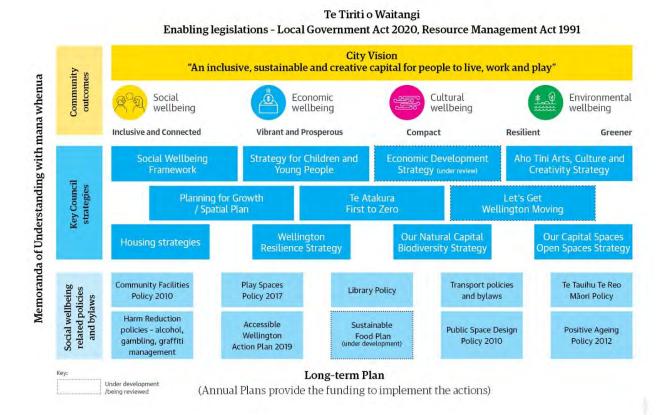
- iii. evidence-based, data-driven information which enables us to understand in some detail the profile of Wellington's creative economy.
- 3. Further develop how Toi Pōneke can continue to support the arts and creative sector, including partnership and co-location opportunities, and support incubation opportunities and emerging artists.

Sustainable careers

- 4. Once the CreativeNZ guidelines for fair wages are finalised, review Council programmes to support professionalisation of the sector.
- 5. Further explore and respond to requests from the creative sector articulated in submissions to Aho Tini:
 - a) work collaboratively with the Wellington-based tertiary creative sector education, training providers and other stakeholders to identify how to:
 - i. consider Māori and Pacific sector development
 - ii.consider and review level of grants being made to Wellington-based project-funded arts companies (often known as "the independent sector")
 - iii. provide opportunities and support for artists to take risks and explore the boundaries across the arts spectrum;
 - b) consider how to support:
 - i. greater participation and accessibility initiatives
 - ii.targeted disabled artist sector development
 - iii. grantees to meet accessibility requirements as part of adding increased accessibility into the grants criteria.
- 6. Ensure the Housing Strategy considers the needs of artists and creative communities in Wellington, including opportunities to support creatives through future Te Kainga developments.
- 7. Collaborate to secure central Government and other funding opportunities to support the sector.

Appendix: STRATEGIC FRAMEWORK AT A GLANCE

This strategy supports the city vision of an inclusive, sustainable and creative capital for people to live, work and play. The strategic framework below explains the context for Aho Tini 2030, outlining the legal context, the key Council strategies, policies and bylaws that drive cultural wellbeing for Wellington.



The strategy is within the wider Council strategic framework and has been developed alongside the Strategy for Children and Young People and the Economic Wellbeing Strategy.

Aho Tini also will inform and has been informed by the following pieces of work that are currently being developed:

 10 Year Māori strategy – five co-facilitated wānanga with mana whenua and Māori across Wellington enabled Council to hear their current aspirations for the city. Their input will help shape the priorities for our 10 Year Māori Strategy which is currently being developed. This strategy will inform the work programme of our Strategic Māori Outcomes team who will champion the change within the city.

- Review and update of the Accessible Wellington Action Plan 2019.
- Wellington City Housing Strategy that is currently under review.
- Social and Community Infrastructure Strategy, which is being developed and will support Aho Tini 2030 outcomes.
- The completion of the new Central Library, Te Matapihi ki te Ao nui, which will
 focus on creating a spatially flexible, accessible, modern
 environment, speaking strongly of Wellington as a hub of creative, civic, and
 humanities' activities and a visitor attraction in its own right.
- The Council's Inclusion Strategy will be key in lifting Council capability to deliver Aho Tini 2030 outcomes.

Attachment 3

Aho Tini 2030

Communications & Engagement Summary Report

This report provides a summary of communications and engagement undertaken since the release of the draft Aho Tini 2030 strategy for consultation. Aho Tini 2030 will be the Council's new arts, culture & creativity strategy. The report is provided to support the consideration of the strategy's adoption.

There was an extensive engagement programme undertaken to support the development of Aho Tini 2030 which included:

- 1. Early engagement to inform the draft strategy;
- 2. Wide ranging community engagement alongside the Long Term Plan (LTP); and
- 3. Targeted engagement with the arts and creativity sector.

1. Early engagement

Early engagement took place from August 2020 to February 2021 and involved workshops and meetings with key stakeholders and interest groups. This engagement focused on identified gaps in the Arts & Culture Strategy 2011, such as partnership with mana whenua and Māori, and access and inclusion. This feedback helped inform the draft strategy that was released for public consultation alongside the LTP on 6 April, with submissions closing on 10 May 2021. Further detail on early engagement is available in the Aho Tini 2030 Report to Strategy & Policy Committee on 25 March 2021.

2. Community Engagement

As consultation on multiple plans and strategies (LTP, Aho Tini 2030, Strategy for Children and Young People (CYP) and the Social Framework) were being held at the same time, we combined efforts at public engagement events to reduce the consultation burden on our communities. In addition to this community engagement, targeted engagement with the arts and creative sector was undertaken.

Members of the Wellington communities were encouraged to engage with the draft Aho Tini 2030 throughout the LTP engagement process, which included expos, and community and university popup tours, a Let's Talk page, use of WCC channels, media promotion and social media.

Expos and community engagement

Expos and community 'pop-up' events were held to provide the community with opportunity to hear more in-depth information about Aho Tini 2030, to hear the public's concerns/ideas and to raise awareness of the consultation. Some events were attended by Councillors.



Information boards were set up expo style and manned by subject matter experts to talk to members of the public in depth about the strategy. Hand out material was provided with consultation documents and submission forms available.

This method allowed people to absorb the information in their own time and provided them with a subject matter expert to answer questions.

- A total of five expos were held.
 - o three were combined with the Māori ward and Māori Strategy engagement
 - o two others were held at Te Papa
- The expos were promoted on social media, radio and newspaper
- The expo style was replicated in the foyer at the Asteron building next to the Railway Station. We staffed the Asteron in the morning and lunchtime. This high traffic location helped raise awareness and we spoke to on average 8 people a day.

Community and university pop-up tours

We visited 13 communities and on average spoke to about 30 people at each. We set up with a table, flag, documents and handouts in high traffic locations such as outside supermarkets. Mostly these took place in weekends or, in case of CBD locations, at lunchtime. The community pop-ups gave us the opportunity to speak to people who otherwise may not engage with Council. Many of these were attended by Councillors, which seemed to be greatly appreciated by the public.

We also held two university pop-ups at the Victoria University and Massey University campuses where we spoke to students and handed out flyers.

What people told us about this style of engagement

Feedback on the pop-up tours was generally good. People appreciated the effort Council had made to talk to them and be in the places that they are rather than expecting them to come to us. They also appreciated the effort from Councillors to attended where they did.

People who came to the expos valued hearing from subject matter experts and having the opportunity to have in-depth conversations. They also valued the engaging and clear way that the information was presented.

Website traffic

We had 2,600 visits to the Let's Talk Wellington Aho Tini 2030 page, 629 of those looked at multiple pages or downloaded a document and 134 completed a survey or quick poll. It was pleasing to see that a relatively high proportion of those who looked at multiple pages opted to submit.

Social media

Consultation was promoted on our social media channels and shared by our networks and key stakeholders which proved very valuable. We used vox pop video, posts, quick poll, and sharing of media releases and news stories.

- Facebook total reach 40,534
- Twitter total impressions 10,456
- LinkedIn total impressions 3,150

WCC Channels

WCC channels were used to promote the opportunity to have a say, with collateral used including, handouts, consultation documents and forms at all our libraries and community centres. Promotion was included in Enewsletters – This Week in our Wellington and the City Arts Pānui.



Media promotion and coverage

The consultation was promoted through our networks and by our CCO networks. It was supported by paid promotion on:

- Social media
- Digital media
- Street posters
- University magazines





Aho Tini Media coverage included a stuff article entitled '<u>Wellington City Council doesn't have a magic wand for arts sector</u>'.

3. Targeted Engagement

A programme of targeted engagement took place which included hui in collaboration with Toi o Taraika Arts Wellington, engagement focussed on accessibility, and with the independent and indigenous arts sectors. The generous and collaborative support from the creative sector enabled some excellent engagement.

Co-hosted hui and zui with Toi o Taraika Arts Wellington

Toi o Taraika Arts Wellington ran an online evening hui and a midday physical hui, to make the engagement as accessible as possible for the arts and creative sector. Over 100 artists, practitioners, arts workers and institutions (about 50/50 Toi o Taraika members and non-members) attended across the two hui.

Councillors introduced the strategy prior to a presentation which provided more detail. Discussion followed to stimulate thinking for attendees to make their own submissions. Toi o Taraika Arts Wellington based their submission on the events and feedback provided afterwards – a summary of this submission is provided in the Aho Tini 2030 Feedback and Submission Analysis Summary Report. Promotion of the engagement opportunity and updates on progress were communicated through the Toi o Taraika Arts Wellington Pānui.

This collaborative work with Toi o Taraika Arts Wellington has added significant value to the strategy development process and deepened the engagement with the sector.

Other targeted engagement

Councillors and staff utilised their extensive networks to reach out to independent artists. In addition, Barbarian Productions hosted an informal submission making evening called Let's Aho Tini Together. Although the numbers of attendees were not large, this session provided a good relaxed way to support submitters.

Absolutely Positively Wellington City Council
Me Heke Ki Pōneke

A gathering of indigenous artists hosted by Tawata Productions was held in Toi Pōneke. Also, Arts Access Aotearoa supported engagement by those focussed on access and inclusion and provided an opportunity to present on the strategy at their very well attended Arts For All Network.

The Council Advisory Groups provided feedback during early engagement and continued to be very interested in the development of Aho Tini 2030.

Key stakeholder organisations

Regular conversations continue with key stakeholders including Toi o Taraika Arts Wellington, Creative New Zealand, and Arts Access Aotearoa.

Attachment 4

Aho Tini 2030 Arts, Culture & Creativity Strategy

Feedback and Submission Analysis Summary Report July 2021

This report provides a summary of engagement feedback and analysis of submissions following consultation on the draft Aho Tini 2030 strategy. It supports the consideration of adoption of Aho Tini 2030 and will inform implementation of the strategy.

Direct engagement

A wide range of methods was used to facilitate direct engagement with the community and the arts and creative sector which provided valuable insights. This direct engagement included:

- Community conversations held alongside the Long Term Plan (LTP) consultation
- Conversations with Council Advisory groups
- Sector conversations, including
 - Specific engagement with indigenous artist
 - Engagement focussed on arts accessibility, and
 - Key stakeholder conversations.

Community Engagement Feedback

Direct community engagement alongside the LTP consultation elicited similar themes to the overall themes outlined in 'Overall Themes' later in this document and included:

- Free family events are important to the vibrancy in Wellington
- We need to activate empty space as this has an impact on city vibrancy, economic development, opportunities and city safety
- Venues are an issue. There are not enough venues in Wellington, and it is difficult to find affordable and accessible performance, rehearsal, and studio type space
- Affordability is a problem for artists to live and work in Wellington
- Arts, culture and creativity must be accessible and inclusive for all people, including d/Deaf and disabled people, Māori and Pasifika people and other marginalised groups
- There should be a greater focus on local artists, including funding artist to run their own events (rather than more WCC run events)
- Creatives need help with the funding application process the process is difficult and cumbersome.

Advisory Groups:

The Council Advisory Groups provided feedback during early engagement and continued to be very interested in the development of Aho Tini 2030. The Youth Council focussed on the importance of arts, culture & creativity for all and in particular for young people and their wellbeing, as well as improving the sustainability of arts and cultural careers.

Feedback was provided by the Accessibility Advisory Group and they were provided with an update on the focus group held in collaboration with Arts Access Aotearoa. The Group was pleased that Arts Access Aotearoa was providing strong input into the development of the strategy.

The Pacific Advisory Group was keen to ensure that the importance of arts, creativity and culture for driving the connectedness of communities and the development and maintenance of identity, particularly for young people, was recognised. 'The strategy will provide a platform for Pacific Peoples in our city to contribute and participate in a sustained manner.'

Sector feedback

Indigenous Artists

A gathering of indigenous artists hosted by Tawata Productions was held in Toi Pōneke on 19 April 2021. Feedback included:

- The importance of partnership with Māori
- The importance of mana as a capital city and of mana whenua
- The need to work with Central Government and regionally
- The importance of a wholistic approach which connects across the other strategies being developed for Children and Young People and Economic Wellbeing
- The value of arts and culture for community wellbeing
- Arts and creative sector sustainability
- The need for stronger arts infrastructure
- The importance of being able to measure outcome.
- The need to engage with Māori and Pasifika-led creative companies and artists to prioritise and enhance a unique and world leading creative ecology

Feedback from indigenous artists provided during early engagement can be found in the Aho Tini 2030 Background Report developed to support consultation.

Arts Accessibility

Arts Access Aotearoa supported consultation by providing an opportunity to present on the strategy at their very well attended Arts For All Network, which promoted an engaged conversation about arts and accessibility and inclusion. There was a strong call to use the correct language and to resource accessibility and inclusion. This input built on the excellent focus group style preengagement supported by Arts Access Aotearoa with artists experiencing barriers to creation and participation.

Key stakeholder organisations

Regular conversations continue with key stakeholders including Toi o Taraika Arts Wellington, Creative New Zealand, and Arts Access Aotearoa.

Feedback from other consultation opportunities

A significant advantage of having multiple consultation processes occurring at the same time was that valuable insights can be drawn from the engagement feedback received during consultation on the Children and Young People (CYP) Strategy and Long Term Plan (LTP).

CYP Strategy

Feedback on the CYP Strategy continued to stress the importance of arts, culture and creative opportunities to support the wellbeing of children and young people. There was strong support for enabling youth voice, and for safe creative spaces for CYP including for the proposed youth hub.

LTP

Submitters on the LTP also provided feedback relevant to Aho Tini 2030, including the importance of:

- Engaging with the arts and creative sector and involving the sector in major infrastructure builds including Central Library and Te Ngākau
- Funding to implement Aho Tini 2030, including for contract funding
- Engagement with the sector for implementation of the strategy
- Venues a problem generally and concern that the current venues model does not enable access for growth and is unaffordable
- Built heritage
- Resilient and fit-for-purpose community, creative and cultural spaces
- Sharing cultural stories and histories such as those of the Chinese community in Wellington
- Removing barriers to access and signalling the upcoming accessibility legislative responsibilities

In addition, the Ngāti Toa submission stressed the importance of Council resourcing Iwi to partner and to collaborate to engage mana whenua and of applying the mana whenua perspective and indigenous lens.

'As Mana Whenua, we define our cultural wellbeing through the symbiotic relationship we share with our whenua. In this manner, it is preferrable that any council work in this area consider where and how iwi will have opportunity to direct and design planned projects taking place alongside art galleries and museum events. Establishing cultural connectivity should reflect shared governance of cultural expression within our rohe. As Mana Whenua, we set a standard to support interchange and connection with tangata whenua living away from their tūrangawaewae can also connect with. It is our responsibility to honour their presence and contribution to our people through cultural celebration as a form of manaakitanga. We would also like the opportunity to build on such experiences with other cultural identities in our rohe. It is important that Ngāti Toa share opportunity and visibility with the multi-cultural community we watch over as Mana Whenua.'

Aho Tini 2030 Submissions

We received a good number of submissions. A total of 137, with the majority of these submissions (102) made online and 35 made by email, post, or dropped off at a library or community centres. Submissions spanned a wide range of topics and we took the time to analyse them thoroughly. The content of the submissions was very high quality and will prove to be a valuable resource throughout the life of the strategy.

About the submitters

41 of 137 of the submissions were made on behalf of organisations. Most submitters lived in suburbs within Wellington City, with five from the wider Wellington Region and five who did not say. Nearly sixty percent of submitters identified as female, thirty two percent as male, with the remaining identifying as gender non-binary/gender diverse or preferring not to say.

Of those submitters who provided information on their ethnicity, 84 identified as NZ European/Pakeha, 9 submitters identified as either Māori or Pasifika, 4 as Chinese and smaller numbers identified as other ethnicities.

While 33% did not provide information on their age, the following information is available on the ages of submitters

Submission age breakdown			
	Number	Percentage	
Not provided	41	33%	
Under 18	0	0%	
18-29	17	13%	
30-44	26	21%	
45-59	24	19%	
60+	18	14%	

Oral Forums

The Pūroro Rangaranga – Social, Cultural and Economic Committee held oral forums on 10 June 2021. These forums were well attended, and the Mayor and Councillors heard from 56 submitters, including 42 on behalf of organisations and 14 as individuals. The forums provided opportunities for submitters to delve more deeply into their submissions with and respond to questions from the Mayor and Councillors. Topics explored during the forums are included in the overall submission analysis. The Mayor and Councillors enjoyed these conversations and reported that they helped deepen their understanding including about the issues that face the arts and creative sector. They also noted the enthusiasm of the sector to continue to work together with Council to support implementation of Aho Tini 2030.

Oral submitters supporting two submissions were heard separately due to submitter availability: one on behalf of Natraj School of Dance and two members representing the Wellington City Youth Council.

Submission Analysis Approach

Analysis approach

Both quantitative and qualitative approaches were used to analyse the submissions to draw out the wealth of material shared by submitters.

Quantitative analysis approach

The submission form provided opportunities for submitters to rate their support for each of the components of the Statement of Proposal on a five-point scale: strongly support, somewhat support, neutral, somewhat oppose, strongly oppose and don't know. Submitters were able to assess the following: overall direction, vision, each of the focus areas and the action plan. When analysing the total supporting or opposing the totals are considered to be:

- Total support is the sum of those selecting either 'strongly support' or 'somewhat support',
- Total oppose is the sum of 'somewhat oppose' and strongly oppose'.

Qualitative analysis approach

Submitters could provide comment on all sections of the strategy. The tool MAXQDA was used to code the text of the submissions to identify the key themes. The coding framework and summaries are provided later in this report. The coding framework is based on the submission questions and submitters decided which focus area their comments related best to.

The table includes the themes and sub themes which were coded; the number of coded strings lifted from submissions, the number of submitters who submitted on each theme, an overall summary of each theme (including some excerpts) and the Council response for each section. Note that the number of coded strings generally does not equal the number of submitters as some submitters revisited the theme on multiple occasions in their submission.

The full coding scheme is provided for reference at the end of this document.

Notes on Coding Scheme

 Codes are provided in the order of those topics with most comments first, to least (unless they are in a code group for easier reading).

- The column entitled '#' provides the number of coded segments. This number does not necessarily match the number of submitters in the 'Who' column as some submissions had more than one coded segment on the topic.
- The oral forums provided deeper understanding of the submissions and contributed to the summaries provided below.
- Initial responses to submitters have been drafted but there is a wealth of material
 which needs further consideration and will provide an excellent source for Council and
 arts and creative sector to draw on in the initial action plan period and throughout the
 life of Aho Tini 2030

Out of scope feedback

We received some comments in the submissions that were out of scope and did not directly relate to Aho Tini 2030.

Use of this report

Many submitters acknowledged and welcomed the consultation and collaborative process used for developing the strategy and asked for continued collaboration to make the vision a reality. The report will be a valuable way finder for accessing the feedback during the life of Aho Tini 2030. There are a wealth of suggested actions and great ideas that need to be explored further in collaboration with the sector to give life to Aho Tini 2030 together.



Submission Analysis Findings

Overall key themes

Strong themes emerged during engagement and in the submissions and while most submitters were from the arts and creative sector, there is a strong correlation with the recent resident surveys⁸. The following table demonstrates the correlation between submission feedback and the recent research findings.

Theme	Themes from the Colmar Brunton 'New Zealanders and the Arts' 2020, Nielsen "Quality of Life 2018", and the Wellington City Council "National Reputation Survey" 2020 - Surveys of Wellington City Residents' attitudes, attendance, and participation in the arts
Arts, culture & creativity are important to Wellingtonians and are central to Wellington identity	79% (cf. 67% of all New Zealanders) of Wellington City respondents thought it was important that where they live is recognised as a place that supports excellence in the arts. 81% (cf. 66% of all New Zealanders) thought arts and culture have a vital role to play in the future of where they live. 'New Zealanders and the Arts' 2020 Wellington residents are twice as likely as the rest of New Zealand to agree that their city or local area has a diverse and rich arts scene (82% compared to 40%). 'Nielsen Quality of Life 2018'
Affordability for creatives to live in Wellington including: housing; creatives being pushed out to the regions; affordable office and rehearsal spaces. The opportunity to connect artists with communities through hubs and programmes	
Venues continue to be a big issue, in particular mid-sized venues, venue affordability generally and the accessibility of venues	79% of residents believe that major arts facilities are important to create a vibrant place to live. 'New Zealanders and the Arts' 2020
The importance of working with the creative sector to implement Aho Tini; including a call for more genuine	

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⁸ Colmar Brunton 'New Zealanders and the Arts' 2020, Nielsen "Quality of Life 2018", and the Wellington City Council "National Reputation Survey" 2020

Me Heke Ki Põneke

engagement such as regular hui; regular review of Aho Tini Action Plan; work across the region and with central government, other funders, key stakeholders, tertiary sector	
Funding and the funding system, including a call for: a change to the funding and grants model to lessen barriers; the need for more investment to make the vision work as well as a concern the funds will be spread too thin a more strategic partnership and funding of external organisations (and less focus on council run events)	Support for public funding of the arts remains strong in Wellington City and is notably higher than the national average (72%, vs. 60% overall). This reflects the earlier finding that Wellington City residents are more likely to recognise the benefits that the arts bestow on society. 'New Zealanders and the Arts' 2020 There is also a relatively high level of support for Wellington City Council to help fund the arts. 64% agree with this proposition, compared to 54% nationally 'New Zealanders and the Arts' 2020
The importance of partnership with Māori and Mana Whenua and taking a by Māori, for Māori approach	Wellington City residents express more positive attitudes about Ngā Toi Māori than all New Zealanders. Sixty-eight percent agree Ngā Toi Māori helps define who we are as New Zealanders, and 59% agree they learn about Māori culture through Ngā Toi Māori. 'New Zealanders and the Arts' 2020
Accessibility & inclusion are major concerns	Wellington City residents are positive about the extent to which are arts in their community are accessible and inclusive. They also express more positive attitudes than New Zealanders overall. 'New Zealanders and the Arts' 2020
Sustainable careers and pathways for young creatives need to be nurtured and Partnering with tertiary sector including to work on internships and mentoring are needed	60% of respondents think providing support programmes for creative businesses is important to the city's future. 'New Zealanders and the Arts' 2020
General activation in the central city and neighbourhoods and utilisation of empty spaces should be undertaken	
A need to lift our ambition, recognise global connections and our place as a capital city and our indigenous leadership presence across the world	Wellington City residents are positive about the quality of the arts in New Zealand (68%) and are enthused when they see New Zealand artists succeed overseas (80%). The attitudes expressed are in line with findings for 2017 and with the national average. 'New Zealanders and the Arts' 2020

Summary of Toi o Taraika Arts Wellington Submission

As Toi o Taraika Arts Wellington played a leadership role in collating feedback from the sector, a specific summary of their submission is provided below. Toi o Taraika commented specifically on the focus areas:

- Aho Tangata the submission expressed strong support for the principles of inclusivity and but called for funding to support the implementation and leadership from Council.
- Aho Hononga commended the focus on honouring Te Tiriti and noted that this is a significant evolution from the 2011 Arts & Culture Strategy. They suggested that Aho Hononga be retained as a focus area and that the three Aho Hononga approaches become foundational for all focus areas.
- Aho Whenua supported designing and enabling public spaces to become spaces where art
 can be seen, performed and experienced. Venues remain a significant issue and asked for
 Council and WellingtonNZ to work closely with the sector on affordable venue models.
 Called for a focus on building community connectedness and audience development. The
 submission questioned the priority of digital screen investment in relation to more
 accessible venues, the commitment to pay artists and performers fair wages.
- Aho Mahi noted that a successful art and creative sector, and sustainable career for the
 people working within it lies at the heart of the achievement of Aho Tini 2030. Toi o Taraika
 Arts Wellington see this focus area as the weakest area of the strategy and asks Council to
 consider its potential roles and engage with artists, employers and training institutions to
 describe this priority.

Other comments provided:

- The submission restated the importance of WCC funding and increasing the Arts & Culture Fund \$200,000 targeting community engagement and more diverse audience reach while Aho Mahi is further defined.
- Supported continued engagement with the arts community on the ongoing review and development of the Action Plan and asked for more frequent than the 3 yearly review due to the fast-changing environment.
- Concerned about a reduction in international connection and ambition to sustain and empower the environment for creative professionals and cultural experts, enabling their success in local, national and international arenas.
- Noted that change requires investment and that an expansive view of implementation of the strategy across all the focus areas can be achieved through all facets of Council's work.

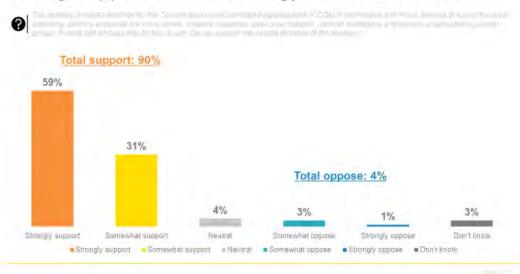
The following provides analysis of responses to each submission question.

Overall direction

Overall Direction

There was very strong support for the overall direction of the strategy, with total support of 90% and 4% opposing.

Strong support for the strategy's overall direction

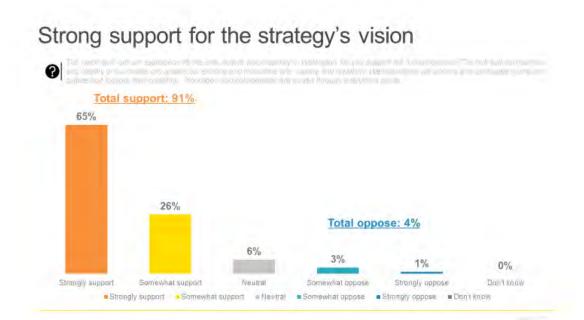


Theme	# Excerpts	Who/number of submitters	Summary	Section Summary & Response
Overall support statement	29	Arts Access Aotearoa, Brit O'Rourke, Christina Barton, Circa Theatre, Creative NZ, John Swan, Deirdre Tarrant, Drew James Creative Capital Arts Trust, Pasifika Students Council VUW, Rachael Mansfield Barbarian Productions, Haydn Carter, James Coyle, Jan Bolwell, Binge Culture, Magnificent Weirdos, Meg Williams Tāwhiri, Neil Plimmer, Newtown Festival, Jack Hobbs Chamber Music NZ, PVINZ, Rachael Mansfield, Sam Trubridge, St. Peters Willis, Toi o Taraika, Urban Dream Brokerage, Jocelyn O'Kane Vincents Art Workshop Inc, WCC Pacific Advisory Group, Wellington Culinary Events Trust, Wellington Sculpture Trust	Submitters indicated they supported the overall direction/strategy	The support and enthusiasm to work together is warmly welcomed and Council looks forward to working closely with the arts and creative sector.
Partnership/en gagement requests	14	Creative Capital Arts Trust, Rachael Mansfield Barbarian Productions James Coyle, Massey Creative College of Arts, NZ Opera Thorndon Trust, Urban Dream Brokerage	Submitters expressed interest in partnering and or engaging	

Strategic vision

Strategic Vision

Support for strategy's vision is also high at 91%, with those opposing low at 4%. Feedback included suggestions for changes to the strategic vision and in response some changes are proposed.



Theme	#	Who	Summary	Response
Investment				
Investment needed to make vision	52	Ann Mallinson, Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Cherie Jacobson, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative NZ, Eric Holowacz, Erica van	Accessibility and inclusion, diversity, and Māori partnership were repeatedly commented on regarding funding.	Council welcomes the feedback that submitters are keen to ensure that Aho Tini 2030 is successful;

work		Zon, Haydn Carter, Jack Hobbs Chamber Music NZ, Jenny Neligan, Jessie Alsop, John Swan, Kate Linzey, Katherine Mansfield Birthplace Society, Kirsten Mason Orchestra Wellington, Massey Creative College of Arts, Meg Williams Tāwhiri, Neil Plimmer, New Zealand Opera, NZPG Trust, Oriental Bay Residents Association, Rachael Mansfield Barbarian Productions, Royal New Zealand Ballet, Wellington Theatre Awards Trust	A \$200,000 increase in funding of the Arts and Culture Fund was most frequently suggested when specific amount mentioned.	that there is investment which is used wisely, not spread too thinly and that good funding mechanisms are used. Council has approved additional funding within the LTP to support key	
Concern that funds will be spread too thin	10	Arne Hermann Choirs NZ, Bethany Miller. Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Haydn Carter, Katherine Mansfield Birthplace Society, Massey Creative College of Arts, Meg Williams Tāwhiri, New Zealand Opera, NZPG Trust, Toi o Taraika	Concern that resources would be spread too thin over multiple focuses. Requests to continue to fund existing recipients.	projects to contribute to the implementation of Aho Tini 2030. In addition, existing funding will be refocused to support implementation of Aho Tini 2030, and new criteria will include a focus on accessibility and inclusion.	
	1	Housing			
Housing affordability/accessibility	30	Bethany Miller, Binge Culture, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Creative NZ, Elizabeth Caldwell, Elizabeth Grant, Ella Borrie, Emma Ng, Grant Stevenson, Haydn Carter, Jack Hobbs Chamber Music NZ, James Coyle, James Wenley, Jenny Neligan, Jessie Alsop, Kris Wehipeihana, Mary Macpherson, New Zealand Opera Nic Lane- Everybody Cool Lives Here, NZPG Trust, Reid Wicks, Royal New Zealand Ballet, Sarah Lee, Sonia Johnson, St. Peters Willis	Housing affordability impacting the liveability of Wellington for artists is a common theme throughout these submissions. Liveability impacts on the creation of art and the Wellington arts ecosystem As intensification occurs the capacity for creator's space for connection/collaboration decreases. This space is being lost to commercial interests. Shrinking profile and increasing visibility of creative	Council has appreciated hearing about the impact of the current financial environment on the arts and creative communities. The focus area Aho Mahi is designed to support this important sector and the development of the Economic Wellbeing Strategy is being informed by this feedback. The	

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		Elizabeth Court Ella Damia Handa Coutan Managa	activity. Gentrification of Cuba Street. Earthquake strengthening. Increase in rent- creative activity cannot thrive with the rising costs of space. Newtown is a possible centre for arts activities. Lack of free public spaces	upcoming review of the Housing Strategy will also be connected to this work.
Residencies	7	Elizabeth Grant, Ella Borrie, Haydn Carter, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Thorndon Trust	Create artist residencies to attract and retain artists in Wellington.	
		Other		
Capital City	20	Arne Hermann Choirs NZ, Christina Barton Te Pātaka Toi, Elizabeth Caldwell, Grant Stevenson, Hone Kouka Kia Mau Festival, Jenny Neligan, John Swan, Lisa Ellingham NZIFF, Massey Creative College of Arts, Mīria George, Neil Plimmer, Sarah Lee, St. Peters Willis	Cultural capital of New Zealand. How our capital status sets us apart. Lacking in mana of a Capital City due to prioritising non-local art/artists. Needs more community focus. National and internationally recognised organisations and cultural institutions need to be continually supported as they strongly contribute to the Cultural Capital Identity.	Council agrees that we should leverage our opportunities from being the capital city and be ambitious. Council has responsibilities both at the local level and as the capital city, being home to national arts organisations and
Ability to deliver	16	Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Daniel McGaughran, Elizabeth Caldwell, Jan Bolwell, Kerryn Palmer, Lisa Maule, Maryanne Cathro, Massey Creative College of Arts,	Concern that strategy doesn't always deliver on the ground results. Social factors like housing impact ability to deliver. Current financial constraints.	institutions. It is important for Aho Tini 2030 to support national aspirations and the local

		Rachael Mansfield, Sonia Johnson, Wellington Sculpture	How? Need to focus on simple and	creative economy.
		Trust	achievable outcomes- too much going on. Measurable positive action. Waffle. Not being bold enough.	At the vision level, Aho Tini 2030 works to support the whole community – young
Mention of COVID impact	13	Bethany Miller, Carolina Pratocasanova, Creative Kāpiti, John Swan, Katherine Mansfield Birthplace Society, Laura Jackson Wellington City Youth Council, New Zealand Opera, Nic Lane- Everybody Cool Lives Here, Rachael Mansfield, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Vanessa Crofskey, Vanessa Immink Pūtahi Festival	Need for venues. Empty space due to Covid- use. Need for connectivity. Support for screens due to Covid. The arts sector needs to be a priority due to current COVID impacted vulnerability.	and old, which is an important responsibility under the Local Government Act 2002. In response to concerns about the changing and uncertain environment for training and emerging artists an approach has been identified in Aho Mahi to focus in on this important demographic. We have worked with Arts Access Aotearoa to improve the language on accessibility and include a glossary and actions to promote accessibility in the Action Plan. Good transport options enable participation in arts, culture and creativity and there is an action to work with Greater Wellington Regional Council to improve these options.
Arts and the Economy	13	Ann Mallinson, Dylan Pyle The Sealion Community, Elizabeth Grant, James Coyle, John Swan, Maryanne Cathro, Massey Creative College of Arts, Mīria George, Nic Lane- Everybody Cool Lives Here, Peter Ramage, Vanessa Immink Pūtahi Festival	Arts help the economy. Value of arts outside of economic benefit. Small business. Utilising/recognising our creative (local) community: e.g. Māori and Pasifika arts. Culture needs funding, cannot support economy.	
Level of Ambition	12	Elizabeth Caldwell, Goethe Institute, Kris Wehipeihana, Lisa Ellingham NZIFF, Massey Creative College of Arts, Meg Williams Tāwhiri, NZPG Trust, Paul Wavish	More emphasis on international recognition/connectedness. Supports ambition. Where does our ambition lead us to? Concern that ambition will stretch budget.	
Focus on younger demographic	11	BATS Theatre, Dawn Sanders SGCNZ, Jane Chewings, JB Bosch, Kate Linzey, Kris Wehipeihana, Oriental Bay Residents Association, Rachael Mansfield, Voice Arts, Wellington Theatre Awards Trust.	Focus on 20-30 is exclusionary to those outside of this bracket, should focus on all ages. Lack of elderly inclusion is a concern - they are a large part of audience, and arts is for all ages, including 'past' generationsnot just 'present and future'.	

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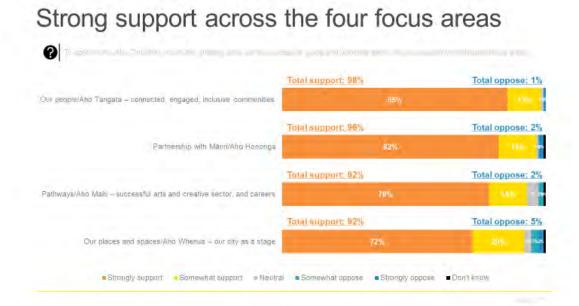
Improve and/or Subsidise Public Transport	11	Bethany Miller, Creative Kāpiti, Daniel McGaughran, Ella Borrie, Grant Stevenson, Jack Hobbs Chamber Music NZ, Stephanie Cairns, Tessa Waters, Vanessa Immink Pūtahi Festival	Access to public transport including its frequency, affordability, reliability, and subsidy are issues	Council also acknowledges the need for the strategy to be responsive to change including to be a lever for responding to climate change and supporting our
Arts and the Environment	9	Cherie Jacobson, James Coyle, Kate Linzey, Kris Wehipeihana, Massey Creative College of Arts, Michael Batson, Paula Warren	Climate change response. Focus on Zero Carbon 2050. Minimise waste. Make events environmentally friendly. Sustainability. Upkeeping WCC green space.	diverse communities. Changes to funding and the development of measurable outcomes will come as part of the
Definitions in Strategy	9	Anne Phillips, Arts Access Aotearoa, Filippo Gasparini, JB Bosch, Katherine Mansfield Birthplace Society, Magnificent Weirdos, Vanessa Immink Pūtahi Festival	Need to specify inclusion of certain communities - d/Deaf and disabled community; and sectors such as film, gaming. Be more specific with words such as 'successful' 'events' and 'accessible'.	implementation of Aho Tini 2030.
Planning for change	8	Arne Hermann Choirs NZ, Claire Mabey Verb Wellington and Pirate & Queen, Emma Ng, John Swan, Meg Williams Tāwhiri, Nic Lane- Everybody Cool Lives Here, Stephen Blackburn, Vanessa Immink Pūtahi Festival	Strategy needs to plan for change in the environment. Needs annual review. Generational transition. Flexible, forward thinking.	
Financial barriers for community access to arts	8	Claire Mabey Verb Wellington and Pirate & Queen, Eli Joseph, Filippo Gasparini, Jessie Alsop, Mīria George, Nic Lane- Everybody Cool Lives Here, Peter Ramage	Funding models prioritise those able to navigate business nomenclature. Focus on WCC led, and non-local events. WCC needs to facilitate community and accessibility, not erase it due to financial gain.	
Past Wellington	8	Bernard O'Shaughnessy, James Coyle, Jarrod Wood, Oriental Bay Residents Association, Paul Wavish, The	Some of the strategy is repeating itself, has/is already occurring. Nostalgia for previous buzz. Celebrate	

		Theatreview Trust	previous successes.
Smoke free, Alcohol free, Gambling and/or Family friendly	7	Daniel McGaughran, Kris Wehipeihana, Mīria George, Nic Lane- Everybody Cool Lives Here, Stephanie Cairns	More family friendly events and experiences. Concern for arts funding based in lotteries/gambling.

Focus Areas

Focus Areas

There is strong support for all four focus areas. Total support for Aho Tangata is at 98%, Aho Hononga at 96%, with both Aho Whenua and Aho Mahi at 92%.



Aho Tangata/Our People

Theme	#	Who	Summary	V
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Focus on Community	71	Anna Welch, Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Cherie Jacobson, Christopher Alan Moore, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Deirdre Tarrant, Dylan Pyle The Sealion Community, Elizabeth Caldwell, Eric Holowacz, Erica van Zon, Filippo Gasparini, Haydn Carter, Historic Places NZ, James Fraser, Kate Linzey, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, New Zealand Opera, Newtown Festival, Nic Lane- Everybody Cool Lives Here, Oriental Bay Residents Association, Paul Wavish, Peter Ramage, Rachael Mansfield, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sam Trubridge, Sophie Simons Nyssen, St. Peters Willis, Stephanie Cairns, Tessa Redman, Thorndon Trust, Toby Bourke, Urban Dream Brokerage, Wellington School of Drawing, Wellington Theatre Awards Trust	Connecting artists and the public. Small community hubs throughout the city. We need places for communities to gravitate around. Debate about community versus economic gain. Funding is required for connected and engaged communities. Festivals. "Ensure these communities are represented in its decision-making, programme design and delivery processes." Informal community: e.g. house parties/events. Community leads to social and cultural wellbeing. Need a better relationship with WCC, engagement. More programmes aimed at community art making. Shared resources for communities. Uplift stories of the community and Mana whenua. Recognise the importance of community. Accessibility.	Council agrees that arts, culture and creativity play key roles in supporting Wellington's wellbeing and community connectivity — including for underrepresented and marginalised communities. Council agrees that Aho Tini 2030 should be people-centred and Aho Tangata stresses the importance of arts, culture and creativity for our wellbeing. Aho Whenua has a strong focus on these places,
Venues/Places /Spaces to connect community	23	Arne Hermann Choirs NZ, BATS Theatre, Cherie Jacobson, Christopher Alan Moore, Creative Capital Arts Trust, Dylan Pyle The Sealion Community, Eric Holowacz, Erica van Zon, Haydn Carter, Historic Places NZ, Lisa Ellingham NZIFF, Nic Lane-Everybody Cool Lives Here, Royal New Zealand	Investment required. WCC role: offer platforms for creativity, fund artists/organisations to implement. Places for community to gravitate around are vital. Small hubs throughout suburbs and city to connect communities. Library activities consistent. Artists and galleries connect. Artists and communities	spaces and venues and in response to submissions 'our places and spaces' has been extended to explicitly include our

		Ballet, Sacha Copland Java Dance Theatre, Sam Trubridge, Sophie Simons Nyssen, Stephanie Cairns, Tessa Redman, Thorndon Trust, Toby Bourke	connect.
Vulnerable, marginalised communities	11	Arts Access Aotearoa, Laura Jackson Wellington City Youth Council, Magnificent Weirdos, Nic Lane- Everybody Cool Lives Here, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen	Funding is required to lessen financial barrier of creating and sharing stories by our marginalised communities. Include marginalised groups in strategy "Diverse' is not the same as 'marginalised". Language of strategy. Upskilling and mentorship: it is hard to find highly skilled workshop leaders/practitioners from marginalised communities. Upskilling should definitely be a part of an on-going strategy." The idea of unpaid volunteering/internships is for the financially able and cutting out marginalised groups therefore these groups then have less experience when applying for jobs.
Community- led	11	Creative Kāpiti, Creative NZ, Dylan Pyle The Sealion Community, Filippo Gasparini, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Peter Ramage, Urban Dream Brokerage	Shared resources. Access to engagement with WCC. Public art programmes to encourage art making and community dialogue. Community-led culture should be a focus of local government support. Sense of ownership. Fund artists to facilitate/create these community led/focused initiatives/communities. This will create natural, genuine diversity and inclusivity within local Wellington arts scene and contribute to social and cultural wellbeing.
Community arts for offenders, marginalised	3	Arts Access Aotearoa, Nic Lane- Everybody Cool Lives Here, Toby Bourke	Rehabilitation, therapy, inclusion.

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groups			
People-centric style of buildings	3	Sacha Copland, RNZB, Stephanie Cairns	The style and creation of buildings need to be people centric- focused on accessibility and inclusion and be visibly open and welcoming. Colonial style rigid buildings are not fit for use by a diverse community. Consult with artists on building development and strengthening.
			"Often when money is spent on a building the focus on status increases and the focus on creating a flexible space for diverse people to meet and make art diminishes. There needs to be a great deal of thought around this early in the planning stages.
			"A theatre or concert hall that is visibly open and welcoming to people all the time, not just around a performance, has a positive effect on the surrounding area. Venues which welcome engagement all year round, encourage regular connection with the arts, a feeling that visiting an arts venue whether for a performance or just to pass the time of day, is normal and that everyone is entitled to be there." "Involving creativity and artists in placemaking and management across the city and neighbourhoods."
Prioritise funding for artists who work with community	2	Kris Wehipeihana, Eli Joseph	Prioritise funding for artists who work with community. "Identify your connected and engaged creatives with a history of working with or providing work for their community and the wider creative community. Then provide them with staggered funding over a course of years, instead

of a lump sum grant. This will support them to make sustainable plans instead of continuing the famine and flood model." **Diversity** Celebrate Anne Phillips, Arne Hermann Choirs NZ, Arts Access Diversity should be seen as a strength and Council agrees with 45 Aotearoa, BATS Theatre, Bethany Miller, Binge celebrated. Immigrants, LGBTQ+ people, ethnic this call to be active in diversity Culture, Brit O'Rourke, Cherie Jacobson, Claire communities. Promote stories of these people supporting Mabey Verb Wellington and Pirate & Queen, Wellington's diverse particularly mana whenua stories. Uplift Māori and Creative Kāpiti, Creative NZ, Daniel McGaughran, Pasifika organisations and artists. Contribution and communities. Council Dawn Sanders SGCNZ, Dylan Pyle The Sealion participation. Engagement. Desire and need to see programmes, policies Community, Edwina Harris Pasifika Students oneself in the city, a sense of belonging. Visible and funding will be Council VUW, Filippo Gasparini, Haydn Carter, places of gathering and expression needed. reviewed to ensure Jessie Alsop, John Swan, Katherine Mansfield Venues: need to welcome in and make one feel that they facilitate the Birthplace Society, Laura Jackson Wellington City comfortable making or performing art (less colonial implementation of Aho Youth Council, Magnificent Weirdos, Meg Williams style buildings and systems). Safe spaces for a Tini 2030. Tāwhiri, Mīria George, New Zealand Opera, Nic diverse range of people are very important. Include Lane- Everybody Cool Lives Here, Rachael diversity of people in Hui and Wānanga. If you Mansfield, Royal New Zealand Ballet, Sacha want a diverse audience, you need diversity in art Copland Java Dance Theatre, Sophie Simons experiences. Engage - WCC should attend events. Recognition of work. Council has a key role in Nyssen, St. Peters Willis, Toi o Taraika, Vanessa Crofskey, WCC Pacific Advisory Group, Wellington connecting organisations and artists to each other Theatre Awards Trust to promote diversity. Funding needed to achieve these goals. Mentorship and upskilling of marginalised communities to make the journey to leaders. Strategic partnerships in order to get organisations involved in promoting diversity and delivering to diverse groups. Lack of venue affordability/accessibility impacts diversity. Programmes. Less formal diverse structures and communities could be less focused on/turn a blind

			eye to e.g. Home run events and parties,	
Decision making table	7	Creative NZ, Jessie Alsop, Kris Wehipeihana, Nic Lane- Everybody Cool Lives Here, Tessa Waters, Vanessa Crofskey	Arts and Creative Sector Group needs to have a diversity of voices. The WCC team should reflect the communities they work with- diversity and representation. Diversity of organisations. Less internal groups and more consultation with leaders of diverse communities.	
Women	5	Hone Kouka Kia Mau Festival, Laura Jackson Wellington City Youth Council, Maryanne Cathro, Mīria George, Tessa Waters	Focus on female empowerment and representation in events/art experiences (e.g. Homegrown had 5/19 female acts).	
Other ethnic communities	5	Laura Jackson Wellington City Youth Council, Natraj School of Dance, Scott Johnston, Urban Dream Brokerage	Actively connect with leaders of other ethnic communities. Cultural traditions are dying and are undefined within community. Visibility and public facilities to have sense of belonging in city.	
		Accessibility a	and Inclusion	
Accessibility and Inclusion	38	Ann Mallinson, Annica Lewis, Arne Hermann Choirs NZ, Arts Access Aotearoa, BATS Theatre, Bethany Miller, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Daniel McGaughran, Dawn Sanders SGCNZ, Elizabeth Caldwell, Haydn Carter, Jocelyn O'Kane Vincents Art Workshop Inc, Katherine Mansfield Birthplace Society, Magnificent Weirdos, Meg Williams Tāwhiri, New Zealand Opera, Nic Lane- Everybody Cool Lives Here, Peter Ramage, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Toi o Taraika, Vanessa Crofskey, WCC Pacific Advisory Group	Strong support. Funding required. Venues crucial for access and participation. "Use the term 'accessibility' more. More details in the Action Plan on how barriers to accessibility, including funding barriers, will be removed". Introduce a fund for artists who want to make their work accessible. Case studies need to showcase accessibility. City as a stage isn't accessible or safe- need actual accessible venues. Affordability is access. Accessibility is also feeling comfortable in the audience: lack of representation or economic status can impact whether one feels welcome. Transport is access: public transport doesn't work for everyone e.g. transporting technical gear.	Council agrees that support for accessibility and inclusion is needed. As above, Council's resources will be reoriented to support this and specific initiatives will be undertaken.

			Parking is accessibility: increase in fees and payment hours does not promote accessibility, inclusion, and participation. Prioritise funding for those who include accessibility and inclusion in their project. Have accessibility and inclusion at heart of ones mahi- e.g. use access and inclusivity checklist. Break bubbles don't build them- keep and promote arts in the community. Design WCC service delivery to be inclusive and accessible. Venue hire cost impacts the ability to experiment and deliver a wider variety of arts to a diverse audience. Free events promote community participation, inclusivity, and accessibility. "When significant funding is spent on buildings the following needs to be kept in mind - who can access the building? - Does it invite them in? - Who feels comfortable to watch or make art there? - Does the kaupapa of the building and the way it is run facilitate creativity, connectedness, access and experimentation?" "More programmes for accessibility for low socio-economic communities so art can be enjoyed by all"	
Access, Inclusion for d/Deaf and disabled people	8	Arts Access Aotearoa, Daphne Pilaar, Magnificent Weirdos, PVINZ	Considering d/Deaf and disabled people as artists, and audience - what accessibility options are required? Representation of disabled persons within the arts sector- don't often see a disabled person perform. Accessibility and inclusion at the heart of ones mahi- checklist for each show. Prioritise funding for organisations that provide	

		Audi	opportunities to disabled people. The term 'people with disabilities' is better as 'disabled people'.	
Audience building	23	Anne Phillips, Arne Hermann Choirs NZ, BATS Theatre, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Haydn Carter, Hone Kouka Kia Mau Festival, Mīria George, Nic Lane- Everybody Cool Lives Here, Paula Warren, Rachael Mansfield, Rose Northey, Sacha Copland Java Dance Theatre, Wellington Theatre Awards Trust	Constantly have to engage fresh audiences. Community dialogue. Growth, sustainability and retention. Pathways for audience and artists to find each other, connect organisations, artists, audiences. Diverse and representative audience. Providing access and participation. Parking times, and costs impact audience accessibility. Public transport effects audience accessibility. A large demographic of audiences are elderly people (with time), venues need to be accessible in order for them to attend. City design that makes public art accessible, and therefore gets an audience. Audience isn't present as the lack of venues and therefore events has decreased audience participation and relationships with artists. Development is long term: 5-10 years. We have elderly audience for next 10 years, therefore developing new audience now isn't a priority. Educate audience on what they are seeing. Help from WCC for marketing to audiences.	Council supports both audience building and funding to lift accessibility. Criteria that focus on accessibility will be incorporated into updated funding criteria and Council will work with the sector as part of Focus Area 4 Aho Mahi to build audiences.
Accessibility, Inclusivity for audience	3	Arts Access Aotearoa, Magnificent Weirdos, PVINZ	Incorporate accessibility requirements into funding. Accessibility and inclusion will create a diverse audience who can participate and feel welcome.	

		Oth	ner	
Independent Artists, Independent Sector	24	Carolina Pratocasanova, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Dylan Pyle The Sealion Community, James Wenley Jenny Neligan, Kris Wehipeihana, Massey Creative College of Arts, New Zealand Opera, Newtown Festival, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Sacha Copland Java Dance Theatre, Sam Trubridge, Stephanie Cairns, Tessa Waters, Toi o Taraika, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival	Independent artists build community- in many different forms. Need a dedicated WCC role to build relationship with independent artists- want to work more closely. Many people made comments on support for emerging independent arts sector. Independent artists are a crucial part of the arts ecosystem. Smaller independent artists/sector events bring Wellington's identity together. They are under-resourced and underappreciated. Invest in Independent artists/sector: fair pay, fund individual artists, create and promote independent programmes. Independent artists access to venues. More research into how many independent artists reside in Wellington.	Council acknowledges the challenging financial environment that the independent arts sector has been experiencing. Council also acknowledges the important part that independent artists play in the creative ecosystem and for Wellington cultural wellbeing and looks forward to working closely together.
Participation	20	Arne Hermann Choirs NZ, Bethany Miller, Binge Culture, Cherie Jacobson, Creative NZ, Daphne Pilaar WIDance, Haydn Carter, Katherine Mansfield Birthplace Society, Maryanne Cathro, Meg Williams Tāwhiri, Peter Ramage, PVINZ, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Scott Johnston, Stephanie Cairns	Earthquake damage has strained access and participation. City design needs to encourage participation and experience by the public. Funding required. "We also encourage Council to recognise the importance of sector development and capability building to deliver this increased participation". Encourage inclusive groups to participate in public events. Support for diverse and indigenous participation. Participation and observation can merge/blur (e.g. Cabaret, comedy, drag, burlesque etc.). Encourage participation that is outside of just attending events. Strategy should emphasise free community events versus premiere cultural events. Access to participation by disabled people/creatives. "The arts are an ecology in	Council agrees with submitters that there are barriers to participation and looks forward to working with the sector to drive inclusion and participation.

Grants and Funding	18	Ann Mallinson, Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Cherie Jacobson, Circa Theatre, Eli Joseph, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Magnificent Weirdos, Meg Williams Tāwhiri, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Rose Northey, Sacha Copland Java Dance Theatre, Wellington Theatre Awards Trust	themselves, with many close links and intersections between the diverse strands of the sector and its audiences. However, this ecology cannot thrive, nor the arts serve their communities, in an environment which puts up barriers to access that discourage people from participation." Make venues visibly open and welcoming for people to participate in. Funding is required for accessibility, diversity, and inclusivity. Covid era + increasing cost to make art in Wellington requires more funding. Staggered funding vs project/lump sum funding to support artists to make sustainable plans. Prioritise funding for those who include accessibility and inclusion in their project. Make funding application easier. When money is spent on venues, accessibility and inclusivity needs to be considered. Fund marginalised groups cost of creating art- this is a big barrier.	Council agrees that funding needs to be reviewed and looks forward to working with the sector and making funding more accessible.
		Children & Young Peo	ple (CYP) + Students	
Children and Young People(CYP)	20	Anna Welch, Anne Phillips, Christina Barton Te Pātaka Toi, Creative NZ, Deirdre Tarrant, Erica van Zon, Filippo Gasparini, Historic Places NZ, Kate Linzey, Kerryn Palmer, Massey Creative College of Arts, Newtown Festival, Nic Lane- Everybody Cool Lives Here, PVINZ, Sophie Simons Nyssen, Wellington Theatre Awards Trust	Support young talent. Consultation is required in the way they prefer to bring CYP forward. Provide pathways for CYP. Activities for under 5s, and school children. Provide pathways to participate for disabled CYP. Late teens also.	Council agrees with submitters about the important part that arts, culture and creativity play in children and young people's lives and the
Students, Graduates	11	Circa Theatre, Haydn Carter, Historic Places NZ, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Royal New Zealand	Support for students fresh out of school. UBI for graduates until employment. Consult with tertiary institutions to help create pathways. Strategic	need to support pathways. There will be shared actions with

		Ballet, Sacha Copland Java Dance Theatre	partnerships to identify what changes are required to retain talent in the city. Pair graduates in mentorships, paid internships, involve them in hui, consult with them.	the Children and Young People Strategy.
		Collabo	pration	
Culture: collaborative, collegial	16	BATS Theatre, Dylan Pyle The Sealion Community, Elizabeth Caldwell, Elizabeth Grant, Haydn Carter, James Coyle, Jessie Alsop, Lisa Ellingham NZIFF, Newtown Festival, Nic Lane- Everybody Cool Lives Here, Paula Warren, Rachael Mansfield Barbarian Productions, Royal New Zealand Ballet, St. Peters Willis, Tessa Waters, Wellington Sculpture Trust	Partnership between artists and organisations. Partnership with theatres and galleries: exhibit work and network. Hui and wānanga between artists and WCC. Creative hubs that promote collaboration between community and culture. Festivals.	Council welcomes the many offers to work in collaboration and looks forward to the collaborative mahi ahead.
Cross sector collaboration	12	Creative Capital Arts Trust, Creative Kāpiti, Jane Chewings, JB Bosch, Katherine Mansfield Birthplace Society, Kerryn Palmer, Maryanne Cathro, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Royal New Zealand Ballet, Urban Dream Brokerage, Wellington Culinary Events Trust	Hospitality, sports, gaming, retail, private (landlords), behind the scenes/technical, libraries. This merge can give us more unique experiences. Sharing equipment.	
		Represe	ntation	
Representatio n	14	Arne Hermann Choirs NZ, Creative NZ, Edwina Harris Pasifika Students Council VUW, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Magnificent Weirdos, Nic Lane- Everybody Cool Lives Here, PVINZ, Royal New Zealand Ballet, Urban Dream Brokerage, Wellington Culinary Events Trust	Long term partnership needed to achieve representation and diversity goals. Arts and creative sector needs to have a diversity of voices. Want to feel represented in city design and have a sense of belonging. Need to see 'people like them' in performative or supportive roles. The WCC team should reflect the communities they work with,	Council agrees with submitters on the importance of representation and the need for long term collaboration to increase representation

			and cultural organisations. Upskilling and mentorship of marginalised groups to make the	and diversity.
			journey to leaders. WCC need to collaborate with organisations who are pursuing diversity and representation. Role models and people in public positions using Te Reo Māori. Representation of d/Deaf and Disabled people. Representations of different sectors e.g. hospitality.	
Alternative art forms	5	John Swan, Maryanne Cathro, Nic Lane- Everybody Cool Lives Here, Rachel Rouge, Sophie Jerram	Want acknowledgement of alternative art forms like cabaret, burlesque, drag, poetry, pole, circus, stand up etc. Not necessarily acceptance, but less focus on graffiti and covering it- more money towards murals.	
		Inclu	sion	
Inclusivity	12	BATS Theatre, Bethany Miller, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Edwina Harris Pasifika Students Council VUW, Historic Places NZ, Magnificent Weirdos, Newtown Festival, Royal New Zealand Ballet, Vanessa Crofskey	Strong support. Funding required. Trust the artists and inclusivity can grow. Multifamily structured heritage buildings provide inclusive community. Have inclusion at heart of ones mahi- e.g. Use inclusivity checklist. WCC collaborate with partners that are working on/are strong in inclusivity measures. Te reo Māori signage. Council influence and leadership required.	Council notes the wealth of input and ideas about inclusion which are linked to related topics of accessibility and participation. Council looks forward to
Inclusion- No/low cost	4	Annica Lewis, Dawn Sanders SGCNZ, Nic Lane- Everybody Cool Lives Here, Sacha Copland Java Dance Theatre	A lot of artists/organisations can't afford to be inclusive e.g. NZSL interpreters are expensive, artists lack funding to make shows more inclusive despite wanting to. Ticketing price is an inclusivity barrier. Design WCC service delivery to be inclusive.	working with the sector on these shared goals.
		Oth	ner	<u>'</u>

Lifelong vs. 20-30 year olds	11	Anne Phillips, BATS Theatre, Deirdre Tarrant, Erica van Zon, Jane Chewings, JB Bosch, Kate Linzey, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Oriental Bay Residents Association, Tessa Waters	We should be focusing on young people's voices, students/graduates, good age bracket to focus on. 20-30 is restrictive: school kids, under 5s, elderly, etc. Instead of focus on 20-30, more of a focus on retention and viability of lifelong vocation in arts. In order to retain 20-30-year olds, need mentorships, opportunities for graduates etc.	Council agrees with submitters about the value of arts for all and the overall vision is community wide. The focus areas provide an opportunity to focus in
Engaging with Business- impact of Arts Value of the Arts	5	Bethany Miller, Creative Capital Arts Trust, Maryanne Cathro, Nic Lane- Everybody Cool Lives Here, Wellington Culinary Events Trust Toby Bourke, Nic Lane Everybody Cool Lives Here, Dylan Pyle The Sealion, Creative NZ	Positive impact on hospitality and retail. Some small businesses at margins Value of arts as therapy for various reasons. Value of arts for social and cultural wellbeing of the community. Arts as rehabilitation in prisons. There is value of arts outside of economic gain. A reason many people want to live here.	on particular populations and this has been done for young people to foster creative pathways in collaboration with tertiary institutions and training organisations.
				For some parts of the population such as people in prisons, Central Government leads this work.

Aho Hononga/Partnership with Māori

Theme	#	Who	Summary	Response
Māori voice, representati on- leading as artists	29	Urban Dream Brokerage, Sacha Copland Java Dance Theatre, Rachael Mansfield, Peter Walls, Nic Lane- Everybody Cool Lives Here, Newtown Festival, Mīria George, Meg Williams Tāwhiri, Massey Creative College of Arts, Lisa Maule, Laura Jackson Wellington City Youth Council, Kris Wehipeihana, John Swan, James Coyle, Hone Kouka Kia Mau Festival, Haydn Carter, Dylan Pyle The Sealion Community, Creative NZ, Claire Mabey Verb Wellington and Pirate & Queen, Christopher Alan Moore, Cherie Jacobson, Binge Culture,	Partnership between WCC and Māori should be Māori-led. 'by Māori, for Māori'. Strong voice for Māori artists from the independent sector. Value our traditional Māori and Pasifika art forms which are acknowledged globally. Call for a Māori-led performance venue. Support for development of Māori-led creative and cultural activity, in particular mana whenua initiatives. Fund external rather than internal.	Council agrees with submitters about valuing Māori representation and the need to uplift mana whenua and Māori arts, culture and creativity in Wellington. Due to the importance of this mahi it is being recommended that the partnership be expressed in the overall vision and as a focus area. Actions have been
Uplift mana whenua and tangata whenua	21	Vanessa Immink Pūtahi Festival, Urban Dream Brokerage, Peter Walls, NZPG Trust, New Zealand Opera, Massey Creative College of Arts, Laura Jackson Wellington City Youth Council, John Swan, Haydn Carter, Creative NZ, Creative Kāpiti, Cherie Jacobson	Tell nation and region's stories with tangata and mana whenua. Promote tangata and mana whenua stories and culture. Uplift and value Māori traditional art forms. "Most of this work in this section appears to be internal council work, rather than inspirational external work on how WCC will uplift storytelling by tangata whenua. Much of this work is part of your treaty partnership mahi regardless, so shouldn't be written here like it's a new thing.". Support for Matariki. "Providing increased levels of funding to organisations proactively prioritising ngā toi Māori and Aho Hononga will also have a positive effect on this focus area." The more platforms we give to events like Pūtahi Festival and Kia Mau festival - the more platforms that tell diverse stories - supports more	identified for each focus area and will also be informed by the 10 Year Māori Strategy currently in development. A budget has been recommended to begin this work.

			continued collaboration and engagement.
Support	19	Toby Bourke, Royal New Zealand Ballet, Rachael Mansfield, NZPG Trust, Newtown Festival, New Zealand Opera, Meg Williams Tāwhiri, James Wenley, Historic Places NZ, Haydn Carter, Creative NZ, Creative Capital Arts Trust, Circa Theatre, Christina Barton Te Pātaka Toi, Binge Culture, BATS Theatre, Arne Hermann Choirs NZ, Ann Mallinson	Indication of support for Partnership with Māori/Aho Hononga. Often 'strong support'. Want a bolder approach.
Foundation for all focus areas	13	Vanessa Immink Pūtahi Festival, Toi o Taraika, Nic Lane- Everybody Cool Lives Here, New Zealand Opera, Massey Creative College of Arts, John Swan, Haydn Carter, Creative Kāpiti, Claire Mabey Verb Wellington and Pirate & Queen, Cherie Jacobson, BATS Theatre, Arne Hermann Choirs NZ, Christopher Alan Moore	That Partnership with Māori should be foundational for all parts of the strategy, underpinning all focus areas. Otherwise this 'partnership' is through a Pākehā lens, which does not allow for true partnership- need to use a Te Ao Māori lens. Recommend that the three approaches identified become foundational for all focus areas immediately. Deconstruct our frameworks to understand systemic bias and prejudice. The partnership will provide a vital foundation to the wider strategy. "If this is a priority for WCC then this needed to be threaded through the entire council process when making this strategy. It should not be part of the strategy - it needs to have a Te Ao Māori framework surrounding it." "Beyond that, however, engagement with Māori art, culture and creativity is more than just telling stories, using te reo and tikanga and putting on Matariki events as "experiences.". It requires a holistic approach where mātauranga and Te Ao

Absolutely Positively **Wellington** City Council

			Māori are built into the city's institutions and ways of operating."	
		lı	nvestment	
Investment needed	12	Nic Lane- Everybody Cool Lives Here, New Zealand Opera, Mīria George, Meg Williams Tāwhiri, Laura Jackson Wellington City Youth Council, John Swan, Hone Kouka Kia Mau Festival, Christina Barton Te Pātaka Toi	Investment required. Funding required to accelerate Māori-led cultural and creative activity and remove financial barriers. Funding in this area will help align a wide variety of people, organisations, and stakeholders. Māori and Pasifika Theatre has been under resourced- have managed to thrive without funding; they will thrive even more with it.	Council agrees and it has been recommended that funding be provided for Aho Hononga. Further funding requirements identified can be considered in future Annual and LTPs
Concern about resources for non- Māori	3	Paul Ridley-Smith, Ann Mallinson, Oriental Bay Residents Association	Greater priority for Māori needs to be kept in perspective. All artforms struggle financially and a larger budget needs to be provided for all arts sectors- don't fund Māori partnership at the expense of other art forms.	
	•		Other	
Relationship with WCC	13	Nic Lane- Everybody Cool Lives Here, Massey Creative College of Arts, Laura Jackson Wellington City Youth Council, James Coyle, Hone Kouka Kia Mau Festival, Haydn Carter, Creative NZ, Creative Capital Arts Trust, Christopher Alan Moore, Anne Phillips	Need more conversation/consultation. A true partnership that works through relationship not just transaction. WCC currently prioritises ballet, orchestra, and should value Māori and Pasifika theatre. Strengthen relationship with both mana whenua and Māori communities. "Partnership might work in a new framework, but I doubt that Māori communities will feel true partnership if they have to move within frameworks that are the result of colonisation."	Council thanks submitters for the range of ideas and possible mana enhancing actions for the future and looks forward to working in partnership to identify future actions with mana whenua and Māori. Work to support te reo Māori will be undertaken
WCC Role	15	Vanessa Immink Pūtahi Festival, Urban Dream	WCC needs to recognise the difference between	alongside those actions already identified in Te

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		Brokerage, Sacha Copland Java Dance Theatre, Royal New Zealand Ballet, Oriental Bay Residents Association, Nic Lane- Everybody Cool Lives Here, New Zealand Opera, Katherine Mansfield Birthplace Society, Hone Kouka Kia Mau Festival, Creative NZ, Creative Capital Arts Trust, Circa Theatre, Christopher Alan Moore	mana whenua and tangata whenua and how they can service various rōpū Māori. Indigenous hui idea needs more work. Council can do important work facilitating connection between artists, existing arts and culture organisations and mana whenua. Māori-led partnership: by Māori for Māori events and works. Higher visibility for te reo Māori. Te Ao Māori led venue. "We suggest that additional Council support and funding in this area will help align a wide variety of people, organisations and stakeholders to this important focus area. Providing increased levels of funding to organisations proactively prioritising ngā toi Māori and Aho Hononga will also have a positive effect on this focus area. More Council focus on Māori	Tauihu Action Plan.
			this rocus area. More Council rocus on Maori theatre. Help artists and arts organisations also implement partnership with Māori. Acknowledge that the strategy is a Pākehā framework.	
Mana and Identity	7	Mīria George, Kris Wehipeihana, Hone Kouka, Historic Places NZ, Elizabeth Caldwell, Cherie Jacobs	Wellington lacks cultural mana and identity- WCC prioritises non-Wellington works over its own. We have the talent, people, and organisations with national and international mana - need to utilise them to create cultural capital mana. Language and culture are essential to Māori identity- te reo visibility, representation in performative, or supportive roles, te Ao Māori led venue. Highlight cultural history to facilitate partnership and pride in identity. "I think there's also something in this about people being able to experience how they can participate and be involved in their	

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			community in a mana enhancing way. To see others like them represented in performative or supportive roles. Does the team reflect the communities they'll be working with?"
Te Reo Māori	4	Toi o Taraika, Royal New Zealand Ballet, Laura Jackson Wellington City Youth Council, Historic Places NZ	Wish to have te reo Māori highly visible (venues, public spaces etc). Te reo Māori signage. Language is essential to wellbeing of the people.
Venue for Māori	4	Vanessa Immink-Pūtahi Festival, Nic Lane Everybody Cool Lives Here, Hone Kouka Kia Mau Festival, Laura Jackson Wellington City Youth Council	Māori artists need a place to call home. Te Ao Māori-led venue.
Be explicit	3	Vanessa Immink Pūtahi Festival, Rachael Mansfield, Massey Creative College of Arts	How is this partnership embedded in the policy? "Can the city outline in more detail how it proposes to utilise art, culture and creativity to remediate historical trauma, land loss, racism, discrimination and marginalisation experienced by mana whenua?" Confusion over indigenous arts hui.
Acknowledgi ng history	3	Toby Bourke, Massey Creative College of Arts, Laura Jackson Wellington City Youth Council	Acknowledge Māori history. How can we utilise art to remediate historical trauma from colonisation?
Education, Communicat ion	3	Urban Dream Brokerage, Laura Jackson Wellington City Youth Council	Council can do important work connecting artists and mana whenua, as current processes are strained and unclear. Educational programmes regarding Māori culture.
Independent sector	3	Urban Dream Brokerage, Mīria George, Rachael Mansfield	Key is the support of independent Māori and mana whenua initiatives in spaces in the city.

Strong Māori voice from independent Māori

			artists needed.
Consult with	3	Massey Creative College of Arts, Haydn Carter	Consultation and review with each step taken in
Māori			the partnership. Consult with rangatahi Māori.

Aho Whenua/Our Places and Spaces

Theme	#	Who	Summary	Response		
	Venues					
Affordability	52	Wellington Theatre Awards Trust, Wellington Sculpture Trust, Wellington School of Drawing, Tessa Waters, Tessa Redman, Sophie Simons Nyssen, Sam Trubridge, Sacha Copland Java Dance Theatre, Royal New Zealand Ballet, Rachael Mansfield, Paula Warren, Paul Ridley-Smith, New Zealand Opera, Neil Plimmer, Meg Williams Tāwhiri, Maryanne Cathro, Mary Macpherson, Laura Jackson Wellington City Youth Council, Kirsten Mason Orchestra Wellington, Katherine Mansfield Birthplace Society, Jessie Alsop, Jan Bolwell, James Wenley, James Coyle, Haydn Carter, Emma Ng, Dylan Pyle The Sealion Community, Deirdre Tarrant, Dawn Sanders SGCNZ, Creative NZ, Creative Capital Arts Trust, Claire Mabey Verb Wellington and Pirate & Queen, Circa Theatre, Cherie Jacobson, Brit O'Rourke, Binge Culture, Bethany Miller, BATS	Need affordable rehearsal, performance, creating and exhibition spaces. Rent is already high, so finding space is a very stressful and financially risky experience. It is very hard to make, rehearse and perform art in Wellington and there is no room for innovation, experimentation, and growth due to lack of access and affordability of Wellington spaces. If you want to increase vibrancy, make venues more affordable. Lowering hireage fee would be made up in increased usage. "What is the point of having lots of venues that artists cannot afford or access that sit empty". Cost effective access to WCC venues is key priority. "Fund individual artists and collectives to find safe and healthy spaces to rent long term." Do not develop venues that are too expensive to use. Balance generating revenue	Council acknowledges the wealth of input from submitters on venues and acknowledges that there are significant affordability and accessibility issues for creation, rehearsal and performance venues. Council proposes to fund and take a number of initial steps to improve access to venues in addition to the significant investment in current venues such as strengthening work on the St James Theatre,		

		Theatre, Arne Hermann Choirs NZ	with serving artists/the public. Cost excludes groups of people- a financial barrier to diversity and inclusion. Venues are currently overpriced. WCC Venue subsidy scheme does not fundamentally alter affordability of venues. "We, and other independent artists, have repeatedly tried to signal to Council that it is extremely difficult to present work in Wellington. WCC venues are not affordable. We know that they are expensive even in an international touring context (international touring partners have told us that they find Wellington venues not only some of the most expensive in the world but unjustifiably so given their condition)." Work closely with the sector on affordable venue models. Free spaces!	Town Hall; and Te Matapihi and Takina: • pilot a brokerage project to facilitate access to community venues • fund access to venues • review the venue subsidy model • Te Whaea There is still more work to be done and Council looks forward to collaborating with the sector and other partners to identify ways to improve the venue
Community spaces	47	BATS Theatre, Christopher Alan Moore, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Daniel McGaughran, Dawn Sanders SGCNZ, Deirdre Tarrant, Edwina Harris Pasifika Students Council VUW, Elizabeth Grant, Eric Holowacz, Erica van Zon, Filippo Gasparini, Haydn Carter, Historic Places NZ, Jan Bolwell, Jane Chewings, John Swan, Katherine Mansfield Birthplace Society, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, Massey Creative College of Arts, Mīria George, Nic Lane-Everybody Cool Lives Here, Rachael Mansfield, Royal New Zealand Ballet, Sacha Copland Java	Venues that connect community. Lots of smaller, satellite, vibrant, multi-use hubs throughout suburbs and central city to connect artists with the community. Utilise venues like sports clubs for community use. Make sure to upkeep. Communities need places to gravitate around. "strengthening of the St James Theatre and Central Library, upgrades to the Council Office Buildings in Te Ngākau Civic Precinct, and the development of Tākina are all important progressions towards this focus area". Hubs for Māori and Pasifika.	issue. Public space activation work is also in the Action Plan.

	Dance Theatre, Sam Trubridge, St. Peters Willis, Stephanie Cairns, Tessa Redman, Tessa Waters, Toby Bourke, Urban Dream Brokerage, Wellington School of Drawing	Fund private venues to serve communities. Protect, support and uplift community created/bottom-up arts communities "would be great to see the establishment of a creative hub as a dedicated versatile space that facilitated collaboration and provided a place for connection between community and culture. This would facilitate real partnership between council and the creative community as partners and collaborators rather than provider and hirer." "Artists need to be spread throughout the community, in tiny little pockets, this is where the true arts are authentically developed. We should be breaking bubbles not building them." Create community spaces that welcome in many different groups of people. Transform dead/empty spaces to multi-functional use. "Working with property owners and council to provide space for communities to develop programmes with which they have a sense of ownership."	
Accessibility 40	Arne Hermann Choirs NZ, BATS Theatre, Binge Culture, Cherie Jacobson, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative NZ, Daniel McGaughran, Daphne Pilaar WIDance, Deirdre Tarrant, Dylan Pyle The Sealion Community, Elizabeth Caldwell, Haydn Carter, Jack Hobbs Chamber Music NZ, James Coyle, Jan Bolwell, Jessie Alsop, Katherine Mansfield Birthplace Society, Kerryn Palmer, Kirsten Mason Orchestra	Limited range available. Access restricted due to current strengthening and redevelopment programmes. Affordability is access. Improved public transport is access. Parking is access. Lessening the obligations of a community (relating to venue use) is access. Reducing financial, social and literary barriers to funding and grants (relating to venue use) is access. Accessible pricing and systems that support artist use needed. We have 'signature' venues	

Wellington, Laura Jackson Wellington City Youth Council, Mary Macpherson, Meg Williams Tāwhiri, Paula Warren, PVINZ, Rachael Mansfield, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival that are inaccessible to Wellington artists. "As managers of Wellington Venues, WellingtonNZ has a commercial driver to deliver a return to Council. This return would be better off being invested into a programming vision and strategy that balances commercial and access with more community and creatively driven use of the venues." Lengthening opening hours is access. Also need venues to be accessible to audiences. Venues need to be accessible to d/Deaf and disabled people.

"When significant funding is spent on buildings the following needs to be kept in mind - who can access the building? - Does it invite them in? -Who feels comfortable to watch or make art there? - Does the kaupapa of the building and the way it is run facilitate creativity, connectedness, access and experimentation? Too often when funding is used on buildings the people end up serving the financial needs of the building. Often when money is spent on a building. The focus on status increases and the focus on creating a flexible space for diverse people to meet and make art diminishes. There needs to be a great deal of thought around this early in the planning stages so we don't end up with more and more expensive, rigid, colonial style buildings that do not allow flexibility for a plethora of new approaches to art making and the facilitation of story-telling, communication and expression. It is not enough to put a great deal of funding into a

Funding 29	Haydn Carter, Hone Kouka Kia Mau Festival, James Coyle, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lilburn Residence, Lisa Ellingham NZIFF, Lisa Maule, Mary Macpherson, Massey Creative College of Arts, Mīria George, Sacha Copland Java Dance Theatre, Sarah Lee, St. Peters Willis, Tessa Redman, Tessa Waters, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival Annica Lewis, Arne Hermann Choirs NZ, Binge Culture, Cherie Jacobson, Claire Mabey Verb	great works. Works/products are made quickly as a result of money related time stress therefore financial aid will positively impact the end result. Community creating spaces. Hard to establish oneself and create if you unpack and pack up every day when you can only afford certain hours. "Utilising Council facilities outside of traditional usage-hours as spaces for creative and cultural development." "Does the kaupapa of the building and the way it is run facilitate creativity, connectedness, access and experimentation?" Reducing cost will be made up in the
Creating 30	•	

model

Wellington and Pirate & Queen, Creative Capital Arts Trust, Deirdre Tarrant, Dylan Pyle The Sealion Community, Eric Holowacz, Kirsten Mason Orchestra Wellington, Kris Wehipeihana, Lilburn Residence, Maryanne Cathro, Rachael Mansfield Barbarian Productions, Rachel Rouge, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Stephen Blackburn, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival, Wellington Theatre Awards Trust

consistent use by the arts sector.

Provide more funding to venues under the condition they provide resources to artists to make their work more accessible or make their work more environmentally friendly. Work closely with the sector on this. Systems that support artists.

Hard to access major event support.

Schemes such as the City Council's Venue Subsidy scheme are well-intentioned, but they do not fundamentally alter the accessibility of the venue

We urge the Council when reviewing the venues model to be bold and decisive, and to review not only the income that Venues Wellington is required to generate for the Council (which results in such high user charges) but also the preferred ticketing provider model, which also imposes significant constraints and additional costs on venue hirers.

Consult with independent sector to makes venues + funding model more accessible.

Support for the Council's promise in 2018 for a 75 percent reduction for local shows to use the Opera House and other larger Wellington Venues: Desire for council make good on that promise or, come through with other long-term support to help local shows grow and

			thrive. Cannot move forward with existing models. If you value and want to champion artists, work with them to create a new model that has both WCC and artists interest
Performance/ presentation	28	Arne Hermann Choirs NZ, Bethany Miller, Binge Culture, Christopher Alan Moore, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Deirdre Tarrant, Haydn Carter, Historic Places NZ, James Coyle, Jarrod Wood, Jessie Alsop, Kirsten Mason Orchestra Wellington, Kris Wehipeihana, Mary Macpherson, Maryanne Cathro, Massey Creative College of Arts, Mīria George, New Zealand Opera, Sacha Copland Java Dance Theatre, St. Peters Willis, Stephanie Cairns, Urban Dream Brokerage, Wellington Theatre Awards Trust	Need affordable and accessible performance/presentation space. Severely lacking. Balance noise complaint response with the embracing of noise making. Need larger spaces which are harder to source. Convenient to frame it as 'city as a stage' because it's free. Need fit for purpose venues. Caroline was shut down because of noise complaints- why do residents in inner city have that power? Reimagine space.
WCC Owned	27	Anne Phillips, Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative NZ, Dawn Sanders SGCNZ, Elizabeth Grant, Jack Hobbs Chamber Music NZ, Jan Bolwell, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Mary Macpherson, Meg Williams Tāwhiri, Paul Ridley-Smith, Rachael Mansfield, Royal New Zealand Ballet, Tessa Waters, Urban Dream Brokerage, Wellington Sculpture Trust, Wellington Theatre Awards Trust	WCC venues are not accessible or affordable. Could WCC housing incorporate artist residencies? Free rental of WCC owned venues for rehearsal. "Utilising Council facilities outside of traditional usage-hours as spaces for creative and cultural development" "WCC funded or owned venues could be given a quota of local productions they must support even if it means subsidising it through their bigger paying clients." "Create a vacant space register for council owned spaces in the city that can be established as studio spaces."

MAG	Heke	Wi	Dana	ko

Additional	12	Arne Hermann Choirs NZ, Dawn Sanders SGCNZ,	High technical costs at Council owned venues a	
Rehearsal	18	Annica Lewis, Bethany Miller, Brit O'Rourke, Claire Mabey Verb Wellington and Pirate & Queen, Deirdre Tarrant, Hone Kouka Kia Mau Festival, Jessie Alsop, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lisa Maule, Mīria George, Sophie Simons Nyssen, St. Peters Willis, Stephanie Cairns, Tessa Waters, Vanessa Immink Pūtahi Festival	Need rehearsal space. Financial aid required. It is hard to rehearse when you have to balance time with money (e.g. unpack and pack up every day as one can only afford certain hours). Balance noise complaints with embracing noise making.	
Maximise usage	25	Carolina Pratocasanova, Christopher Alan Moore, Creative NZ, Elizabeth Grant, , James Wenley, Jan Bolwell, Jane Chewings, John Swan, Kerryn Palmer, Laura Jackson Wellington City Youth Council, Lilburn Residence, Lisa Ellingham NZIFF, Maryanne Cathro, Nic Lane- Everybody Cool Lives Here, Rachael Mansfield, Royal New Zealand Ballet, Sam Trubridge, Stephanie Cairns, Tessa Redman, Wellington School of Drawing, Wellington Theatre Awards Trust	Community spaces, sports clubs etc. convert a community library to an exhibition and then back to a library. Have a language class, dance performance, exhibition in same space etc. Utilise the space we already have.	
Small-midsize	27	Arne Hermann Choirs NZ, Bethany Miller, , Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust , Dawn Sanders SGCNZ, Eli Joseph, Ella Borrie, Eric Holowacz, James Coyle, James Wenley, Jan Bolwell, Maryanne Cathro, Massey Creative College of Arts, Meg Williams Tāwhiri, New Zealand Opera, Nic Lane- Everybody Cool Lives Here, Paula Warren, Peter Walls, Rachel Rouge, Royal New Zealand Ballet, Sophie Simons Nyssen, Vanessa Immink Pūtahi Festival	Strong call for access to small and mid-size venues. Helps with jump from small to larger productions/spaces- a sustainable pathway, growth. Needs to be affordable and accessible. Without mid-size venues we can't grow. 200/400/600-800 (mostly 600-800 stated). Should include working and development spaces for artists.	

expenses Functionality	12	Haydn Carter, James Coyle, Kirsten Mason Orchestra Wellington, Wellington Theatre Awards Trust Annica Lewis, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Jan Bolwell, Jane	barrier. Also, security and staffing. Need for an equipment fund and equipment suppliers database. Get rid of tie to in-house catering. In many cases WCC owned spaces are not functional enough/not fit for purpose. Make	
		Chewings, Katherine Mansfield Birthplace Society, Paul Ridley-Smith, Royal New Zealand Ballet, Sophie Simons Nyssen, Wellington School of Drawing	these spaces (including sports clubs) multi- use/functionality.	
Private venues	5	Binge Culture, Elizabeth Grant, James Coyle, Kate Linzey, Urban Dream Brokerage	Engage with business owners and landlordsget the private sector on board. Fund private non-council venues so they can serve artistic communities. Purchase privately owned buildings closed due to earthquake strengthening and strengthen them. "using whatever levers the council has to incentivise individuals and businesses to do their bit to support the arts (e.g. a requirement to provide social/arts space in any large new private developments, regulatory or tax incentives to host arts or an artist-in-residence) - making it an expectation and requirement for underutilised space (council or privately owned) to be made available for artistic purposes."	
		0	ther	
City as a stage	43	Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Cherie Jacobson, Christopher Alan Moore, Creative Capital Arts Trust, Edwina Harris Pasifika Students Council VUW, Filippo Gasparini, Haydn	Weather conditions don't always make this suitable. Need proper venues. The city is not a stage, it's living whenua- a piece of Papatūānuku. More busking, performances	Council acknowledges and would like to thank submitters for their thoughtful critique of the

		Carter, Hone Kouka Kia Mau Festival, James Wenley, Jarrod Wood, John Swan, Kate Linzey, Katherine Mansfield Birthplace Society, Kirsten Mason Orchestra Wellington, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Margaret Jeune, Massey Creative College of Arts, Michael Batson, Newtown Festival, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Paula Warren, Sacha Copland Java Dance Theatre, Sophie Jerram, Stephanie Cairns, Toi o Taraika, Vanessa Immink Pūtahi Festival, Wellington Theatre Awards Trust	and festivals. Many 'dark boxes' reducing city vibrancy.	'City is a stage' as a consequence and it is recommended that this be changed to 'the City is alive'
		Activat	ing space	
Activating, utilising spaces	30	Arne Hermann Choirs NZ, BATS Theatre, Binge Culture, Carolina Pratocasanova, Daniel McGaughran, Dawn Sanders SGCNZ, Elizabeth Grant, Filippo Gasparini, Grant Stevenson, James Wenley, Jane Chewings, JB Bosch, Kris Wehipeihana, Michael Batson, Newtown Festival, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Royal New Zealand Ballet, Sam Trubridge, Sophie Jerram, St. Peters Willis, Stephanie Cairns, Urban Dream Brokerage, Wellington Theatre Awards Trust	Activate retail, hospitality, sports clubs etc, and utilise existing spaces.	Council agrees with submitters about the importance of activating empty spaces and looks forward to working with the sector to make this happen
Empty spaces	16	Carolina Pratocasanova, Hone Kouka Kia Mau Festival, James Wenley, Jane Chewings, Nic Lane- Everybody Cool Lives Here, Rachael Mansfield, Sam Trubridge, Tessa Waters, Urban Dream Brokerage, Wellington School of Drawing, Wellington Theatre Awards Trust	Offer more bookings for existing venues and reduce pricing, need more vibrancy and use of space. Create a vacant space register.	

		Cultural and te	rtiary institutions	
Cultural and tertiary institutions	27	Anne Phillips, BATS Theatre, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Haydn Carter, Jarrod Wood, Katherine Mansfield Birthplace Society, Kerry Ann Lee, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, Massey Creative College of Arts, Meg Williams Tāwhiri, Neil Plimmer, New Zealand Opera, Oriental Bay Residents Association, Peter Walls, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre	Partner with and value our cultural and tertiary institutions. Mentorships/internships. Residencies. Tertiary institutions don't have budget to deliver these types of programmes but there is potential for a partnership with Council involving all the other tertiary institutions, getting them together and connecting more. Programmes/opportunities WCC can offer. Take advantage of tertiary institutions resources.	Council agrees with submitters about the importance of cultural and tertiary institutions and looks forward to building on our work with them. The recommended initial focus for this work is on early career mentoring and pathways.
		Cent	ral city	
Central city	24	Bethany Miller, Creative Capital Arts Trust, Creative NZ, Dawn Sanders SGCNZ, Edwina Harris Pasifika Students Council VUW, Elizabeth Caldwell, Haydn Carter, Historic Places NZ, James Coyle, James Fraser, Margaret Jeune, Michael Batson, Mīria George, Mīria George, Royal New Zealand Ballet, St. Peters Willis, Stephanie Cairns, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival	People need to be able to afford to live here. Cross sector collaboration and more festivals/performances to bring central city to life. Need to balance response to noise complaints with the goal of vibrant city.	Council agrees with submitters about the importance of the central city and will work to ensure that the District Plan and other planning initiatives support city vibrancy and safety.
Earthquakes	9	Alister Whiterod, Arne Hermann Choirs NZ, Bethany Miller, Cherie Jacobson, Historic Places NZ, John Swan, Kate Linzey, Sophie Simons Nyssen	Noted as a large cause for lack of venues. Urgency for structural improvements. Wish to see completion of Town Hall and St James Theatre. WCC could purchase privately owned earthquake prone buildings and strengthen them to provide more venues.	

Parking/Vehic les	7	Bethany Miller, Daniel McGaughran, Dawn Sanders SGCNZ, Elizabeth Caldwell, Royal New Zealand Ballet, Scott Johnston	The same number of carparks are needed due to accessibility issues (e.g. elderly, d/Deaf and disabled people, transporting gear). There are less carparks and need better infrastructure is needed for getting into the city.	
Central library	5	Betty Brown, Creative NZ, Erica van Zon, Kate Linzey, Katherine Mansfield Birthplace Society	Wish to see progress on central library. An important community hub/community connector.	
Safety	2	Royal New Zealand Ballet, Creative Capital Arts Trust	Safety is vital to a vibrant night-time economy.	
	L	Fes	tivals	
Festivals	23	Anna Welch, Creative Capital Arts Trust, Dawn Sanders SGCNZ, Deirdre Tarrant, Edwina Harris Pasifika Students Council VUW, Ella Borrie, Erica van Zon, James Fraser, Kate Linzey, Kerry Ann Lee, Laura Jackson Wellington City Youth Council, Maryanne Cathro, Natraj School of Dance, Newtown Festival, Nic Lane- Everybody Cool Lives Here, Peter Ramage, Stephanie Cairns	More funding for festivals and increase number of festivals and performances. Festivals are quality events that are great for artists, and community wellbeing. Economic benefits. Cross sector collaboration. Artists that make festivals amazing need to be paid. Festivals need to be supported by public transport. Need to recognise ethnic communities in festivals. Want to feel a sense of belonging in the city: see oneself in city design and public spaces.	Council agrees that festivals are important for the cultural wellbeing of the city and thank submitters for their insights
	·I	Digital, Scre	eens and Tech	
Digital, screens and tech	18	Arne Hermann Choirs NZ, Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Daniel McGaughran, Ella Borrie, Haydn Carter, JB Bosch, Kate Linzey, Kirsten Mason Orchestra Wellington, Massey Creative College of Arts, New Zealand Opera, NZPG Trust, Royal New Zealand	Some support, majority of submission do not support screen/digital being a priority- want strategy focus to be on other more important issues like accessible venues, fair wages etc. Supercharge gaming and screens as these are	Council acknowledges the importance of the gaming, digital and technology sectors to the City. In response to these submissions, it is

Games	3	Ballet, Sarah Lee, Vanessa Immink Pūtahi Festival, Wellington Sculpture Trust, Explicitly support: NZ Opera, Wellington Scuplture trust Massey Creative College of Arts, JB Bosch	growing sectors with international potential. Supercharge gaming sector. One of the world's largest industries. Weightless export- less reliant on agriculture.	recommended that 'Developing infrastructure and technology to support events and digital projects' is no longer an Approach as Council agrees that it is too specific to last the lifetime of the strategy. It is recommended that the actions be retained in the Action Plan.
		0	ther	
Support for development spaces	15	Arne Hermann Choirs NZ, BATS Theatre, Creative Capital Arts Trust, Dawn Sanders SGCNZ, Eric Holowacz, Grant Stevenson, Kris Wehipeihana, Meg Williams Tāwhiri, Michael Batson, Nic Lane-Everybody Cool Lives Here, Royal New Zealand Ballet, Sam Trubridge, Tessa Waters, Urban Dream Brokerage, Wellington School of Drawing	Mid-size. Container theatre. Opportunity to incorporate a 400-1000 seat flexible space venue in Civic square. Smaller satellite creative hubs in the suburbs. Public space environment revamp. Māori and/or Pasifika theatre. Te Ao Maori led theatre. Need to upkeep. Residencies.	Council thanks submitters for the range of input and acknowledges the importance of heritage to the City. It is recommended that the development a Heritage
Heritage	11	Cherie Jacobson, Christina Barton Te Pātaka Toi, Historic Places NZ, John Swan, Kate Linzey, Katherine Mansfield Birthplace Society, Kerry Ann Lee, Lilburn Residence, Oriental Bay Residents Association, Thorndon Trust	Heritage needs to be considered as part of arts and culture. Advisory group regarding heritage. Protection of cultural goods/taonga is important to wellbeing. Wish to have more recognition of heritage sites/sites of importance to Wellington residents. WCC could buy heritage buildings that are closed due to earthquake strengthening and strengthen them for community use. Heritage has an important role in connecting, inspiring,	Strategy be added to the Action Plan. Council notes the range of comments made and the input will inform the development of the Heritage Strategy.

			and creating. Increase engagement with heritage organisations. Heritage buildings also provide residencies (e.g. Lilburn residence, Rita Angus cottage).
Equipment	5	James Coyle, Laura Jackson Wellington City Youth Council, Paula Warren, Sarah Lee	WCC should increase accessibility/affordability of equipment- especially to equipment you are unlikely to have at home. Funding for equipment that connects artists with equipment suppliers. This will help students/graduates/young creatives realise their potential.
Free/low cost events	4	Creative Capital, Erica van Zon, Laura Jackson Wellington City Youth Council, Peter Ramage	We need more big, free, welcoming events. Free events in partnership with organisations. WCC events excellent. Create opportunities i.e. Free events to connect creatives and their communities.
Busking and street performance	4	Jarrod Wood, Kate Linzey, Laura Jackson Wellington City Youth Council	Council attitude is poor towards buskers. Weekend funding for buskers/ad hoc street performers. Creatives busk as no venues available.
Arts and creativity in the home	2	Stephanie Cairns, Paula Warren	Document didn't recognise many people create at home and doesn't accommodate for those needs. Many arts events are home run; DJ sets, performances etc

Aho mahi/Pathways

Theme	#	Who	Summary	Response
		Wellington City Council engagement, co	ollaboration, and cooperation with artists	
WCC engagementc onsultation with artists	90	Anne Phillips, Arne Hermann Choirs NZ, BATS Theatre, Binge Culture, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Dylan Pyle The Sealion Community, Elizabeth Caldwell, Filippo Gasparini, Haydn Carter, Hone Kouka Kia Mau Festival, James Wenley, Jenny Neligan, Jessie Alsop, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, Lisa Maule, Maryanne Cathro, Massey Creative College of Arts, Meg Williams Tāwhiri, Natraj School of Dance, New Zealand Opera, Newtown Festival, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Paul Ridley-Smith, Rachael Mansfield Barbarian Productions, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sam Trubridge, Sophie Simons Nyssen, Stephen Blackburn, Tessa Waters, Urban Dream Brokerage, Vanessa Crofskey, Vanessa Immink Pūtahi Festival, Wellington Theatre Awards Trust	Want ongoing genuine engagement with artists. Also, engage with organisations, employers, training institutions, independent artists, and the arts sector. Regular hui. Consultation in the way artists prefer is required to bring artists forward. Engagement will ensure that Aho Tini is on the right path. "Diverse communities need to be engaged with regarding programme design, decision making and service delivery processes. Make sure groups are adequately resourced to engage with WCC". Need designated WCC roles, so people know who, and how to contact them. Paid consultation. Engage with small business. Consult with Māori. Those involved in arts at WCC should be attending events and have relationships with many companies and independent artists. Not just big organisations and large-scale events	Council welcomes the enthusiasm of the sector to work together for great outcomes for the arts and creative sector which are so important to the city's identity and wellbeing. We look forward to codesigning relationship infrastructure to support us working through the many ideas and actions over time.
WCC collaboration,	8	Binge Culture, Circa Theatre, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Haydn Carter,	Collaborate with the sector. Community programmes for the community, run by the community. Collaboration with education	

cooperation		Lisa Ellingham NZIFF	providers			
with artists						
Strategic partnerships						
Strategic partnerships	82	Anne Phillips, BATS Theatre, Binge Culture, Cherie Jacobson, Christina Barton Te Pātaka Toi, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Eli Joseph, Elizabeth Caldwell, Elizabeth Grant, Eric Holowacz, Erica van Zon, Haydn Carter, Hone Kouka Kia Mau Festival, John Swan, Kate Linzey, Katherine Mansfield Birthplace Society, Kerry Ann Lee, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, Lisa Maule, Massey Creative College of Arts, Meg Williams Tāwhiri, Neil Plimmer, New Zealand Opera, Newtown Festival, Nic Lane- Everybody Cool Lives Here, Paul Ridley-Smith, Phillipa Clements, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Rachel Rouge, Sophie Simons Nyssen, Tessa Waters, Thorndon Trust, Urban Dream Brokerage, Vanessa Crofskey, Wellington Sculpture Trust	Strategic partnerships and funding external organisations that have already built trust, relationships, audience and have established creative processes. Fund these organisations rather than having internal events. Too much time and money for WCC to be an event organiser that is in touch with artists.	Council welcomes the many offers to working in strategic partnership and sees opportunities that can be explored to leverage these strategic partnerships to achieve outcomes for the city.		
	_		nd Funding			
General	58	Ann Mallinson, Anne Phillips, BATS Theatre, Bethany Miller, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Daniel McGaughran, Daphne Pilaar WIDance, Ella Borrie, Eric Holowacz, Erica van Zon, Haydn Carter, Jenny Neligan, Jessie	"We note that Council is an important funder of arts practitioners, collectives and organisations in Wellington, and the funding it distributes makes a real impact on the attraction, retention, sustainability, wellbeing and success of local talent. The Arts & Culture Fund (the primary arts	Council has increased the budget for arts and culture and as we work together, we will identify further resourcing needs that can be considered in		

Me Heke Ki Poneke

Alsop, Jocelyn O'Kane Vincents Art Workshop Inc, John Swan, Kerryn Palmer, Kirsten Mason Orchestra Wellington, Lisa Ellingham NZIFF, Magnificent Weirdos, Maryanne Cathro, Massey Creative College of Arts, Meg Williams Tāwhiri, Neil Plimmer, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Paul Ridley-Smith, Peter Walls, Rachael Mansfield Barbarian Productions, Rachel Rouge, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Tessa Waters, Vanessa Crofskey

project and contract funding source) has reduced over time and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of Pathways/Aho mahi is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach)". (Toi o Taraika).

A recommendation of \$200,000 increase in the Arts and Culture fund has been suggested a number of times.

"We support this focus area however without funding allocated it is very hard to see how goals of increasing diversity, access and participation can be achieved. Without additional funding then the current funding will simply be stretched further and further over more and more needs — which is not how more equitable outcomes are achieved." Toi o Taraika (mentioned several times).

Fund people not projects! Project to project funding is not person-focused or sustainable. People need security.

There is no infrastructure support for emerging or even established artists.

Include extra funding for accessibility or community-based projects/initiatives.

future Annual and LTPs.
Council will be
undertaking a Grants
Review and appreciates
the many suggestions for
other ways of funding and
about how we can
remove barriers to make
the processes more
inclusive.

			Independent artists. "To support artists to take risks you need to reduce other risks for them. Reduce their financial risks so they can afford to make work, can afford to travel to the venue to create the work, can afford to take time off their day job to deliver the work. Fund individual artists, fund organisations that provide free spaces or services for artists." Focus on more local rather than international/out of Wellington.
ſ			If you want art, you need to fund it. Funding for marginalised groups (this is required to increase diversity).
			Think long term.
			It is essential that funding goes into art, relationships, artists, and programmes. Investing in artists will return big rewards for the city
Change application process	18	Bethany Miller, Dylan Pyle The Sealion Community, Eli Joseph, Jessie Alsop, Kris Wehipeihana, Magnificent Weirdos, Massey Creative College of Arts, Rachael Mansfield Barbarian Productions, Rachel Rouge, Rose Northey, Royal New Zealand Ballet, Tessa Waters, Vanessa Immink Pūtahi Festival, Wellington Theatre Awards Trust	Lessen the literacy barriers. Accommodate for neurodivergence. Less time consuming. Make it a staged application progress, first introduce the idea (less stressful and less time consumed if rejected).
Barriers	15	Dylan Pyle The Sealion Community, Eli Joseph, Jessie Alsop, Jocelyn O'Kane Vincents Art Workshop Inc, Magnificent Weirdos, Maryanne Cathro, Massey Creative College of Arts, New	Literacy barriers. Neurodivergence. Not everyone has time privilege.

		Zealand Opera, Rachael Mansfield Barbarian Productions, Rachel Rouge, Rose Northey, Royal New Zealand Ballet, Vanessa Immink Pūtahi Festival	
Long term funding	13	Bethany Miller, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Ella Borrie, James Coyle, Katherine Mansfield Birthplace Society, Paul Ridley-Smith, Rachel Rouge, Rose Northey, Sophie Simons Nyssen, Tessa Waters, Vanessa Crofskey	"There needs to be a move toward a long-term plan which provides sustainability for artists in Wellington and a move away from the gig economy which does not create stability for people who work in the arts." Long term funding is sustainable and lessens the financial barriers between creativity, experimentation for artists to produce great works.
			"Think long-term when handing out grants to locals shows. In the current system, to get off the ground, shows need to scramble to get grants from several different sources, usually a show needs many things to help them get a firm footing and grow. Consider funding for 3-5 years (contingent on regular reporting and communication) to help a new performing arts venture get off the ground. Give people a chance to succeed."
Project funding	9	Bethany Miller, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Jenny Neligan, Katherine Mansfield Birthplace Society, Kerryn Palmer, Massey Creative College of Arts, Sophie Simons Nyssen, Urban Dream Brokerage	Project to project funding is unsustainable and contributes to financial stress impacting artist wellbeing. Long term funding is sustainable and lessens the financial barriers between creativity, experimentation for artists to produce great

			works. "Successful arts and creative sector, and careers' requires infrastructure (operational) funding for practitioners and organisations, not just project funding."	
Liveability for artists	33	Arne Hermann Choirs NZ, Bethany Miller, Binge Culture, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Elizabeth Caldwell, Elizabeth Grant, Ella Borrie, Emma Ng, Haydn Carter, Jack Hobbs Chamber Music NZ, Jenny Neligan, Jessie Alsop, Kris Wehipeihana, Lilburn Residence, Mary Macpherson, Massey Creative College of Arts, Meg Williams Tāwhiri, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Reid Wicks, Sarah Lee, Sonia Johnson, Tessa Waters, Vanessa Immink Pūtahi Festival	Wellington is not liveable for artists. Need affordable accessible, housing, creating and performance/exhibition space.	Council thanks submitters for their insights into the importance of the artists for the city and the challenges that are being faced. We look forward to collaborating with artists to achieve Aho Tini 2030 and including their input into significant infrastructure projects such as Te Matatini ki te
Empowering artists to lead	24	Binge Culture, Brit O'Rourke, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Eli Joseph, Elizabeth Caldwell, Hone Kouka Kia Mau Festival, Jessie Alsop, Kerry Ann Lee, Kerryn Palmer, Kris Wehipeihana, Lisa Maule, Nic Lane- Everybody Cool Lives Here, Paul Ridley-Smith, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Sam Trubridge, Tessa Waters, Urban Dream Brokerage	Trust the artist. Empower and fund the artist to lead.	- Ao Nui.

Artist voice	14	Binge Culture, Creative NZ, Dawn Sanders SGCNZ, Elizabeth Caldwell, Filippo Gasparini, Jenny Neligan, Jessie Alsop, Nic Lane- Everybody Cool Lives Here, Rachael Mansfield, Rachael Mansfield Barbarian Productions, St. Peters Willis	Create accessible channels for artists to have their voices heard by the appropriate people at Council.	
Artist lens- does it serve artists?	13	Filippo Gasparini, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Rachael Mansfield, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sam Trubridge	The question at the heart of each decision- does it serve artists? "I believe strongly that focus could come by putting a "does it serve artist/creatives" lens at the basis of the strategy."	
Artists first	11	BATS Theatre, Bethany Miller, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Dylan Pyle The Sealion Community, James Coyle, Jessie Alsop, Rachael Mansfield, Rachael Mansfield, Urban Dream Brokerage	Artists and their needs need to be supported as a priority. People-centric approach.	
Sector relies on artists	8	BATS Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Elizabeth Caldwell, Jenny Neligan, Massey Creative College of Arts, New Zealand Opera, Rachael Mansfield	Sector relies on artists. Therefore, they need to be value and cared for if you want them to produce great work and foster creativity and imagination.	
		Support f	rom Council	
Support from council: admin groups, programmes	61	Anne Phillips, Arne Hermann Choirs NZ, Christina Barton Te Pātaka Toi, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Eli Joseph, Elizabeth Caldwell, Eric Holowacz, Haydn Carter, Hone Kouka Kia Mau Festival, James Wenley,	Support on how to write a grants/funding application Database of artists Student/graduate mentorship: admin work for organisations to access	Council thanks submitters for their suggestions about how Council can provide further support. Council will work with artists as we further
etc.		Janny Naligan Jassia Alson John Swan Kris		develon how Toi Pōneke

Jenny Neligan, Jessie Alsop, John Swan, Kris

Wehipeihana, Lisa Maule, Magnificent Weirdos,

Opera, Nic Lane- Everybody Cool Lives Here, NZPG

Massey Creative College of Arts, New Zealand

Arts and Culture Sector group input into Council

Roles at the council

thinking

develop how Toi Pōneke

can continue to support

the arts and creative

sector, including

		Trust, Paul Ridley-Smith, Paula Warren, Rachael Mansfield Barbarian Productions, Rachel Rouge, Rose Northey, Sacha Copland Java Dance Theatre, Tessa Waters, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival, Wellington Sculpture Trust, Wellington Theatre Awards Trust		partnership and colocation opportunities.
Access to information	13	Creative NZ, Daniel McGaughran, Dawn Sanders SGCNZ, James Wenley, Kris Wehipeihana, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Rachel Rouge, Vanessa Immink Pūtahi Festival	Database to connect artists. How to apply for grants and funding. Resources database.	
Marketing	3	Dawn Sanders SGCNZ, Wellington Theatre Awards Trust	WCC can offer billboards, posters, help with advertising and marketing	
		Branding of Wellingto	on, identity, uniqueness	
Branding of Wellington, identity, uniqueness	46	Ann Mallinson, Anna Welch, Arne Hermann Choirs NZ, Bernard O'Shaughnessy, Christina Barton Te Pātaka Toi, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Deirdre Tarrant, Elizabeth Caldwell, Eric Holowacz, Filippo Gasparini, Goethe Institut, Grant Stevenson, Historic Places NZ, Hone Kouka Kia Mau Festival, James Wenley, Jenny Neligan, John Swan, Kerryn Palmer, Kirsten Mason Orchestra Wellington, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Meg Williams Tāwhiri, Mīria George, Neil Plimmer, New Zealand Opera, NZPG Trust, Oriental Bay Residents Association, Rachael Mansfield, Royal New Zealand Ballet, Sarah Lee, The Theatreview Trust	Wellington has lost its 'Cultural Capital' status. Lack of vibrancy and less focus on local talent takes away from Wellington's mana as a capital city. We should be focusing on our capital city status, including the promotion of national heritage documents and organisations.	Council thanks submitters for their thoughts on the branding, identity and uniqueness of Wellington which have helped shape Aho Tini 2030 and will provide input into the development of the Economic Wellbeing Strategy and our future work together.

	Sustainable ecosystem				
Sustainability	37	Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Circa Theatre, Creative Capital Arts Trust, Creative Kāpiti, Dawn Sanders SGCNZ, Elizabeth Caldwell, James Coyle, James Wenley, Jane Chewings, Jenny Neligan, Jessie Alsop, Kerryn Palmer, Laura Jackson Wellington City Youth Council, Lisa Ellingham NZIFF, Lisa Maule, Magnificent Weirdos, Massey Creative College of Arts, Meg Williams Tāwhiri, NZPG Trust, Rachael Mansfield, Sacha Copland Java Dance Theatre, Sam Trubridge, Sophie Simons Nyssen, Tessa Waters, Wellington Theatre Awards Trust	Need sustainable funding for sustainable careers. Need opportunity and connectedness.	Council thanks submitters for increasing our understanding of the need for a sustainable creative ecosystem and looks forward to working the sector to improving the sustainability of the ecosystem.	
Creative ecosystem	37	Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative NZ, Dylan Pyle The Sealion Community, Elizabeth Caldwell, Hone Kouka Kia Mau Festival, James Coyle, Jocelyn O'Kane Vincents Art Workshop Inc, Kerry Ann Lee, Kerryn Palmer, Kirsten Mason Orchestra Wellington, Kris Wehipeihana, Massey Creative College of Arts, Meg Williams Tāwhiri, Mīria George, Nic Lane-Everybody Cool Lives Here, Paul Ridley-Smith, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Royal New Zealand Ballet, Sophie Jerram, Stephanie Cairns, Thorndon Trust	Local, national, and international balance. Grass roots versus excellence. Independent artists, organisations, cultural institutions, graduates, those experimenting with art all belong in this ecosystem.		
		Artist v	vellbeing		
Artist wellbeing	35	BATS Theatre, Bethany Miller, Brit O'Rourke, Circa Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Deirdre Tarrant, Dylan Pyle	Financial issues are the main issue impacting on artist wellbeing. Fund artists to find living,	Council thanks submitters for sharing the challenges for artist wellbeing in the	

		The Sealion Community, Eli Joseph, James Coyle, Jenny Neligan, Jessie Alsop, Jessie Alsop, Kerryn Palmer, Kris Wehipeihana, Magnificent Weirdos, Massey Creative College of Arts, Newtown Festival, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Reid Wicks, Rose Northey, St. Peters Willis, Tessa Redman, Tessa Waters	creating and performance space.	city which reinforce the need for Aho Tini 2030 and our work together.
Burn out	3	Brit O'Rourke, Jessie Alsop, Rachael Mansfield	Exhaustion/burn out due to financial issues, venue access, employment opportunities	
		International,	Regional, Local	
International Regional, Local	36	Arne Hermann Choirs NZ, BATS Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Elizabeth Caldwell, Goethe Institut, Hone Kouka Kia Mau Festival, JB Bosch, Jenny Neligan, Kerryn Palmer, Massey Creative College of Arts, Meg Williams Tāwhiri, Mīria George, Neil Plimmer, Nic Lane- Everybody Cool Lives Here, NZPG Trust, Oriental Bay Residents Association, Paul Ridley-Smith, Peter Ramage, Peter Walls, Rachael Mansfield Barbarian Productions, Rachel Rouge, Royal New Zealand Ballet, Sophie Simons Nyssen, Vanessa Immink Pūtahi Festival	More focus on local!! Connect regionally. Keep connection with international.	Submitters are thanked for providing insight into the regional and national context of our creative city and this perspective will be brought to our work together. The call for a focus on using local artists has been heard and will brought to the development of the Economic Wellbeing Strategy.
Bringing in overseas or non-	6	Hone Kouka, Mīria George, Nic Lane Everybody Cool Lives Here	WCC brings in and prioritises non-Wellington artists/works/events.	

Wellington talent				
talent		Attracting a	and retaining	
Attracting and retaining	32	Alister Whiterod, Binge Culture, Brit O'Rourke, Circa Theatre, Creative Capital Arts Trust, Creative NZ, Deirdre Tarrant, Emma Ng, Hone Kouka Kia Mau Festival, Jan Bolwell, Jessie Alsop, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Mīria George, Neil Plimmer, New Zealand Opera, Nic Lane- Everybody Cool Lives Here, , Oriental Bay Residents Association, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Tessa Waters, The Theatreview Trust, Vanessa Immink Pūtahi Festival	Housing, liveability, opportunities, venues all effect attracting and retaining artists. Need to provide opportunities for graduates - a lot go to Auckland right after graduation. Collaborate with education providers to develop ways to attract and retain students/young people.	Council is concerned about the liveability of Wellington for artists and this input will influence the development of the Housing Strategy and be considered for any potential Te Kainga initiatives. Council will also work collaborative with the tertiary institutions and training
Leaving/left Wellington	12	Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Eli Joseph, James Coyle, Jan Bolwell, Jessie Alsop, Kerryn Palmer, Mīria George, New Zealand Opera, Nic Lane-Everybody Cool Lives Here, Rachael Mansfield Barbarian Productions	People leave Wellington for cheaper housing, venues, resources, opportunities/career pathways.	organisations to support career pathways for emerging artists.
		Pay for cre	atives/equity	
Pay for creatives, equity	32	Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Dawn Sanders SGCNZ, Deirdre Tarrant, Erica van Zon, Jack Hobbs Chamber Music NZ, Jane Chewings, Kerryn Palmer, Magnificent Weirdos, Maryanne Cathro, Massey Creative College of Arts, Nic Lane-	Need for Universal Basic Income. Pay creatives for works, events and consultation. Living wage.	Council will review Council programmes once the Creative New Zealand guidelines for fair wages are finalised to support professionalisation of the sector and work closely

		Everybody Cool Lives Here, Paula Warren, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Rose Northey, Royal New Zealand Ballet, Stephanie Cairns, Urban Dream Brokerage		with Central Government.
Rent	14	Binge Culture, Circa Theatre, James Wenley, Jenny Neligan, Kris Wehipeihana, Lisa Maule, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Tessa Waters	Pay or subsidise artist rent.	
Living wage	7	Bethany Miller, Kris Wehipeihana, Magnificent Weirdos, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Urban Dream Brokerage	Pay artists living wage.	
Exploitation	2	Maryanne Cathro, Rachael Mansfield	Artists are expected to create work as it is their passion and are in turn exploited.	
	,	Early care	eer support	
Early career support	23	Arne Hermann Choirs NZ, Bethany Miller, Claire Mabey Verb Wellington and Pirate & Queen, Creative Kāpiti, Deirdre Tarrant, Eli Joseph, Elizabeth Caldwell, Ella Borrie, Eric Holowacz, Haydn Carter, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Newtown Festival, Rachel Rouge, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Tessa Redman, Tessa Waters, Urban Dream Brokerage	Internships, mentorship.	Council looks forward to working with the sector including tertiary institutions and training organisations to support sustainable career pathways.
Upskilling, training	6	Dawn Sanders SGCNZ, Deidre Tarrant, Eli Joseph, Magnificent Weirdos, Sarah Lee	Resources are needed for upskilling and training, particularly for emerging artists and marginalised and underrepresented	
Points in	2	BATS Theatre	Match early career with mid-career artists	

career				
		Emerg	ing talent	
Emerging talent	22	Arne Hermann Choirs NZ, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Creative NZ, Dawn Sanders SGCNZ, Deirdre Tarrant, Eli Joseph, Elizabeth Caldwell, Haydn Carter, Jessie Alsop, Massey Creative College of Arts, New Zealand Opera, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Stephen Blackburn, Tessa Redman, Tessa Waters	Council can play a pivotal role in developing a pipeline of talent, collaborating with other partners including arts organisations and training and education providers — need to bring whole sector together and plan long term. Work with others to review and expand the role of Toi Pōneke. Support is needed with opportunities across the year. Emerging talent needs access to places, spaces and venues. Supporting existing leading organisations lifts emergent and community endeavours. Mentoring is important for emerging talent. Important to support rangatahi. Support flexible arts practice and delivery	Council looks forward to working with the sector including tertiary institutions and training organisations to support sustainable career pathways.
Infrastructure	18	BATS Theatre, Cherie Jacobson, Creative Kāpiti, Creative NZ, Deirdre Tarrant, James Coyle, Katherine Mansfield Birthplace Society, Massey Creative College of Arts, Paul Ridley-Smith, St. Peters Willis, Stephen Blackburn, Urban Dream Brokerage, Wellington Sculpture Trust	Getting major (such as transport to connect the city and region) and arts infrastructure (such as venues, spaces, and operational funding) right is important to the sector including making existing infrastructure fit for purpose and accessible for artists. It is important to bring the artist voice to infrastructure projects. Models used to support the sector should be flexible. Council can play a key role in providing access to places and spaces and work with others in the city to make spaces available.	Council will work with Greater Wellington Regional Council to improve transport options. Council will also work with the sector to improve arts infrastructure.
		Counci	l attitude	
Council	16	Dylan Pyle The Sealion Community, Filippo	WCC should attend events and have a sense of	The Mayor, Councillors

attitude		Gasparini, Hone Kouka Kia Mau Festival, James Wenley, Jarrod Wood, Kris Wehipeihana, Lisa Ellingham NZIFF, Nic Lane- Everybody Cool Lives Here, Stephanie Cairns, Stephen Blackburn	care when engaging with artists. Artists feel dismissed and don't feel valued.	and staff have enjoyed deepening our understanding of the sector and looks forward
Understandin g of the sector	10	Cherie Jacobson, Dylan Pyle The Sealion Community, Filippo Gasparini, Kris Wehipeihana, Paul Ridley-Smith, Rachael Mansfield, Sophie Simons Nyssen, Stephen Blackburn, Vanessa Immink Pūtahi Festival	WCC needs to have an understanding of the sector. Consulting with external organisations and artists will increase knowledge.	to the increased understanding that will happen as we work closely with the sector to implement Aho Tini 2030.
		Mentoring a	and Internships	l
Mentoring/m entorship	12	Brit O'Rourke, Creative Capital Arts Trust, Deirdre Tarrant, Haydn Carter, Magnificent Weirdos, Massey Creative College of Arts, New Zealand Opera, Sacha Copland Java Dance Theatre, Tessa Waters	Match early career with mid-career artists. Work with arts organisations on this. Possible admin work. Hire a person from a marginalised group as an assistant to a leader (marginalised or not). This then upskills this person whilst paying them (as volunteering is a financial privilege which can be a barrier to experience), and they can make their journey to a leader.	Council looks forward to working closely with tertiary institutions and organisations as well as the wider sector to support career pathways.
Internships	5	Creative Capital Arts Trust, Massey Creative College of Arts, New Zealand Opera	Support for paid internships for students.	
		O	ther	
Employment	15	Eli Joseph, James Coyle, Jane Chewings, John Swan, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Nic Lane- Everybody Cool Lives Here, Royal New Zealand Ballet, Sarah Lee, Tessa Waters, The Theatreview Trust, Urban Dream Brokerage	Very little employment opportunities available, therefore the move to Auckland for graduates, or balancing art creating with part time/full time unrelated work (which can cause burn out).	A range of interventions have been recommended to support affordability and accessibility of venues, to review the grants and other actions which will address some

Ma	Ha	10	Wi	Dor	ieke

Innovation	13	Anna Welch, BATS Theatre, Bethany Miller, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, James Coyle, Massey Creative College of Arts, Meg Williams Tāwhiri, Mīria George, Rachael Mansfield, Sarah Lee	Artists are inherently innovative. Artists don't have the resources to be innovative. Innovation implies digital when physical art can be very impactful.	of these concerns. Council thanks submitters for the wealth of ideas and input and looks forward to exploring some of these
Auckland vs Wellington	12	Bernard O'Shaughnessy, Dawn Sanders SGCNZ, Hone Kouka Kia Mau Festival, Kerryn Palmer, Kris Wehipeihana, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Mīria George, New Zealand Opera, Rachael Mansfield Barbarian Productions, Tessa Waters	"Affordable Rehearsal Space: It is currently cheaper and more accessible for companies to transport their casts, pay for their rent and rehearse their shows in Auckland than stay and work in Wellington. Support companies to create affordable development spaces so companies can stay in the city they live in to create the work.". The opportunities, spaces, and resources that Auckland offers causes artists and organisations to move there. Auckland also has more sustainable career pathways providing additional income sources such as TV or commercial work for performing artists.	ideas as we collaborate together.
Subsidies	11	Binge Culture, Daphne Pilaar WIDance, Eli Joseph, Ella Borrie, James Wenley, Neil Plimmer, Tessa Waters, Urban Dream Brokerage, Vanessa Immink Pūtahi Festival, Wellington Theatre Awards Trust	Subsidise venue hire charges and rehearsal space. "Create an artist's card that gives you free public transport, gets you discount electricity and groceries and cheaper tickets to shows.". UBI until employment.	
Opportunity to try arts and culture, experiment	8	Circa Theatre, Deirdre Tarrant, Elizabeth Caldwel, Massey Creative College of Arts, Paula Warren, Sarah Lee, Sophie Simons Nyssen	Need to provide more opportunities to try arts and culture, and experiment! WCC needs to provide spaces and resources to encourage experimentation. There aren't many 'try it out' opportunities.	
Arts advocacy	6	Elizabeth Caldwell, Jessie Alsop, Kerryn Palmer, Massey Creative College of Arts , Nic Lane-	Advocacy for the arts! Value of arts outside of money. Partner with organisations that advocate	

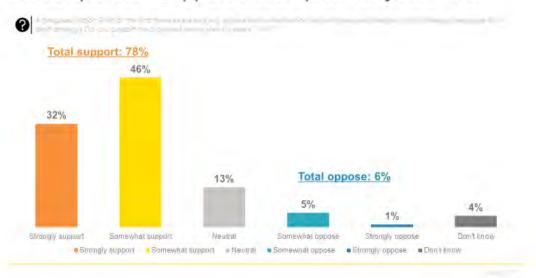
		Everybody Cool Lives Here	for art.
Ability to scale up	5	Bethany Miller, Claire Mabey, Creative Kāpiti, Rachael Mansfield, Vanessa Immink Pūtahi festival	Lack of mid-size venue results in inability to upscale production
Support for collaboration	5	Eric Holowacz, Jessie Alsop, Lisa Ellingham, Nic Lane Everybody Cool Lives Here, Rachael Mansfield	Collaboration being at the heart of what we do. WCC encourage and facilitate connection between artists and community,
Level of production risk	5	Claire Mabey, Maryanne Cathro, Rachel Rouge, Tessa Waters	Lack of mid-size venue results in high production risk when one makes the jump (without this steppingstone). WCC needs to recognise the large contribution artists make from their personal funds, and the possible debt this could cause.
New opportunities	5	Creative Kāpiti, Creative NZ, Haydn Carter, Laura Jackson Wellington City Youth Council	WCC needs to provide new paid opportunities of employment and mentorship/internship in order to attract and retain artists.
Commitment to excellence vs support for grass roots	4	Elizabeth Caldwell, Eric Holowacz, Nic Lane Everybody Cool Lives Here, Royal New Zealand Ballet	Balancing the commitment to excellence vs support for emerging artists/grass roots in the creative ecosystem

Proposed Action Plan

Action Plan – years 1 to 3

Three quarters support the Aho Tini 2030 Action Plan.

Three quarters support action plan for years 1-3



Theme	#	Who	Summary	Response
Implementation				
Document	36	Arts Access Aotearoa, BATS Theatre,	Some language in the document is	Feedback on the being more succinct
usability		Claire Mabey Verb Wellington and	a concern, definitions needed.	and on language used has informed
•		Pirate & Queen, Creative Kāpiti,		recommendations for amendments for

	,	_ _		Ţ
		Daniel McGaughran, Eli Joseph, Eric	Document: Language: too much	the updated draft for adoption. Council
		Holowacz, Grant Stevenson, Jack	fluff. Need more objective action.	thanks submitters for their ideas on
		Hobbs Chamber Music NZ, Jane	Want to know who is in charge of	how the document can be a living
		Chewings, Jenny Neligan, Jessie	what, when, where, how etc.	document. In collaboration with the
		Alsop, Kate Linzey, Kerryn Palmer,		sector, Council will develop tools to
		Lisa Ellingham NZIFF, Magnificent	Would like in an accessible format	help build shared understanding and
		Weirdos, Massey Creative College of	i.e. Easy read.	support our work together, provide an
		Arts, Neil Plimmer, Nic Lane-		ongoing record of progress and share
		Everybody Cool Lives Here, Paul	Simpler, and more visual	ideas.
		Ridley-Smith, Phillipa Clements,		
		Royal New Zealand Ballet, Stephanie		
		Cairns, Vanessa Immink Pūtahi		
		Festival		
Living	4	BATS Theatre, Eric Holowacz,	Want a document that is used over	
document		Phillipa Clements, Royal New	time, engaged with, and valued- a	
		Zealand Ballet	creative foundation document not	
			just words. Regular review.	
Implementatio	3	Rachael Mansfield, Royal New	Who in the council will be	
n- who?		Zealand Ballet	responsible for what actions?	
			(e.g. focus areas). What	
			department, what roles etc this	
			will help artists navigate working	
			with the council to make positive	
			change.	
			Budget	
Budget	26	Vanessa Crofskey, Sam Trubridge,	Increase/decrease in funding	Council has provided an additional
		Royal New Zealand Ballet, Rachael	hasn't been mentioned in the	budget to support the early
		Mansfield, Paul Ridley-Smith, NZPG	strategy. Expansion is impossible	implementation of Aho Tini 2030 and
		Trust, Nic Lane- Everybody Cool	without additional funding. Specific	future resourcing needs can be
		Lives Here, New Zealand Opera, Meg	increase of \$200,000 for the Arts	considered through future Annual and
		Williams Tāwhiri, Magnificent	and Culture Fund recommended.	LTPs. Existing funding will be

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		Williams Tāwhiri, Paula Warren,	Request that council think in 5- or	sector to improve monitoring and
		Creative College of Arts, Meg	focus areas: New Opportunity.	working with the arts and creative
		Hobbs Chamber Music NZ, Massey	games and screens. Proposed fifth	life of the strategy. We look forward to
		Queen, Creative Capital Arts Trust, Creative Kāpiti, Creative NZ, Jack	Requires further consultation with the sector. Inclusion of music,	has been further shaped and will be reviewed and updated throughout the
		Mabey Verb Wellington and Pirate &	timeline. Underdeveloped.	was in its early stages. The Action Plan
		Theatre, Binge Culture, Claire	practical and clear actions on a	acknowledges that the draft shared
actions		NZ, Arts Access Aotearoa, BATS	change. Lack of structured,	feedback on the Action Plan and
Proposed	26	Annica Lewis, Arne Hermann Choirs	Document doesn't clearly promise	Council thanks submitters for their
			Other	
			area.	
			better support groups in this	
			events and consider how to	
			traffic or waste management for	
			regulatory functions such as	
			organisations spend on	
			at the amount of money arts	
			cover up to murals (\$50k). Look	
			Redistribute the \$1M for graffiti	
			correlate to each project.	
		Wansheid	Analyse which specific needs	
		Mansfield	generously support the arts.	
prioritise funds		Here, Haydn Carter, Katherine	to have' funds so they can	
Re-distribute,	3	Ann Malllinson, Creative Capital Arts Trust, Nic Lane Everybody Cool Lives	If we cannot increase funding for certain areas, redistribute 'nice	
Da diatuibuta	5	Mallinson	If we connet increase funding for	
		Bethany Miller, BATS Theatre, Ann		
		Capital Arts Trust, Cherie Jacobson,		
		Carter, Deirdre Tarrant, Creative		
		Jenny Neligan, Jan Bolwell, Haydn	\$50k on murals.	
		Birthplace Society, Jessie Alsop,	\$1M on graffiti cover up and only	implementation
		Weirdos, Katherine Mansfield	Change the way money is used e.g.	reorientated over time to support the

		Peter Walls, Phillipa Clements,	10-year blocks when setting	reporting methods over time. This
		Rachael Mansfield, Rachael	targets.	approach will enable a responsive
		Mansfield Barbarian Productions,		approach in these changing times. In
		Vanessa Immink Pūtahi Festival		the first year, relationship
Be specific,	19	Arts Access Aotearoa, BATS Theatre,	Strategy is broad- how is this being	infrastructure will be co-designed to
execution		Brit O'Rourke, Creative Capital Arts	executed. Want to see tangible	support us working together.
		Trust, Filippo Gasparini, Jenny	outcomes and know who is	
		Neligan, Maryanne Cathro, Massey	implementing it (roles per section).	A mechanism to ensure that the
		Creative College of Arts, New		aspirations of mana whenua are
		Zealand Opera, Paul Ridley-Smith,		expressed through Aho Hononga will
		Rachael Mansfield, Rachael		be created and these aspirations will be
		Mansfield Barbarian Productions,		brought to the Group in the way
		Royal New Zealand Ballet, Sam		determined by mana whenua.
		Trubridge, Vanessa Immink Pūtahi		
		Festival		
Regular review	15	Arne Hermann Choirs NZ, BATS	An annual (or even biannual)	
		Theatre, Claire Mabey Verb	review instead of every three	
		Wellington and Pirate & Queen,	years. This could take the form of	
		Creative Capital Arts Trust, Emma	open consultation, or review with	
		Ng, Meg Williams Tāwhiri, NZPG	Advisory group (made up of	
		Trust, Phillipa Clements, Royal New	artists).	
		Zealand Ballet, Sophie Simons		
		Nyssen, Vanessa Immink Pūtahi		
		Festival, Wellington Sculpture Trust		
Advisory	14	BATS Theatre, Binge Culture,	Establish a board of artists in	
groups		Christina Barton Te Pātaka Toi,	different sectors with experience	
		Creative NZ, Grant Stevenson,	of survival in the arts sector.	
		Massey Creative College of Arts,	Look externally rather than	
		Meg Williams Tāwhiri, Nic Lane-	internally for these advisory	
		Everybody Cool Lives Here, Rachael	groups.	
		Mansfield Barbarian Productions,		
		Urban Dream Brokerage		

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Support	6	Elizabeth Caldwell, Jack Hobbs	Support for the proposed action	
		Chamber Music NZ, Maryanne	plan.	
		Cathro, Natraj School of Dance,		
		Newtown Festival, Urban Dream		
		Brokerage		

Coding SchemeCoding Scheme

Overall direction

- Overall support statement
- Partnership/Engagement requests

Strategic vision

- Investment
 - Investment needed to make vision work
 - Concern that funds will be spread too thin
- Housing
 - Housing affordability/accessibility
 - o Residencies
- Other
- Capital city
- Ability to deliver
- Mention of COVID Impact
- Arts and the Economy
- Level of Ambition
- Focus on younger demographic
- Improve and/or Subsidise Public Transport
- Arts and the Environment
- Definitions in Strategy
- Planning for Change
- Financial barriers for community access to arts
- Past Wellington
- Smoke free, Alcohol free, Gambling and/or Family friendly

Our People/Aho Tangata

- Community
 - o Focus on Community
 - Venues/Places/Spaces to connect community
 - Vulnerable, marginalised communities
 - o Community-led
 - Community arts for offenders, marginalised groups
 - o People-centric style of buildings
 - o Prioritise funding for artists who work with community
- Diversity
 - Celebrate diversity
 - o Decision making table
 - o Women
 - Other ethnic communities
- Accessibility and Inclusion
 - o Accessibility and Inclusion
 - o Access, Inclusion for d/Deaf and disabled people
- Audience
 - o Audience building
 - o Accessibility, inclusion for audience
- Other

- o Independent artists, independent sector
- o Participation
- o Grants and funding
- Children & Young People + Students
 - o Children and young people
 - o Students, graduates
- Collaboration
 - o Culture, collaborative, collegial
 - o Cross sector collaboration
- Representation
 - o Representation
 - o Alternative art forms
- Inclusion
 - o Inclusivity
 - o Inclusion- no/low cost
- Life-long vs. 20-30-year olds
- Engaging with business- impact of arts
- Value of the Arts

Partnership with Māori/Aho Hononga

- Māori voice, representation- leading as artists
- Uplift mana whenua and tangata whenua
- Support
- Foundation for all focus areas
- Investment
 - o Investment needed
 - Concern about resources not available for non-Māori
- Other
 - o Relationship with Wellington City Council
 - Wellington City Council's Role
 - o Mana and identity
 - o Te reo Māori
 - o Venue for Māori
 - o Be explicit
 - Acknowledging history
 - o Education/Communication
 - o Independent sector
 - Consult with Māori

Our Places and Spaces/Aho Whenua (pg 39-53)

- Venues
 - o Affordability
 - o Community spaces
 - o Accessibility
 - o Creating
 - o Funding model
 - o Performance/presentation
 - o Wellington City Council owned
 - o Small-midsize
 - o Maximise usage
 - o Rehearsal
 - Additional expenses
 - o Functionality
 - Private venues
- City as a stage
- Activating space
 - Activating/utilising spaces
 - Empty spaces
- Cultural and tertiary institutions
- Central city
 - o Central city
 - o Earthquakes
 - o Parking/Vehicles
 - o Central Library
 - Safety
- Festivals
- Digital, Screens and Tech
 - Digital, Screens and Tech

- o **Games**
- Other
 - o Support for development spaces
 - o Heritage
 - o Equipment
 - o Free/low cost events
 - o Busking
 - o Arts/Creativity in the home

Pathways/Aho mahi (pg. 54-74)

- Wellington City Council engagement, collaboration, and cooperation with artists
 - o WCC engagement, consultation with artists
 - WCC collaboration, cooperation with artists
- Strategic partnerships/external organisations
- Grants and funding
 - o General
 - Change application process
 - o Barriers
 - Long term funding
 - Project funding
- Artists first
 - o Liveability for artists
 - o Empowering artists to lead
 - o Artist voice
 - o Artist lens- does it serve artists?
 - Artists first
 - Sector relies on artists
- Support from Council
 - o Support from Council: admin, groups, programmes etc.
 - o Access to information
 - Marketing
- · Branding of WLG, Uniqueness, Identity
- Sustainable ecosystem
 - o Sustainability
 - Creative ecosystem
- Artist wellbeing
 - o Artist wellbeing
 - o Burnout
- International, Regional, Local
 - o International, Regional, Local
 - o Bringing in non-Wellington talent
- Attracting and retaining
 - Attracting and retaining
 - Leaving/left Wellington
- Pay for creatives, equity
 - o Pay for creatives, equity
 - o Rent
 - o Living wage
 - o Exploitation
- Early career support
 - o Early career support
 - Upskilling/training
 - o Points in career
- Emerging talent
- Infrastructure
- Council attitude

Me Heke Ki Pôneke

- o Council attitude
- o Understanding of the sector
- Mentorships and Internships
 - Mentoring, mentorships
 - o Internships
- Other
 - o Employment
 - o Innovation
 - o Auckland vs Wellington
 - o Subsidies
 - o Opportunity to try arts and culture, experiment
 - o Arts advocacy
 - o Ability to scale up
 - o Support for collaboration
 - Level of production risk
 - New Opportunities
 - Commitment to excellence vs support for grass roots

Proposed Action Plan (pg. 75-80)

- Implementation
 - o Document usability
 - Living document
 - o Implementation- who?
- Budget
 - o Budget
 - o Redistribute, prioritise funds
- Proposed actions
- Be specific, execution
- · Regular review
- Advisory groups
- Support

ANNUAL DOG CONTROL REPORT 2020 - 21

Purpose

1. This report asks Te Kaunihera o Pōneke | Council to adopt the Annual Dog Control Report for the period 1 July 2020 to 30 June 2021.

Summary

2. This is an annual report which territorial authorities are required to complete under Section 10A of the Dog Control Act 1996.

Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- 2. Agree the content of the Annual Dog Control Report 2020-21.
- 3. Adopt the Annual Dog Control Act 2019-2021.

Background

- 3. Section 10A of the Dog Control Act 1996 states that
 - 1. A territorial authority must, in respect of each financial year, report on the administration of
 - (a) Its dog control policy adopted under Section 10; and
 - (b) Its dog control practices
 - 2. The report must include, in respect of each financial year, information relating to
 - (a) The number of registered dogs in the territorial authority district;
 - (b) The number of probationary owners and disqualified owners in the territorial authority district;
 - (c) The number of dogs in the territorial authority district classified as dangerous under section 31 and the relevant provision under which the classification is made;
 - (d) The number of dogs in the territorial authority district classified as menacing under section 33A or section 33C and the relevant provision under which the classification is made:
 - (e) The number of infringement notices issued by the territorial authority;
 - (f) The number of dog related complaints received by the territorial authority in the previous year and the nature of those complaints;
 - (g) The number of prosecutions undertaken by the territorial authority under this Act.

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Discussion

4. Adopting an annual dog report is a statutory requirement.

Next Actions

5. Once adopted this report will be advertised as set out in the supporting information (Communications Plan).

Attachments

Attachment 1. Annual Dog Control Report 2020-21 #

Page 138

Author	Helen Jones, Manager Public Health Group
Authoriser	Mark Pattemore, Manager City Consenting and Compliance Liam Hodgetts, Chief Planning Officer

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SUPPORTING INFORMATION

Engagement and Consultation

This is a historical report on the activities of the territorial authority as required by the Dog Control Act 1996. Consultation and engagement are not necessary.

Treaty of Waitangi considerations

There are no Treaty of Waitangi implications arising from this report.

Financial implications

There are no financial implications arising from this report.

Policy and legislative implications

The production of this report is a legislative requirement.

Risks / legal

There are no risks or legal issues arising from this report.

Climate Change impact and considerations

Not relevant.

Communications Plan

Section 10A(3) of the Dog Control Act states that the territorial authority must give public notice of the report –

- (a) By means of a notice published in -
 - (1) 1 or more daily newspapers circulating in the territorial authority district; or
 - (2) 1 or more other newspapers that have at least an equivalent circulation in that district to the daily newspapers circulating in that district; and
- (b) By any means that the territorial authority thanks desirable in the circumstances;
- (c) The territorial authority must also, within 1 month after adopting the report, send a copy of it to the Secretary for Local Government at the Department of Internal Affairs

Health and Safety Impact considered

There are no health and safety impacts arising from this report

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Annual Dog Control Report 2020-2021

1. Introduction

The Wellington City Council, as a territorial authority, is required to manage and enforce provisions pursuant to the Dog Control Act 1996 (the Act) and subsequent amendments in 2003, 2004, 2006 and 2010.

S10A of the Act requires the Council to report annually to the Secretary of Local Government on its Dog Control Policy and practices.

This report fulfils this statutory requirement for the dog registration year: 1st July 2020 to 30 June 2021.

2. The Council's Dog Control Policy and Practises

Policy Objectives

The Council adopted a Dog Policy in December 2009 making provisions relating to the control of dogs in public places, which are enforceable under the Wellington Consolidated Bylaw 2008 – Part 2: Animals.

The objectives of the policy are to:

- Ensure that the owners of dogs comply with their obligations under the Act, that dogs are well cared for and Wellingtonians are able to enjoy dog ownership;
- Prevent any danger caused by dogs to the public and to wildlife and natural habitats;
- Minimise the risk of distress and nuisance caused by dogs to the public and to wildlife and natural habitats;
- Actively promote the responsible ownership of dogs; and
- Provide for the reasonable exercise and recreational needs of dogs and their owners.

A review of the current Policy was undertaken during 2015/16. The Council adopted the finalised Dog Policy on 17th August 2016 and also set areas where dogs can exercise off-leash.

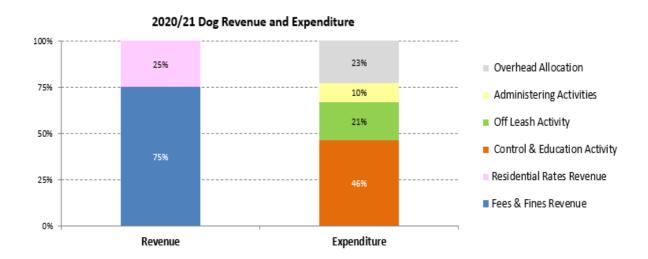
Fees

Dog registration fees, fines and impound fees contribute approximately 75% to the cost of dog control in Wellington City. The Council also operates a responsible dog owner scheme which provides a discounted rate for dog owners who meet the relevant criteria. Dog registration fees are set by council resolution and were not increased during this year.

Fees are used for:

- Dog control activities including law enforcement, patrols and complaint investigation.
- Education programmes for schools, community groups and businesses.
- Signs and promotion of the Council's animal bylaw and dog policy.
- Providing shelter facilities.
- Running the dog registration programme this includes forms, printing, tags, maintaining the national dog database and related promotional material.

The graph below sets out the level of income and expenditure in relation to dog control activities during the year:



Key Achievements

Key achievements

The Wellington City Council contracts the operations of its animal management function to Hutt City Council and has a team of animal management officers based at the Wellington Animal Control Centre at Moa Point.

The animal services team have officers dedicated to various wards in the city which allows for the officers to interact with dog owners and the general public in those areas. By having the local knowledge of each ward the officers are able to respond to complaints and requests for service quickly.

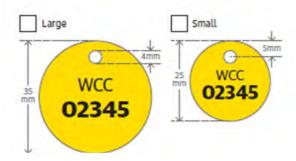


This year we paved the way for the introduction of One Tag. In previous years dog owners have been issued with a new plastic tag every time they registered a new dog or re-registered an existing dog. For all dogs registered for the year starting 1 July 2021 onwards dog owners will be issued with a lightweight but durable metal tag. The One Tag lasts for a dog's lifetime, as long as he or she lives in Wellington. The dog owner will still be required to pay registration fees every year to keep their dog's registration current, but they will keep using the same tag.

The benefits of One Tag are:

- Reduces plastic waste and is better for the environment. In the last 5 years alone around 60,000 plastic tags will have been sent to the City's landfill.
- More convenient for dog owners no need to replace their dog's tag each year.
- Reduces postage costs as the tag is posted just once, rather a new tag annually.
- The back of the metal tag is left blank so that owners can engrave their dogs' details on the back if they wish.
- Reduces administration costs.
- Provides regional consistency Hutt City Council also introduced One Tag this year.

The new metal tags come in 2 sizes and owners can decide which size tag they would like for their dog:





Community Engagement

The team continued to be involved in community Christmas parades, mobile pop-up dog registrations, responsible dog owner courses and dog safety education courses. Unfortunately, due to COVID 19 restrictions some events had to be postponed or cancelled but during the second half of the year when fewer restrictions were in place, our community engagement programme was very successful.

Our Community Facebook page continues to be very popular with dog stories, helpful information, alerts and the dog rehoming programme that we share with Hutt City Council. We have rehomed dogs to people all over New Zealand and our profile remains very high amongst other organisations.

We look forward to participating in community events in the future, educating dog owners, as education is still the best tool for dog management and a safer, more informed community.

Proactive Patrols

WCC receives numerous complaints about dog bylaw breaches especially in the summer. During these summer months, extra proactive patrols were conducted in the Wellington area. Officers spent over 172 hours carrying out 431 patrols in wildlife sensitive areas and locations that feature in reports of non-compliant dog or owner behaviour. These patrols were conducted between the hours 7am -7pm. Officers identified 109 compliance breaches and were able take enforcement action on 93 of these incidents. At least 207 compliant dog owners were also identified during these patrols.

Responsible dog owner training

To qualify for responsible dog owner approval, dog owners are required to attend training courses and gain a pass certificate for on completion.

Animal Services provides a course focussed on educating dog owners. The course is 'dog free' and covers extensive information regarding dog ownership, owner responsibilities, dog control laws and council bylaws. The courses are well received, a great customer service and education tool. It also provides an opportunity for dog owners to meet animal control officers in positive learning environment.

Animal Services ran four Responsible Dog Owner courses at the ASB Sports Centre between October 2020 –April 2021. 230 participants registered for the courses, with more than 240 actually attending.

We are looking at running more classes in future as they prove to be very popular. We are also looking for suitable locations to run courses in other areas of the city.

Moa Point upgrade

The Moa Point Animal Shelter received a long overdue upgrade to kennel facilities and security, and it looks great! The old wooden kennels have been replaced with draft free fibreglass pods which are more comfortable for the dogs, easier to clean and more suitable for withstanding the challenges of being located on Wellington's south coast. A strong and durable mesh has taken the place of rusting chain link fences and security cameras have been installed on the property, including in the offices where our team deal with customer enquiries.





Emergency Evacuation

During the storm and large sea swells in at the end of June we evacuated the dogs and staff from the animal shelter in case of flooding. The dogs were relocated to Hutt City Council's pound in Seaview and the staff worked from home for a couple of days. Luckily the shelter was not flooded or damaged and dogs and people returned safely to the Moa Point shelter.

Neutering menacing dogs

In 2016 the Department for Internal Affairs launched a nationwide campaign for the neutering of menacing dogs. In January 2017 we were successful in obtaining a DIA grant to fund the neutering of all dogs in Wellington classified as menacing. Under the Act, a dog may be classified as menacing if it belongs to a breed or type listed in the Act, or if the local authority considers the dog poses a threat to people or animals on the basis of its behaviour.

During the year we worked alongside our SPCA partners to contact the owners of menacing dogs and arrange for neutering to take place. Overall, 3 dogs were neutered this year under the programme.

3. **Dog Control Statistics**

Dogs registered for the 2020/2021 year: 12751

Previous years:

Year:	2019/20	2018/19	2017/18	2016/17
Number:	12328	11897	11615	11398

3.1 Dangerous and menacing dogs

Number of dogs that have been classified as **dangerous** this year (s31 Dog Control Act 1996):

		Previous years				
Category	2020/21	2019/20	2018/19	2017/18	2016/17	
Dangerous by	0	0	0	0	1	
owner conviction						
s31(1)(a)						
Dangerous by	8	4	5	1	6	
sworn evidence						
s31(1)(b)						
Dangerous by	0	0	0	0	0	
owner admitting						
in writing						
s31(1)(c)						
Total dangerous	8	4	5	1	7	
dogs						

Number of dogs that have been classified as **menacing** this year (s33A and s33C):

	Previous years				
Category	2020/21	2019/20	2018/19	2017/18	2016/17
Menacing by	2	0	2	7	4
behaviour s33A(1)(b)(i)					
Menacing by breed	19	9	15	0	16
characteristics					
s33A(1)(b)(ii)					
Menacing by schedule	6	14	5	12	19
4 breed s33C(1)					
Total menacing dogs	27	25	22	19	39

4.2 Number of infringement notices issued:

We issued 104 infringement notices.

Previous years:

2019/20: 103
2018/19: 101
2017/18: 110
2016/17: 117
2015/16: 125

3.2 Probationary owners and disqualified owners:

We have not disqualified or applied probationary classifications on any dog owners during this period.

3.3 Number of dog owners prosecuted by Wellington city Council:

We did not prosecute any dog owners during the year

4.4 Dog related complaints: Response to service requests:

The target time for responses to service requests is within one hour for urgent requests and 24 hours for non-urgent requests:

Urgent dog complaints responded within 1 hour: 95 %(the target is 100%) The 100% target was not achieved due to our complaint logging system not relaying some complaint details through to the animal control officers — this is an intermittent issue which is being investigated. Additionally, some complaints were emailed to inboxes that are only monitored during office hours — we have now amended information on our website encouraging people to contact the Council by phone for after-hours complaints.

Category	2020/21	2019/20	2018/19	2017/18	2016/17
Attacks on people	37	53	56	48	39
Attacks on animals	65	99	77	80	68
Barking dogs	527	455	660	651	627
Uncontrolled dogs	529	650	731	805	775
Miscellaneous	574	731	655	783	796
Total number of dog	1732	2118	2179	2367	2305
related complaints					

For this reporting year, miscellaneous complaints can be broken down into the following categories:

	2020/21	2019/20	2018/19	2017/18	2016/17
Challenging (dog may	94	79	95	106	95
be on a lead but					
moves towards					
person/animal)					
Education (giving	11	44	0	5	14
advice to owner)					
Fouling	24	50	55	32	50
Relinquishing a dog	0	4	2	7	1
(handing dog over)					
Stray pickups	440	544	501	632	633
Concerns for welfare	5	10	2	1	3
Total	574	731	655	783	796

ANNUAL REPORT ON INCOME RECEIVED FROM AND COSTS INCURRED IN ALCOHOL LICENSING

Purpose

Summarv

This annual report details income received and costs incurred in the alcohol licensing function for the period 1 July 2020 to 30 June 2021

Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- Adopt the Annual Report of Alcohol licensing income and costs for the year 2020-2021

Background

- Under the Sale and Supply of Alcohol Act 2012 the fees regulations introduced a national risk based licencing fees framework for alcohol licensing.
- 4. The Ministry of Justice is the Government Department which administers the Sale and Supply of Alcohol 2012. The legislation aims for territorial authorities to recover the costs incurred in administering the alcohol licensing system. The Regulation 19 report is a tool to help determine whether this is being achieved.
- 5. The Fees Regulations set default fees for on-licences, off-licences and club licences. They distinguish between application fees and annual fees. The Fees Regulations set fees for other licence types including manager certificates, temporary authorities, special licences, temporary licences and permanent club charters.
- 6. Regulation 19 reports provide information on costs, income and levels of cost recovery, and improve transparency and accountability. They are also intended to provide reliable data for the Ministry of Justice review of fees, which are required to be undertaken every 5 years.
- 7. Regulation19 of the Sale and Supply of Alcohol (fees) Regulations 2013 requires

Every territorial authority must, each year, prepare and make publicly available a report showing its income from feespayable in relation to, and its costs incurred in, -

- (a) the performance of the functions of its licensing committee under the Act, and
- (b) the performance of the functions of its inspectors under the Act, and undertaking enforcement activities under the Act.

Discussion

- 8. The report for the year 2018-2019 indicated that the cost recovery rate for alcohol licensing was 65%. On 15 August 2019 the City Strategy Committee recommended to Council that an alcohol fees bylaw be introduced as a mechanism for increasing the cost recovery rate to 85% through the increase of alcohol licensing fees.
- 9. Council subsequently agreed to the introduction of an Alcohol Fees Bylaw which came into effect on 1st October 2019.
- 10. As part of the Alcohol Fees Bylaw it was agreed that the fees increase would be phased over a 2-year period. On 1st October 2019 all alcohol licensing fees were increased by a standard % across all types of fees which would result in the cost recovery rate reaching 71%.
- 11. In relation to year 2 of the fee increases the City Strategy Committee directed that: 'The Council and industry stakeholders work together to determine an appropriate level of stage 2 alcohol fees.'
- 12. A number of workshops were held with Council officers and key stakeholders in the hospitality industry regarding phase 2 fee increases. A new fee structure was devised with the proposal being that this should come into effect on 1 July 2020.
- 13. Due to COVID restrictions and the subsequent effect on the hospitality industry Council agreed in June 2020 that stage 2 of the proposed alcohol fee increases would not be introduced on 1st July.
- 14. The result of stage 2 fee increases not being introduced and the financial impact of charging substantially reduced fees for quarter 4 is that for the reporting year 2019-2020 the cost recovery rate is calculated at 64%.
- 15. It should be noted that the cost recovery rate for the year 2020-21 is calculated at 88% despite stage 2 increases not coming into effect until 1st July 2021. This is because income received from alcohol licencing fees are \$237,275 higher than the previous year. Additionally, staff costs are \$110,147 than the previous year. The savings in staff costs are a result of a number efficiencies being introduced within the team. The increase in revenue received can be attributed to a number of reasons:
 - a) As a result of COVID restrictions many events that would require a special licence were cancelled. When restrictions were lifted many of these events were rescheduled with the event dates falling into a new financial year (the year covered by this report) As a result, Winetopia 2020 and Winetopia 2021 were both held in the same financial year, albeit several months apart. This was also observed with other large events such as the Food Show and Gindulgence. This scheduling effectively doubled the annual income Council received from large events.

The table below highlights the difference in the number of special licence applications received in the year 2019-20 and 2020- 21

	Licence	Licence	Licence	Total
	category 1	category 2	category 3	Number
2019-20	24	190	76	290

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000001	00	004	400	=00
2020-21	1 37	394	136	562
2020 21	3 <u>Z</u>	001	100	002

- b) In the last quarter of 2019 as part of their Pandemic Response Plan Council agreed to refund 25% of alcohol fees paid between 1st July 2019 and 31 March 2020. For the quarter ending July 2020 Alcohol licence fees were reduced to \$1, thereby reducing the overall net income for this reporting year.
- c) In addition to a 3 yearly application renewal fee, licence holders are also required to pay an annual fee. A backlog of unpaid annual fees built up during the year 2019-2020 (primarily because officers were sensitive to the plight of the hospitality industry during COVID and did not actively chase unpaid annual fees during this period). During the year 2020-201 however, payment of the backlog of annual fees was addressed and income from this was therefore considerably higher than the previous year (\$\$226,442 2019-20 and \$344,389 in 2020-21)
- d) It should also be noted that as all licences are renewable every 3 years on the anniversary of their first licence. This means that income received from renewal applications is not consistent year on year and there usually are peaks and troughs over every 3-year period.
- 16. Overall, the year 2020-21 is an unusual year in terms on income received and if there are no further impacts from COVID during the year 2021-22 it is envisaged that the yearly income will reduce, and the cost recovery rate will fall much closer to the 85% mandated by Council

Options

- 16. Council is required to adopt this report under Regulation 19 of the Sale and Supply of Alcohol Act Fees Regulations.
- 17. Council may consider whether they wish to increase fees in coming years which will be facilitated by the Wellington City Council Alcohol Fees Bylaw.

Next Actions

18. Once the report is adopted by Council a copy will be made available on Wellington City Council's website and a copy will be sent to the Ministry of Justice.

Attachments

Attachment 1. Schedule of income and costs for alcohol licensing 2020-2021 Page 153

Author	Helen Jones, Manager Public Health Group
Authoriser	Mark Pattemore, Manager City Consenting and Compliance
	Liam Hodgetts, Chief Planning Officer

SUPPORTING INFORMATION

Engagement and Consultation

As this is a historical report, based on actual income and expenditure, it is not appropriate to undertake consultation.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations.

Financial implications

As discussed above, this report will feed into the five yearly review of fees which is undertaken by the Ministry of Justice. The next fees review is due in 2023. The Guidance issued by the Ministry is designed to assist TAs to calculate cost recovery on a consistent and comparable basis. With consistent data it will be easier to clearly assess whether:

- The default fees are appropriate
- The default fees are too high or too low, and consequently need to be adjusted up or down
- The Ministry of Justice has advised that some individual TAs may be over or under recovering, and should consider whether they should set or adjust fees for their District. If this is the case, the Fees Regulations allow for TAs to set or adjust their own fees by way of an Alcohol Fees Bylaw.

The Ministry uses the information collected across all TAs to determine whether all of part of the default fees are set at an appropriate level to facililtate full cost recovery of the alcohol licensing function.

Policy and legislative implications

Any future increases in alcohol fees must be by way of amending the Alcohol fees bylaw.

Risks / legal

There are no risks or legal implications associated with the production of this report.

Climate Change impact and considerations

There are no climate change impact or considerations.

Communications Plan

Once adopted, the report will be published on WCC's website, and a copy forwarded to the Ministry of Justice.

Health and Safety Impact considered

Health and Safety impacts are not relevant to this Report.

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Annual report of alcohol licensing income and costs for the year:

• 1st July 2020 to 30th June 2021

The income and costs for Wellington City Council for this period is as follows:

Total fees received	1,139,275
Fees paid to ARLA* (Alcohol Regulatory Licensing Authority)	70,575
Cost of performance of the DLC functions (up to licence	236,437
issue)	
Cost of performance of inspectors functions (compliance	650,476
activities)	
Overhead costs (see table below for breakdown)	334,456
Cost of enforcement activities	
Total cost to Council	1,291,944
Cost recovery rate	88%

*NB: In Wellington, enforcement activities – ie issuing infringement notices is carried out by the police, not alcohol licensing inspectors

Breakdown of overhead costs	
Other employment costs	104
Staff recruitment costs	403
Direct IT costs	5,107
Telecommunication costs	843
Travel and accommodation costs	63
Administration costs	17,432
Campus overhead costs	54,312
IT overhead costs	256,193
Total	334,456

DISTRICT LICENSING COMMITTEE ANNUAL REPORT 2020-2021

Purpose

1. This report asks Te Kaunihera o Poneke | Council to approve the content of the District Licensing Committee (DLC) annual report to the Alcohol Regulatory Licensing Authority (ARLA) for the period 1st July 2020 to 30th June 2021.

Summary

- 2. Under the Sale and Supply of Alcohol Act 2012 (the Act) Council is required to submit an annual report for the period 1 July 2020 to 30 June 2021 on the operations of its District Licensing Committee to the Alcohol Regulatory Licensing Authority (ARLA).
- 3. This is a request for Council's approval to submit the attached report to ARLA by its deadline of 31 August 2021.
- 4. The report complies with the requirements of the Act and ARLA. Once approved the report will be published on Council's website and distributed to stakeholders.

Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- 2. Agree that this annual report may be submitted to the Alcohol Regulatory Licensing Committee.

Background

5. The DLC is appointed by Council under the Act to deal with alcohol licensing matters for the District. Each year the DLC must provide an annual report to ARLA detailing its proceedings and operations over the previous year. The reporting period for each year is 1st July to 30th June. ARLA is a specialist tribunal that deals with appeals made against DLC decisions. ARLA specifies the form and content for DLC reports under the Act and this normally takes the form of an online questionnaire. ARLA reports annually to Parliament and considers the contents of the DLC reports when it does so.

Next Actions

Once approved by Council this report will be submitted online to ARLA. A copy of the report will be made public on Council's website and distributed to interested stakeholders.

Attachments

District Licensing Committee Annual Report 2020-2021 J Attachment 1.

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Item 2.4 Page 155

Author	Helen Jones, Manager Public Health Group
Authoriser	Mark Pattemore, Manager City Consenting and Compliance
	Liam Hodgetts, Chief Planning Officer

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SUPPORTING INFORMATION

Engagement and Consultation

This is a regulatory report as required by the Sale and Supply of Alcohol Act 2012 and therefore does not require public engagement or consultation.

Treaty of Waitangi considerations

There are no Treaty of Waitangi considerations arising from this report

Financial implications

There are no costs arising from the production of this report.

Policy and legislative implications

As stated above, this report is a legal requirement for all territorial authorities.

Risks / legal

There are no risk or legal implications arising from this report.

Climate Change impact and considerations

There are no climate change impacts or considerations arising from this report.

Communications Plan

See paragraph 6 above.

Health and Safety Impact considered

There are no health and safety considerations arsing from this report.

<u>District Licensing Committee Annual Report to the Alcohol Regulatory Licensing Authority for the year 1 July 2020 to 31 July 2021</u>

Questions:

1. Please provide the name of your District Licensing Committee.

Wellington District Licensing Committee

2. Please provide the name, email, and contact phone number of your Committee's Secretary.

Gwen Mans Gwen.mans@wcc.govt.nz Tel: 021 418636

3. Please name each of your licensing inspectors and provide their email and contact phone number.

Kay Sedcole	Kay.sedcole@wcc.govt.nz	021 247 9732
(Chief Licensing Inspector)		
Philma Whelan	Philma.whelan@wcc.govt.nz	021 227 8536
Joanne Burt	Joanne.burt@wcc.govt.nz	021 227 8272
Lewis Howells	Lewis.howells@wcc.govt.mz	021 227 8304
Gene McCarten	Gene.mcarten@wcc.govt.nz	021 313 673
Karen Binnie	Karen.binnie@wcc.govt.nz	027 803 0032
Kirsten Rudman	Kirsten.rudman@wcc.govt.nz	021 394 828

4. The following questions relate to the number of licences and managers' certificates your Committee issued and refused in the 2020-2021 financial year.

Note: the 2020-2021 financial year runs from 1 July 2020 to 30 June 2021.

Licences 2020-2021

In the 2020-2021 year, how many 'on licences' did your Committee issue? 62

In the 2020-2021 year, how many applications for 'on licences' did your Committee refuse? 0

In the 2020-2021 year, how many 'off licences' did your Committee issue? 15

In the 2020-2021 year, how many applications for 'off licences' did your Committee refuse? 0

In the 2020-2021 year, how many club licences did your Committee issue? 0

In the 2020-2021 year, how many applications for club licences did your Committee refuse? 0

Managers' certificates 2020-2021

In the 2020-2021 year, how many managers' certificates did your Committee issue? 632

In the 2020-2021 year, how many applications for managers' certificates did your Committee refuse? 1

In the 2020-2021 year, how many applications for managers' certificates were withdrawn? 0

Licence renewals 2020-2021

In the 2020-2021 year, how many licence renewals did your Committee issue? 224

In the 2020-2021 year, how many licence renewals did your Committee refuse? 0

Manager certificate renewals 2020-21

In the 2020-2021 year, how many manager certificate renewals did you issue? 623

In the 2020-2021 year, how many manager certificate renewals did you decline? 1

As at 30 June 2021 what is the total number of licences (new and existing in your licensing district?

On-licences	Off-licence	es Club licences	Club licences	
508	127		54	

5. Please comment on any changes or trends in the Committee's workload in 2020-2021.

Covid-19 has reduced the Committee's workload overall but not as much as was first envisaged. In the last few months, the number of unopposed applications has declined. The number of applications opposed by the reporting agencies appears also to have declined, but there has been an increase in objector opposition to applications. Overall, there has been a reduction in the number of hearings over the 2020 -2021 period.

There appears to have been an increase in remote sales operations, noticeably increasing after the Covid-19 lockdown.

6. Please comment on any new initiatives the Committee has developed/adopted in 2020-2021.

The Committee has recently been looking at getting parties to attend prehearing conferences with the aim of resolving matters between themselves, particularly when there is no agency opposition, just public objections. This is in the development stage and is mainly considered in cases where there are only a few objectors.

The Committee has produced an Objector's Paper setting out the objector process.

7. Has your Committee developed a Local Alcohol Policy?

No

7A. If the answer is yes, what stage is your Local Alcohol Policy at? N/A

8. If the answer to **7** is Yes, what effect do you consider your Local Alcohol Policy is having?

N/A

9. If the answer to **7A** is 'in force', is your Local Alcohol Policy due for review?

N/A

10. If the answer to **9** is Yes, has such a review been undertaken; and, if so with what result? **N/A**

11. Please comment on the manner in which Covid-19 has impacted on DLC operations.

During lockdown all hearings were put on hold, and matters were adjourned until Wellington was back in Level 1. During this time all internal meetings were held on Zoom and Microsoft Teams and this subsequently has continued to some degree. An example would be during one hearing, a Committee member attended the hearing on Zoom. Covid-19 has made the Committee more aware of the ability to accommodate different circumstances and the possibility of conducting remote hearings.

One of the main disruptions was the ability of applicants to meet their notification requirements under section 101 and this resulted in delays in processing applications and a subsequent backlog. As noted above, Covid-19 has overall reduced the workload.

Covid -19 has affected the ability of the Medical Officer of Health to report on applications. This has impacted on special licence applications, as the MOOH only tends to report on large special events. It has also delayed reports on opposed matters and so hearings cannot be set down, - resulting in delays.

- 12. Please comment on the ways in which you believe the Sale and Supply of Alcohol Act 2012 is, or is not, achieving its object. Note: the object of the Sale and Supply of Alcohol Act 2012 is that:
 - a) the sale, supply, and consumption of alcohol should be undertaken safely and responsibly; and
 - b) the harm caused by the excessive or inappropriate consumption of alcohol should be minimised.

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Generally, we consider the Act is working. However, some consideration should be given to remote sale operations and the impact, if any, these operations will have on achieving the object of the Act. The Committee notes the increasing number of remote sale operators in residential areas operating out of people's homes.

13. To what extent, if any, do you consider that achievement of the object of the Act may have been affected by the Covid-19 pandemic?

It is to some degree anecdotal, though there is some council/police evidence. However, it appears that vulnerable people have been placed into motels/backpackers in the central CBD and this may have increased alcohol related harm in that area. This seems to be related to Covid-19 but may also relate to issues around homelessness.

Covid -19 has affected the ability to employ staff from overseas on working visa. This may impact on the ability of licensees to find suitable qualified experienced staff.

14. What changes or trends in licensing have you seen since the Act came into force?

Public objectors seem to be more aware that they can object.

There has been an increase in remote sale applications following Covid-19.

15. What changes to practices and procedures under the Act would you find beneficial?

Introducing a mediation/facilitation stage would be useful, where the parties are expected to engage in a meaningful way.

REPRESENTATION REVIEW INITIAL PROPOSAL

Purpose

1. This report asks Te Kaunihera o Pōneke | Council to agree an initial proposal for representation arrangements for Wellington City in the 2022 and 2025 local elections.

Summary

- 2. Following Council's decision on 13 May to establish a Māori ward, Council must conduct a representation review.
- 3. In a representation review, Council must determine:
 - The total number of councillors
 - Whether any councillors should be elected at-large (by the whole city)
 - The number of wards (electoral subdivisions)
 - The boundaries, names, and number of councillors for each ward
 - What community boards there should be (if any)
- 4. Currently, Wellington City is represented by 14 councillors and a mayor.
- 5. The councillors are elected through a system of five wards: Pukehīnau/Lambton Ward, Motukairangi/Eastern Ward, Paekawakawa/Southern Ward, Wharangi/Onslow-Western Ward, and Takapū/Northern Ward. The mayor is elected by the entire city.
- 6. Wellington also has two community boards, the Tawa Community Board and Makara/Ohariu Community Board.
- 7. This paper presents four options for Council's consideration. Officers preferred option is to keep the current five wards, with some boundary changes, and add the new Māori ward and two councillors elected by the whole city (at-large).
- 8. Officers are not proposing any changes to representation for the community boards. Officers do propose that the name of the Makara/Ohariu Community Board be changed to include the appropriate macrons Mākara/Ōhāriu Community Board.

Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- 2. Adopt, in accordance with sections 19H and 19J and clauses 1 and 2 of schedule 1A of the Local Electoral Act 2001, an initial proposal for Council representation with:
 - a. Fourteen total councillors (other than the mayor).
 - b. Two councillors being elected at-large.
 - c. Twelve councillors being elected by ward.
 - i. One councillor being elected from a Māori ward.
 - ii. Eleven councillors being elected from general wards.
 - d. One Māori ward
 - Te Whanganui-a-Tara Ward, electing one councillor, comprising all of Wellington City.
 - e. Five general wards:
 - i. Takapū Northern Ward, electing three councillors, comprising the suburbs of Ōhāriu, Tawa, Takapu Valley, Grenada North, Glenside, Grenada

- Village, Horokiwi, Paparangi, Woodridge, Johnsonville, Newlands, Broadmeadows, Ngauranga, and Khandallah.
- ii. Wharangi Onslow-Western Ward, electing two members, comprising the suburbs of Mākara Beach, Mākara, Ngaio, Kaiwharawhara, Crofton Downs, Wadestown, Northland, Kelburn, and Karori.
- iii. Pukehīnau Lambton Ward, electing two members, comprising the suburbs of Thorndon, Pipitea, Wellington Central, Te Aro, Oriental Bay, Highbury, Aro Valley, Mount Cook, and Mount Victoria.
- iv. Motukairangi Eastern Ward, electing two members, comprising the suburbs of Roseneath, Hataitai, Kilbirnie, Lyall Bay, Rongotai, Miramar, Maupuia, Karaka Bays, Seatoun, Strathmore Park, and Moa Point.
- v. Paekawakawa Southern Ward, electing two members, comprising the suburbs of Brooklyn, Owhiro Bay, Island Bay, Southgate, Houghton Bay, Melrose, Berhampore, Newtown, Vogeltown, Mornington, and Kingston.
- 3. Agree to include in the initial proposal community board representation as follows:
 - a. Tawa Community Board, with eight members total, six members elected by the whole community and two appointed members, comprising the suburbs of Grenada North, Takapu Valley, and Tawa.
 - b. Mākara/Ōhāriu Community Board, with six members total, all elected by the whole community, comprising the suburbs of Mākara, Mākara Beach, and Ōhāriu.
 - c. No alterations to the boundaries of either community.
- 4. Agree that the reason for the change in ward boundaries and ward membership is "to ensure fair and effective representation of communities of interest"
- 5. Note that the proposed arrangements include the following boundary changes to wards:
 - a. Broadmeadows, Ngauranga, and Khandallah moved from Wharangi Onslow-Western Ward to Takapū Northern Ward.
 - b. Kelburn moved from Pukehīnau Lambton Ward to Wharangi Onslow-Western Ward.
 - c. Melrose and Houghton Bay from Motukairangi Eastern Ward to Paekawakawa Southern Ward.
- 6. Agree to consult on the initial proposal from 4 September 2021 to 4 October 2021.
- 7. Agree to hold an additional meeting of Te Kaunihera o Pōneke | Council on 12 October 2021 for the purpose of oral hearings on the initial proposal.

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Requirements for resolution

- 9. The Local Electoral Act 2001 (the Act) has strict requirements for resolutions pertaining to representation reviews. The resolution must include the following:
 - Whether councillors are proposed to be elected by wards, at-large, or a mix
 - The number of councillors to be elected at-large (if appropriate)
 - The number of councillors to be elected by wards
 - The number of councillors to be elected by general wards
 - The number of councillors to be elected by Māori wards
 - The proposed name and a description of the boundaries of each ward
 - The number of councillors to be elected in each ward
 - A description of each proposed community (board area) and its boundaries
 - Whether community board members should be elected by the whole community or in electoral subdivisions
 - The number of community board members elected by the community
 - The number of community board members appointed by the council (if appropriate)
- 10. If the resolution proposes any change to the basis of election, membership, or ward, community, or subdivision boundaries which applied at the last triennial local election, that resolution must include an explanation of the reasons for the proposed change.
- 11. If the initial proposal is not compliant with section 19V of the Act which requires the population per councillor to be approximately the same per ward, then the resolution must identify the grounds on which the resolution is non-compliant.
- 12. Any amendment to the draft initial proposal must be compliant with all of the above requirements.

Background

Representation reviews

- 13. Every three years, elections are held for Councils. To ensure that we have fair and effective representation at these elections, councils are required by the Act to review their representation arrangements at least once every six years.
- 14. Wellington City Council conducted its last representation review in 2018 and would not usually be required to conduct a representation review ahead of the 2022 local elections. However, Council's decision in May to establish a Māori ward triggered the need to conduct a representation review in 2021.

- 15. In a representation review, Council must determine:
 - The total number of councillors
 - Whether any councillors should be elected at-large (by the whole city)
 - The number of wards (electoral subdivisions)
 - The boundaries, names, and number of councillors for each ward
 - What community boards there should be (if any)

Status quo

- 16. Currently, Wellington City is represented by 14 councillors and a mayor.
- 17. The councillors are elected through a system of five wards: Pukehīnau/Lambton Ward, Motukairangi/Eastern Ward, Paekawakawa/Southern Ward, Wharangi/Onslow-Western Ward, and Takapū/Northern Ward. The mayor is elected by the entire city (at-large).
- 18. Wellington also has two community boards: Tawa Community Board representing the suburbs of Tawa, Grenada North, and Takapu Valley; and Makara/Ohariu Community Board representing the suburbs of Mākara, Mākara Beach, and Ōhāriu.

Key Considerations

- 19. When making decisions about representation, Council considers three key factors:
 - What are Wellington City's communities of interest?
 - How can those communities be effectively represented?
 - How can those communities be fairly represented?
- 20. Considerations of fair representation and effective representation are both equally important. The Act does not prioritise one over the other.

Communities of interest

- 21. The term 'community of interest' is not defined in the Act. The Local Government Commission 'Guidelines for local authorities undertaking representation reviews 2021' (the guidelines) suggest considering communities of interest as a three-dimensional concept:
 - perceptual a sense of belonging to a clearly defined area or locality
 - functional the ability to meet with a reasonable economy the community's requirements for comprehensive physical and human services
 - political the ability of the elected body to represent the interests and reconcile the conflicts of all its members.

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- 22. The perceptual and functional aspects can be extended to define a community of interest as having:
 - a sense of community identity and belonging reinforced by:
 - distinctive physical and topographical features (e.g., mountains, hills, rivers)
 - o similarities in economic or social activities carried out in the area
 - similarities in demographic, socio-economic and/or ethnic characteristics of the residents of a community
 - o distinct local history of the area
 - the rohe or takiwā of local iwi and hapū
 - dependence on shared facilities and services in the area, including:
 - o schools, recreational and cultural facilities
 - o retail outlets, transport, and communication links.
- 23. Communities of interest can be considered at different levels. For example, Wellington City as a whole can be considered a community of interest, but so can a street. Many people consider their suburb to be a community of interest. For this reason, in most of the options presented below, officers have ensured that ward boundaries match with suburb boundaries as closely as possible.

Effective representation

- 24. Council must ensure effective representation of communities of interest.
- 25. Council can have between 5 and 29 members excluding the mayor.
- 26. The guidelines note that the following factors should be considered when determining effective representation:
 - avoiding arrangements that may create barriers to participation, for example, not recognising residents' familiarity and identity with an area during elections
 - not splitting recognised communities of interest between electoral subdivisions
 - not grouping together two or more communities of interest that have few common interests
 - accessibility, size, and configuration of an area, including:
 - the population's reasonable access to its elected members and vice versa
 - o the elected members' ability to:
 - effectively represent the views of their electoral area
 - provide reasonably even representation across the area including activities like attending public meetings and opportunities for face-to-face meetings.

Fair representation

- 27. Under the Act (section 19V), all wards must have approximately the same population per councillor unless a prescribed ground for non-compliance is met.
- 28. This rule is known as the 10% rule, as all wards must have a population per councillor within 10% (plus or minus) of the average.
- 29. The Act sets out four grounds for non-compliance with the 10% rule:
 - to provide for effective representation of communities of interest within:
 - island communities
 - isolated communities
 - where compliance would limit effective representation of communities of interest by:
 - o dividing a community of interest
 - grouping together communities of interest with few commonalities of interest
- 30. If Council did resolve an initial or final proposal that was non-compliant with the 10% rule, then it would have to clearly identify the grounds for the non-compliance.
- 31. Any decision by Council to not comply with the 10% rule must be referred to the Local Government Commission for a determination.

Māori ward

- 32. On 13 May 2021, Council resolved to establish a Māori ward for at least the 2022 and 2025 elections.
- 33. The number of members to be elected from a Māori ward is set by a formula in the Act

 The Māori electoral population divided by the total electoral population multiplied by the
 number of members elected from wards.
 - The result of this equation, rounded, gives the number of members that are elected from Māori wards.
- 34. For Wellington, a minimum of 12 councillors need to be elected from wards for Wellington to qualify for one councillor elected from a Māori ward.
 - 9,420 (Māori electoral population) divided by (216,220) multiplied by 12 (councillors from wards) = 0.52 (rounds to 1)
- 35. All the options presented below have at least 12 councillors elected from wards. Given Council's recent decision to establish a Māori ward it would not be consistent to choose a representation option that does not allow for it.
- 36. Even if Council chose the maximum number of councillors (29), it would not be enough to qualify for another councillor elected from a Māori ward (9,420 / 216,220 x 29 = 1.26).

Councillor Remuneration

- 37. Councillor remuneration comes from a pool set by the Remuneration Authority that does not change based on the number of Councillors, i.e., the total amount of remuneration paid to councillors will not change if there are greater or fewer councillors. The current remuneration pool as set by the Remuneration Authority is \$1,585,152, split between 14 councillors.
- 38. If Council resolved to increase the number of Councillors, then the pool would have to be split between a greater number of members, which would mean lower remuneration for councillors on average.

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Consultation

39. Once Council has decided its initial proposal for the representation review it must consult on the proposal following the provisions in the Act. The timeline for this consultation is as follows:

Initial proposal determined	26 August 2021	Must be before 31 August 2021.
Date of public notice / consultation opens	4 September 2021	Must be before 8 September 2021.
Consultation closes	4 October 2021	Must be more than one month after consultation opens.
Oral submissions	12 October 2021	To be heard by Council, which has the delegation to consider governance matters.
		Will require an additional Council meeting.
Final proposal determined	28 October 2021	Must be within six weeks of the close of submissions.

- 40. Once the consultation period has finished, oral submissions will be scheduled for any submitters who wish to speak to Council. Officers recommend that an additional Council meeting be scheduled for 12 October 2021 for the purpose of oral hearings.
- 41. Following oral submissions, Council will have the opportunity to make a final proposal for representation arrangements. At this stage Council can take into account any feedback provided by members of the public and may make changes from the initial proposal.

Appeals, Objections and Referrals

- 42. Following the final proposal, members of the public have the right to appeal or object the proposal to the Local Government Commission (the Commission).
- 43. An appeal can be made by anybody who submitted on the initial proposal about matters relating to their original submission.
- 44. An objection can be made if the final proposal differs from the initial proposal.
- 45. Additionally, if any wards do not comply with the 10% rule, then the Council must refer its final proposal to the Commission.
- 46. If there is an appeal, objection, or referral, then the Commission must consider that appeal, objection, or referral and determine the representation arrangements for Council.
- 47. Determinations by the Commission may be appealed to the High Court on a point of law, or judicially reviewed.

Discussion

48. On 16 June 2021, an initial workshop on the representation review was held. A second workshop was held on 10 August 2021, which was open to the public and livestreamed

- 49. Following the workshops, officers have investigated four options for representation arrangements along with some potential changes that could be made to them:
 - Status quo plus Māori ward
 - 5 general wards plus one Māori ward and some councillors at-large
 - 3 general wards plus one Māori ward and some councillors at-large
 - 6 general wards plus one Māori ward and some councillors at-large
- 50. In all cases, officers have aimed to provide options that meet the criteria for fair representation, while also seeking to ensure that the options provide effective representation as far as possible.
- 51. As part of the representation review process, Council will also need to determine the name of the new Māori ward, and representation arrangements for community boards.
- 52. The statistics used in preparing the options are sourced from Stats NZ and are the latest population estimates that are required to be used for the representation review.
- 53. Ward boundaries must coincide with statistical meshblock boundaries. In most cases, suburb boundaries are consistent with meshblock boundaries, but in some cases, there are small variations, which can be seen on the maps.

Name of Māori ward

- 54. The proposed name for the new Māori ward is Te Whanganui-a-Tara Ward.
- 55. The history of the area and its importance in Māori culture is shown by the names given to the area and its surrounds. The earliest known name for Wellington City, derived from Māori legend, is Te Upoko o te Ika a Maui or the head of Maui's fish. Te Whanganui-a-Tara is another name Māori gave the area a name said to come from Whatonga's son Tara who was sent down from the Mahia Peninsula by his father to explore southern lands for their people to settle. It literally means the great harbour of Tara.
- 56. Te Ātiawa settled the inner harbour area and had a close relationship with Ngāti Toa further north.
- 57. Not only were the settlements thriving, there was also a healthy water-based trade and communication system. The harbour represents life, access, sustenance and connects the whole of the city together through the streams that feed into the harbour. Furthermore, the connections the harbour has with our neighbouring cities is also achieved through the harbour.

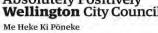
Names of general wards

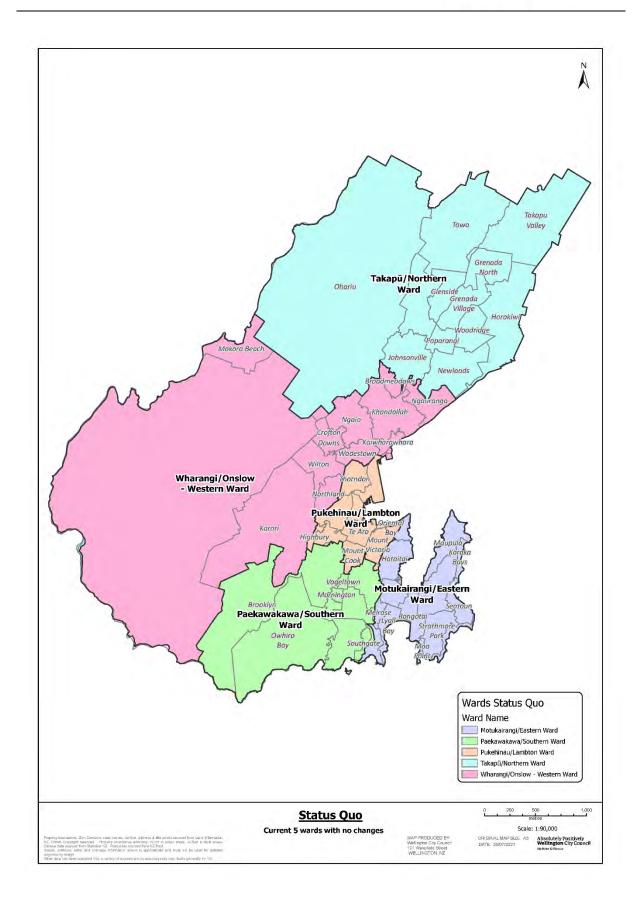
- 58. Currently, the names for Wellington's wards take the format 'Takapū/Northern Ward'.
- 59. The backslash as part of the name can have the unintended consequence of implying that the names are either/or, or that the te reo names are translations of the English ones.
- 60. Removing the slash and replacing with a space would stop this ambiguity.

Status quo plus Māori ward

- 61. One option that Council can consider is to retain the current system of five wards and ward boundaries and add one additional councillor from the new Māori ward.
- 62. The ward boundaries for this option would be unchanged as follows:

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63. This system results in three wards (Motukairangi/Eastern Ward, Paekawakawa/Southern Ward, and Takapū/Northern Ward) being non-compliant with the 10% rule.

Ward	Members	Population	Pop. Per Member	Variance
Takapū/Northern Ward	3	48,800	16,267	+10.1%
Wharangi/Onslow- Western Ward	3	43,300	14,433	-2.3%
Pukehīnau/Lambton Ward	3	44,100	14,700	-0.5%
Motukairangi/Eastern Ward	3	37,500	12,500	-15.4%
Paekawakawa/Southern Ward	2	33,100	16,500	+12.0%
General ward total	14	206,800	14,771	
Te Whanganui-a-Tara Ward	1	9,410	9,410	
Mayor	1			
Total	16	216,210*		

^{*}population totals may vary slightly between options due to the rounding methodology used by Stats NZ.

- 64. The 10% rule is applied once and so regardless of whether one ward is non-compliant or three wards are non-compliant, the proposal would have to be referred to the Commission.
- 65. Some boundary changes are possible to reduce the variance, however officers do not support most of these boundary changes as discussed below.

Paekawakawa/Southern Ward and Motukairangi/Eastern Ward

- 66. Under the status quo, Motukairangi/Eastern Ward is overrepresented (lower population per councillor) and Paekawakawa/Southern Ward is underrepresented (higher population per councillor). For both wards to comply with the 10% rule, some of the population currently in Paekawakawa/Southern Ward would need to be moved to Motukairangi/Eastern Ward.
- 67. Moving Southgate from Paekawakawa/Southern Ward to Motukairangi/Eastern Ward as would result in Paekawakawa/Southern Ward being compliant with the 10% rule, but Motukairangi/Eastern Ward would still be non-compliant.
- 68. Council proposed moving Southgate from Paekawakawa/Southern Ward to Motukairangi/Eastern Ward as part of the 2018 representation review and received strong negative feedback as residents identified as being part of the south rather than the east.
- 69. Moving the other two suburbs on the border of Paekawakawa/Southern Ward and Motukairangi/Eastern Ward, Newtown and Berhampore, are not options supported by officers.
- 70. Moving Newtown would cause variances of over 10% due to its large population. Berhampore is a link in the Paekawakawa/Southern Ward between Island Bay and Newtown and is not recommended to be moved without wider scale changes.

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71. Council also has the option of combining Paekawakawa/Southern Ward and Motukairangi/Eastern Ward. Because Paekawakawa/Southern Ward is overrepresented and Motukairangi/Eastern Ward is underrepresented by approximately the same amount, a combined 'South-eastern' ward with five councillors would have a variance within 10%.

Ward	Members	Population	Pop. Per Member	Variance
Takapū/Northern Ward	3	48,800	16,267	+10.1%
Wharangi/Onslow- Western Ward	3	43,300	14,433	-2.3%
Pukehīnau/Lambton Ward	3	44,100	14,700	-0.5%
South-eastern Ward	5	70,600	14,120	-4.4%
General ward total	14	206,800	14,771	
Te Whanganui-a-Tara Ward	1	9,410	9,410	
Mayor	1			
Total	16	216,210		

Takapū/Northern Ward

- 72. Under the status quo, Takapū/Northern Ward is overrepresented marginally outside of a 10% variance.
- 73. Moving Ōhāriu from Takapū/Northern Ward to Wharangi/Onslow-Western Ward reduces the variance to below 10%. This would ensure that the Makara/Ohariu Community Board is located fully within one ward, as suggested in the guidelines. However, Ōhāriu connects most closely to the north for services and so would be a more natural fit with Takapū/Northern Ward.
- 74. Moving Horokiwi from Takapū/Northern Ward to Wharangi/Onslow-Western Ward reduces the variance to below 10%. Although geographically Horokiwi appears to fit most closely with Takapū/Northern Ward, the primary access is from Ngauranga in Wharangi/Onslow-Western Ward and so it may fit better in that ward.
- 75. Officers do not support moving the other two suburbs on the border of Takapū/Northern Ward and Wharangi/Onslow-Western Ward, Johnsonville and Newlands, as they constitute a community of interest together, and have too large a population to both be moved.

At-large options

- 76. Council can have some councillors elected at-large (by the entire city), instead of from a ward.
- 77. When considering effective representation, Council should consider those communities that are geographically distinct, and those that are spread across the city. Having some councillors elected by the entire city might be a better way of representing any communities which are spread across the city.
- 78. People on the Māori roll would be able to vote for candidates in the Māori ward as well as any councillors elected at-large. Having some councillors elected by the whole city could provide a greater choice on who to approach about local issues for those on the Māori roll.
- 79. Having some councillors elected by the whole city could result in a different type of candidate running for Council. A candidate with local knowledge is more likely to run in

- a ward, while a candidate with citywide recognition is more likely to run for an at-large seat.
- 80. All councillors, regardless of whether they are elected from a ward or by the whole city, make the same declaration when coming into office to act in the best interests of the whole city.
- 81. Having some councillors elected at-large does not change the calculations for determining the 10% rule. Only councillors elected from general wards are used for this.
- 82. The next three options all include some councillors being elected at-large. An indicative number has been given for the number of at-large councillors in each option, however Council could choose to vary this.
- 83. Council could also choose to add some at-large councillors to the above option of the status quo. This would not change the ward variances and three wards would still be non-compliant with the 10% rule.
- 84. What would change is the total number of councillors. For example, if Council chose to retain the status quo and add three at-large councillors, then this would mean 19 elected members total (14 general ward councillors, one Māori ward councillor, three at-large councillors, and the mayor).

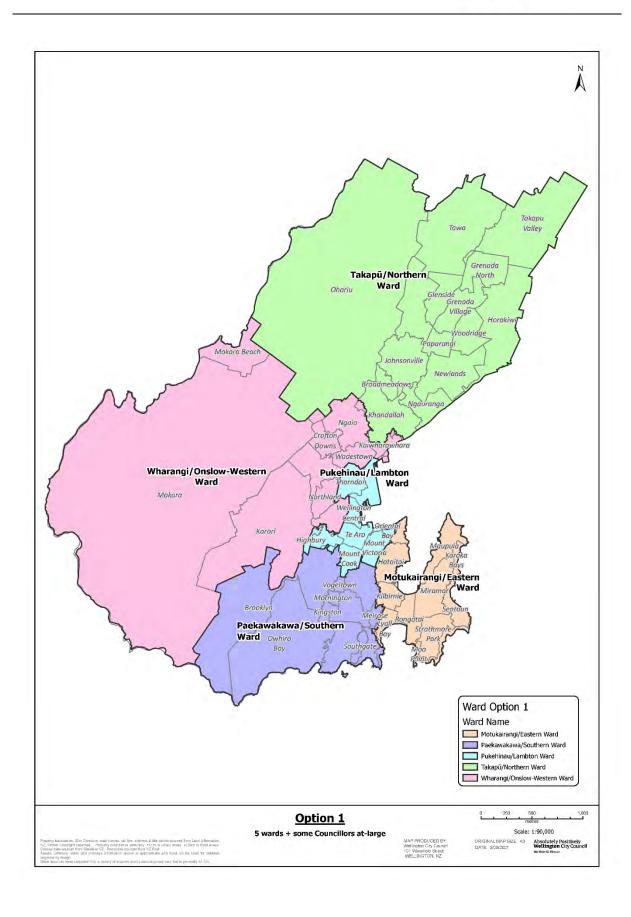
Option 1: 5 general wards plus one Māori ward and some councillors at-large

- 85. This option broadly retains the current five ward system and adds the Māori ward and some at-large councillors. It is officers preferred option.
- 86. 11 councillors would be elected from general wards and one from the Māori ward. This is the minimum of 12 councillors elected from wards needed to qualify Wellington City for a Māori ward.
- 87. Takapū/Northern Ward would have three councillors; Wharangi/Onslow-Western Ward, Pukehīnau/Lambton Ward, Paekawakawa/Southern Ward, and Motukairangi/Eastern Ward would each have two councillors.
- 88. Council could choose any number of at-large councillors to add to this (up to the statutory limit of 29 total councillors). Officers recommend having two at-large members which will retain the total number of elected members at 15 (one Mayor, 11 general ward councillors, one Māori ward councillor, two at-large councillors).
- 89. Although this option broadly retains the current ward system, boundary changes are needed to comply with the 10% rule. The suggested boundary changes are:
- 90. Broadmeadows, Ngauranga, and Khandallah moved from Wharangi/Onslow-Western Ward to Takapū/Northern Ward. Khandallah becomes the border suburb of Takapū/Northern Ward. If Khandallah remained in Wharangi/Onslow-Western Ward, then that ward would have a variance of approximately 23%.
- 91. Kelburn moved from Pukehīnau/Lambton Ward to Wharangi/Onslow-Western Ward. If Kelburn remained in Pukehīnau/Lambton Ward, then that ward would have a variance of approximately 11%.
- 92. Melrose and Houghton Bay from Motukairangi/Eastern Ward to Paekawakawa/Southern Ward. If Houghton Bay remained in Motukairangi/Eastern Ward, then the variance for that ward would be approximately -5% and the variance of Paekawakawa/Southern Ward would be approximately -8%. If Melrose remained in Motukairangi/Eastern Ward, then the variance for that ward would be approximately -3% and the variance of Paekawakawa/Southern Ward would be approximately -10%.

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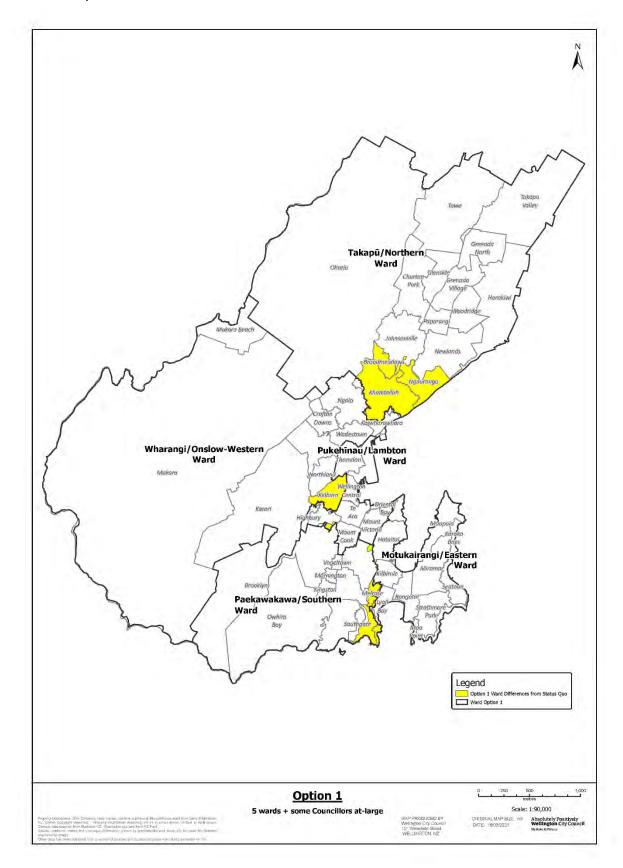
- 93. Some additional minor boundary changes have also been made to ensure that ward boundaries align with statistical meshblocks, as required by the Act, but remain as close as possible to suburb boundaries.
- 94. The proposed boundaries for this option would be as follows:

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95. The following map highlights the proposed boundary changes from the status quo for this option:



96.

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In this option, all wards would be compliant with the 10% rule:

Ward	Members	Population	Pop. Per Member	Variance
Takapū/Northern Ward	3	58,600	19,533	+3.9%
Wharangi/Onslow- Western Ward	2	38,400	19,200	+2.1%
Pukehīnau/Lambton Ward	2	39,300	19,650	+4.5%
Motukairangi/Eastern Ward	2	34,900	17,450	-7.2%
Paekawakawa/Southern Ward	2	35,600	17,800	-5.3%
General ward total	11	206,800	18,880	
Te Whanganui-a-Tara Ward	1	9,420	9,420	
At-large	2			
Mayor	1			
Total	15	216,220		

- 97. Some boundary changes are possible.
- 98. Ōhāriu could be moved from Takapū/Northern Ward to Wharangi/Onslow-Western Ward for the same reasons noted in the status quo section above.
- 99. To remain compliant, one of Thorndon, Kelburn, and Highbury and Te Aro (together) need to be moved from Pukehīnau/Lambton Ward to Wharangi/Onslow-Western Ward. Officers are proposing moving Kelburn, however Council could move one of the other suburbs instead.
- 100. Officers undertook some limited pre-engagement with Wellington City Youth Council. Youth Council supported keeping Kelburn in Pukehīnau/Lambton Ward and moving Thorndon to Wharangi/Onslow-Western Ward instead.
- 101. Another option Council could consider is moving Brooklyn and Vogeltown to Pukehīnau/Lambton Ward and Mount Cook to Paekawakawa/Southern Ward. Council may consider that Mount Cook is part of a community of interest with Newtown and Brooklyn with the central city.
- 102. This option makes minimal changes to the current ward system, while allowing for some councillors to be elected at-large.
- 103. This option could also be considered without an at-large component which would lead to Council having 13 members. 11 councillors elected from five general wards, one councillor from the Māori ward, and the Mayor.

Option 2: 3 general wards plus one Māori ward and some councillors at-large

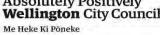
- 104. Council has the option of aligning the ward system with the parliamentary electorates in Wellington. Rongotai, Wellington Central, and Ōhāriu. The small part of the Mana electorate within the Wellington City area would be added to Ōhāriu. This would mean three general wards, with four Councillors each.
- 105. Depending on the total number of councillors elected at-large, this would increase the size of Council to 17 members. 12 councillors elected from three general wards, one councillor from the Māori ward, three councillors elected at-large, and the Mayor.

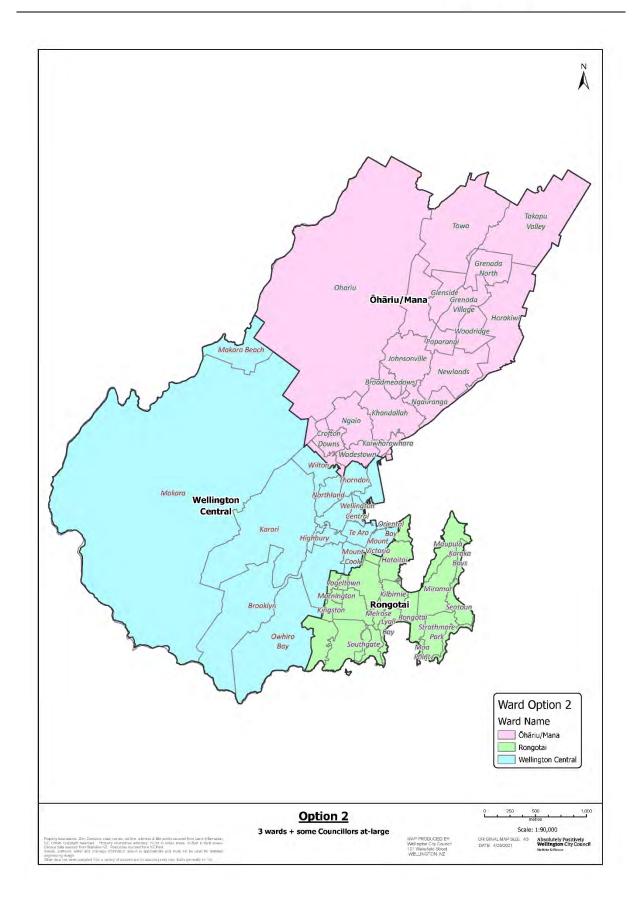
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- 106. This option could also be considered without an at-large component which would lead to Council having 14 members. 12 councillors elected from three general wards, one councillor from the Māori ward, and the Mayor.
- 107. The proposed wards boundaries for this option would be as follows:

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108. In this option, all wards would be compliant with the 10% rule:

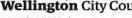
Ward	Members	Population	Pop. Per	Variance
			Member	
Ōhāriu/Mana	4	71,200	17,800	3.3%
Wellington Central	4	70,200	17,550	1.8%
Rongotai	4	65,400	16,350	-5.1%
General ward total	12	206,800	17,233	
Te Whanganui-a-Tara	1	9,400	9,400	
Ward				
At-large	3			
Mayor	1			
Total	17	216,200		

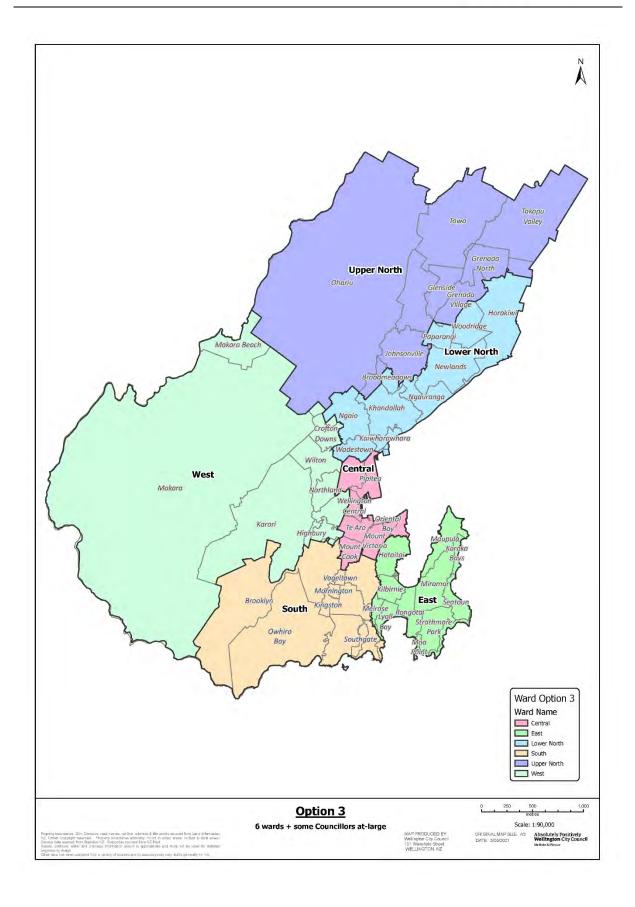
- 109. The benefit of this option is that by aligning the local and central election processes, it makes an easier and more consistent election experience for the voter. Voter turnout for central elections is higher than for local elections and so more people are familiar with their electorates than they are with their wards.
- 110. Officers do not support any boundary changes for this option because the benefit of this option is in consistency with the electorate boundaries and by moving the boundaries this benefit would not be gained.

Option 3: 6 general wards plus one Māori ward and some councillors at-large

- 111. The final option would be to have six general wards with two councillors each an addition to some councillors elected at-large.
- 112. Depending on the number of councillors elected at large, this would increase the size of Council to 17. 12 councillors would be elected from general wards, one from the Māori ward, three at-large, and the Mayor.
- 113. One feature of this ward system is that all the general wards would have the same number of councillors.
- 114. This option could also be considered without an at-large component which would lead to Council having 14 members. 12 councillors elected from six general wards, one councillor from the Māori ward, and the Mayor.
- 115. If this option was chosen, then Council would have to determine names for the new wards.
- 116. The proposed ward boundaries for this option would be as follows:

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Item 2.5 Page 183 117. In this option all wards would be compliant with the 10% rule:

Ward	Members	Population	Pop. Per Member	Variance
Upper North	2	36,000	18,000	+4.4%
Lower North	2	32,900	16,450	-4.5%
West	2	32,100	16,050	-6.9%
Central	2	37,100	18,550	+7.6%
South	2	34,100	17,050	-1.1%
East	2	34,600	17,300	+0.4%
General ward total	12	206,800	17,233	
Te Whanganui-a-Tara	1	9,410	9,410	
Ward				
At-large	3			
Mayor	1			
Total	17	216,210		

- 118. The only way to have a six-ward option that is compliant with the 10% rule is to have Johnsonville and Newlands in separate wards. Officers see this as splitting a natural community of interest.
- 119. The reason that Johnsonville and Newlands must be split to have compliant wards is that the population north of Johnsonville and Newlands is not enough to create a compliant ward by itself, such a ward would be overrepresented. However, if Johnsonville and Newlands were added to that ward then the ward would still be non-compliant, although in this case it would be underrepresented.
- 120. Some boundary changes are possible with this system.
- 121. One of Thorndon, Kelburn, and Aro Valley must be in the central ward to achieve compliance with the other two in the western ward. In the option prepared Thorndon is in the central ward, this could be changed to one of the other suburbs.
- 122. Another option Council could consider is moving Brooklyn and Vogeltown to Pukehīnau/Lambton Ward and Mount Cook to Paekawakawa/Southern Ward. Council may consider that Mount Cook is part of a community of interest with Newtown and Brooklyn with the central city.
- 123. If this option was chosen, then Council would have to determine names for the new wards.

Community Boards

- 124. Council must consider whether community boards are appropriate to provide fair and effective representation as part of the representation review process. Officers are not proposing any changes to the current community board structure.
- 125. Community boards can have between four and twelve members. Council can appoint councillors from the relevant ward to the boards, however at least half of the community board members must be elected.
- 126. Council does have the option to create more community boards, or to disestablish the community boards that we currently have. Council could also choose to split the community boards into electoral subdivisions (wards for community boards).
- 127. Currently Wellington City has two community boards Tawa Community Board representing the suburbs of Grenada North, Takapu Valley, and Tawa, and

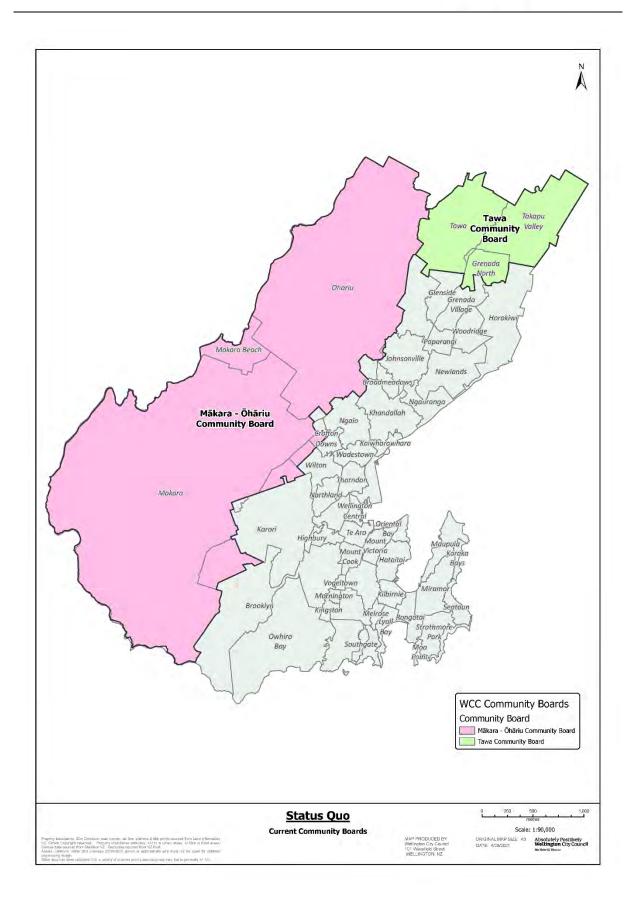
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Makara/Ohariu Community Board representing the suburbs of Mākara, Mākara Beach, and Ōhāriu.

- 128. The Tawa Community Board has six elected members and two appointed members who are councillors from Takapū/Northern Ward.
- 129. The Makara/Ohariu Community Board has six elected members and no appointed members.
- 130. Officers do propose that the name of the Makara/Ohariu Community Board be changed to include the appropriate macrons Mākara/Ōhāriu Community Board.
- 131. Mākara and Ōhāriu are the official names for those suburbs as gazetted.
- 132. The boundaries for the community boards would be unchanged as follows:

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Next Actions

- 133. The Council's initial proposal will be publicly notified on 4 September and consultation will open for one month.
- 134. Following the close of consultation, oral submissions will be heard on 12 October and council will have the opportunity to consider its final proposal on 28 October.
- 135. Once Council's final proposal has been resolved, there will be an opportunity for the public to appeal or object to the proposal. If an appeal or objection occurs, then the proposal will be referred to the Local Government Commission.
- 136. If the proposal is referred to the commission then it must make a determination by 11 April 2022.

Attachments

Nil

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SUPPORTING INFORMATION

Engagement and Consultation

The Local Electoral Act 2001 contains specifications for the consultation process to be followed for a representation review. Consultation must be open for at least a month on Council's Let's Talk platform. A final proposal must be resolved within six weeks of consultation ending.

Officers will seek to engage with Council's community boards and advisory groups. Residents' associations and other relevant groups will be informed of the review.

Treaty of Waitangi considerations

The Council's resolution establishing Māori Wards under the now amended Local Electoral Act 2001 further enables Māori participation in local elections, and is therefore considered to be consistent with, and further implement, the Tiriti partnership.

Financial implications

The representation review is expected to cost approximately \$45,000. This is more than initially expected due to increased costs of the required public notifications. Funding for the representation review will be met from existing operational budgets.

Policy and legislative implications

Provisions for the representation review can be found in the Local Electoral Act 2001, the process to be followed for this review is compliant with that Act.

Risks / legal

The statutory timeframe for completion of this representation review is short. Council must resolve its initial proposal by 31 August, consultation must be open for a month, and within six weeks of consultation closing the council must resolve its final proposal. A month must then be set aside for members of the public to object or appeal, and this must be completed by 20 December. The short timeframe does not leave much room for change if unexpected circumstances arise.

Climate Change impact and considerations

Not applicable.

Communications Plan

A communications plan has been created as part of engagement and consultation on the representation review.

Health and Safety Impact considered

Not applicable.

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STRATEGY AND POLICY WORK PROGRAMME

Purpose

- 1. This report asks Te Kaunihera o Pōneke | Council to approve the strategy and policy work programme for 2021 2022.
- 2. An outline of the programme of work for strategies, policies, bylaws, reports and plans for the 2021-22 period is attached.

Summary

- 3. The Council has a range of policies, strategies, bylaws, plans and reports to guide the direction of the city; set budgets and plans for services; set rules for certain activities, and ensure the Council is tracking against targets through regular reports.
- 4. Much of the work is required because of legislation, and in other instances the work is necessary to help achieve a strategic priority of the Council, or to respond to central government or regional work programmes and priorities.
- 5. The draft work programme (attached) reflects a significant body of work for the organisation for the period 2021-22 and many will also require community consultation and hearings before final decisions can be made.
- 6. Most of the work has resources allocated. In some limited instances resourcing is still being worked through in detail and the timing for these works will be programmed and reported back to the relevant committee as part of the normal committee forward programme process.
- 7. There are also a small number operational pieces of work with no resourcing allocated at present, and officers will programme those pieces of work to be advanced when there is a gap in the programme and the appropriate resourcing becomes available.
- 8. It is important to note that while the attached programme sets out the scope of the strategy and policy work programme for 2021-22, this this is not the full committee work programme as it does not include capital projects and other programmes of work that will occupy committee time.
- 9. The draft work programme does include work arising from central government reform programmes and regulatory changes that the Council will need to engage with and respond to.
- 10. While officers are comfortable with the draft programme, it is a full programme and includes some resource gaps that need to be filled. Any additional work requested by the Council will require the reprioritisation of the programme (or additional resources).

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Recommendation/s

That Te Kaunihera o Poneke | Council:

- 1. Receive the information.
- 2. Agree the strategy and policy work programme for 2021-22 as outlined in Attachment 1.
- 3. Note that once agreed, the programme will be included in the relevant Committee Forward Programmes.

Background

- 11. Every 12 months Councillors set the policy and strategy work programme for the organisation.
- 12. The last time this was done (2020), a new arts and culture strategy, a children and young people's strategy, a social wellbeing framework and an economic development strategy were prioritised.
- 13. The following key policies, plans and strategies have been progressed or completed since then:

Strategies/Policies	
Social Wellbeing Framework	Completed
Children and Young Peoples Strategy	Completed
Aho Tini 2030 Arts, Culture and Creativity Strategy	Completed
Dangerous and Insanitary Buildings Policy	Completed
Parking Policy	Completed
Gambling Venues Policy	Completed
Trading and Events in Public Places Policy	Draft policy considered in June 2021 with consultation July/August. On completion, the Public Places Bylaw will be reviewed.
Cemeteries Management Plan	Completed
The Gifting of the Name Paekākā	Completed – with Minister for final approval of official status.
Bylaws	
Pt 1 - Introduction Bylaw	Completed
Pt 7 - Traffic Bylaw	In Progress – August 2021
Alcohol Fees Bylaw	Completed
Waste Management Bylaw/ Solid Waste Management and Minimisation Bylaw	Completed
City Planning	
Spatial Plan	Completed

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Strategy and Planning Processes		
Financial Policies supporting the LTP	Completed	
Quarterly reporting	Completed	
Annual Plan 2020	Completed	
Long Term Plan	Completed	

Discussion

- 14. A draft programme of work for 2021-22 is included as Attachment 1 to this report and outlines the scope of the strategy and policy work programme.
- 15. Note that this paper and attached table is not the full committee work programme, which includes other business of Council (CCO governance, grants, traffic resolutions, land acquisitions or disposals, naming, audit and risk etc), and also policy programmes or project work that are already in place or underway (The Town Hall, Te Matapihi ki te Ao Nui the Central Library, Tākina Wellington Convention and Exhibition Centre, etc).
- 16. It also does not list the planning, reporting and pre-election requirements which will occur during the next year.

Central Government Settings

- 17. There is a considerable work programme generated by the proposed changes in central government settings for;
 - Local Government reform
 - urban planning and resource management reform, and;
 - three waters governance and wider infrastructure planning.
- 18. These reforms are expected to require responses from the Council during this next period however timeframes are yet to be determined and will be driven by Central Government consultation timeframes. There is also expected to be a climate change legislative response following the recent Climate Change Commission report and as part of the new resource management framework.
- 19. In addition, the Government has produced a number of national policy statements including urban development, housing and freshwater management. It is planning to release a policy statement on indigenous biodiversity and is introducing more regulation in waste management.
- 20. The demand to respond to these is expected to be significant and is often in addition to the planned work programme focused on LTP and Council priorities and some require ongoing work programmes. For instance, to meet the requirements of the National Policy Statement for Urban Development, includes producing;
 - Housing and Business Development Capacity Assessment (3 yearly review)
 - Future Development Strategy (revised every 3 years and renewed every 6 years) incl. quarterly monitoring and reporting of development

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A 30 year infrastructure strategy to support growth.

Regional Strategies

- 21. There are a number of regional strategies that the Council needs to have an active role in their development. These include the;
 - Regional Growth Strategy
 - Regional Economic Development Strategy
 - Regional Land Transport Planning
- 22. There is also an ongoing work programme associated with developing the Management Plan for the Whaitua te Whanganui-a-Tara.
- 23. The Council needs to be an active participant in these processes, ensuring that the Wellington City views are represented. Similarly to the central government initiatives, responding to these initiatives are often over and above existing priorities but are important for the Council's strategic direction.

Council Strategic Priorities

24. There is a range of key Council priorities that span LTP priorities, transport planning, planning for growth in the city and responding to the spatial plan and climate change, addressing housing, and responding to building stronger partnerships with from mana whenua and Māori.

Changing how we move

- 25. Let's Get Wellington Moving will remain a regional priority alongside broader regional transport planning. The programme is expected to be open for consultation in October 2021.
- 26. The implementation plan for cycleways is also to be consulted on in October 2021.

Responding to growth, climate change and waste management

- 27. A major priority is the notification of the updated District Plan in October 2021. This follows the adoption of the Spatial Plan in June 2021.
- 28. The Development Contributions Policy is to be updated. The last review was in 2015 and with the completion of the LTP this needs updating to reflect current asset management plans, bringing it line with recent legislative changes and addressing some operational issues.
- 29. As part of implementing the Spatial Plan and to increase the liveability of an increased population in the Central City, the Central City Green Network Plan will be considered and released for consultation.
- 30. Similarly with the adoption of the Spatial Plan, it is necessary to review the social and recreation infrastructure so that asset management planning for the next 30 years can be aligned with the Spatial Plan. The Council has a Community Facilities policy and while its principles are still current it is narrow in scope. The policy would benefit from a refresh and alignment with the Spatial Plan.

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- 31. Planning for climate change adaption is the major focus. This is a key part of the implementation planning of Te Atakura and also in response to expected legislative direction from Government. This will include policy development and community engagement on the city's response to adaptation.
- 32. Officers are planning to report to Committee on the waste management strategy and direction in October 2021. This will enable the Council to agree a future work programme.

City Partnerships and Strategies

- 33. The Strategic Māori Relations team have developed a draft 10-Year Māori Strategy following engagement with our iwi stakeholders and analysis of key data and insights from mana whenua and Māori. This may result in the review or update of a number of existing policies.
- 34. The Economic Wellbeing Strategy was agreed by Councillors as a priority in 2020 and it is still in progress. This is planned to be considered by the relevant committee to agree that it undertakes public consultation later in 2021.
- 35. There is a committee decision to consider changing the status of the relationship with Seoul to be a sister city.

All Wellingtonians Well Housed

- 36. Housing strategy and policy will remain a strategic priority. This includes
 - addressing the viability of, and future options for, City Housing
 - updating the Housing Strategy and Action plan including the broader issues of housing supply and quality
 - continuing to deliver affordable rentals within the city centre with the Te Kainga programme of work.
- 37. Officers also plan to refresh Te Mahana and our approach to homelessness. This will be built on a cross sector approach with co-design with mana whenua partners.

Heritage Strategy

38. There is a need for a broader Heritage Strategy to set the direction for council activities across the broad scope of heritage activities. This also follows the adoption of wider strategies and policies including Aho Tini Arts Culture and Creativity Strategy, Te Tauihu – te reo Māori Policy, the Naming Policy Te Māpihi Maurea. It also responds to heritage aspects of our natural environment, our built environment and the Councils role in archiving city records.

Aligning our work programme

- 39. A review is required to align the Grants Framework with the 2021 Long-term Plan priorities, Aho Tini 2030 Arts, Culture and Creativity Strategy and Children and Young Peoples Strategy.
- 40. The review of Trading and Events in Public Places is to report back to committee in October 2021. Following this it is planned to review the Public Places Bylaw (alongside

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the review of the Structures in Public Places Verandahs Bylaw) to ensure that the bylaw supports the Policy.

41. There is a committee report back to be completed on the approach to the Accessibility work programme and a review of the Accessibility Action Plan.

Bylaw Priorities

42. There are three bylaws that need to be considered to meet review requirements.

Bylaw reviews required	Pt 10 - Structures in Public Places Verandahs Bylaw - This is currently due for review and must be reviewed by 19 August 2022
	Collection and Transportation of Trade Waste Bylaw.
	Pt 9 - Water Services Bylaw – this was last reviewed in 2012 and is due for review in August 2022. Three Waters reform may need to be considered with this review.

Operational Policy Priorities

43. There is a wide range of policy issues that Council business units are working through and have asked to be addressed to enable community issues to be solved. These include:

Business and Community Requirements including report backs in previous Council decisions and Councillor requests for advice **Toi Poneke Strategy** – The current building's next lease renewal is in 2025. Planning needs to be competed now to plan for how we support the arts and creative sector and provide support for new talent, so that any business cases can be considered in the Council's planning timeframes.

Report back on progress of the **2012 alcohol management plan** and work plan alignment with city safety and Wellington at Night initiatives.

Dog and Animals Policy/Animals Bylaw – the last review was completed in 2015. The Council also has an Animals Liaison Officer appointed during this time and there are a range of operational issues that need to be addressed to meet community and business needs.

Wastewater laterals – following the LTP decision on ownership of these laterals the existing policy requires review to ensure it aligns with the LTP decisions. There are some aspects of legal compliance to complete this process.

The Commemorative Policy – particularly to address community issues such as guidance on commemorative furniture and also the scattering of ashes within the city.

Half Cost Paths Policy – the Council has an existing policy where it contributes to access paths to some residential properties. This policy needs review to ensure it is meets current needs and is built into asset and infrastructure plans.

A **Sustainable Food Network** action plan to support community resilience and food security.

Significance and Engagement Policy – three year review

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agreed by Councillors. This is a low priority

44. There are a range of policy issues that need to be addressed to address business issues; such as the Road Encroachment and Sale Policy; establishing a Signage in Public Places Policy to give a consistent approach to how signage is managed across the city; and updating operational arts policies such as the Public Art and Arts Collection policies.

Options

- 45. The Committee may;
 - identify the highest priorities within this broader work programme, or;
 - it may add or amend these work programme priorities if there are other priorities that the Committee considers need to be delivered within the current triennium.

Next Actions

46. If agreed, officers will work with Committee chairs to plan the timing of items in the forward programmes of the relevant committee.

Attachments

Attachment 1. Strategy and Policy Work Programme J

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Authors	Geoff Lawson, Team Leader Policy
	Baz Kaufman, Manager Strategy and Research
Authoriser	Baz Kaufman, Manager Strategy and Research Richard Leverington, Manager Risk and Assurance

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SUPPORTING INFORMATION

Engagement and Consultation

Will be considered and undertaken within each project.

Treaty of Waitangi considerations

Will be considered and undertaken within each project.

Financial implications

Will be considered and undertaken within each project.

Policy and legislative implications

Will be considered and undertaken within each project.

Risks / legal

Will be considered and undertaken within each project. The scale and scope of this work programme is material for the organisation, and also many of the items will require formal consultation before decisions can be made. There is also a risk around community consultation fatigue. This will be monitored and may require the rephasing of work programme.

Climate Change impact and considerations

Will be considered and undertaken within each project.

Communications Plan

Will be considered and undertaken within each project.

Health and Safety Impact considered

Will be considered and undertaken within each project.

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Strategy and Policy Work Programme

Note:

- The work programme is for the remainder of 2021 year, and the 2022 calendar year.
- The work programme outlines policies, plans, strategies and reports that will be worked on during this period. Not all work will be completed by the end of 2022 some work will continue beyond that.
- Timings will be confirmed as it is included in committee forward programmes.

Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Legally Required					
Pt 10 – Structures in Public Places Verandahs Bylaw	Regulates verandahs required under the District Plan	Small Scale – will be integrated into a Public Places Bylaw Review	Due for 5 year review from 19 August 2020	Strategy Policy and Research - will be included in a Public Spaces Bylaw Review following Trading and Events in Public Places	Legal requirement
Pt 9 – Water Services Bylaw	Regulates water services and responsibilities of property owners	Small scale - due to the ongoing review of the sector it will be a limited review to ensure that the bylaw remains current.	Must be reviewed by 29 August 2022	Strategy Policy and Research	Legal requirement
Collection and Transportation of Trade Waste Bylaw	Regulates the transport licencing of trade waste	Small scale	Bylaw was reinstated in 2014; and it is recommended that this review is undertaken to ensure it remains current	Strategy Policy and Research	Legal requirement

Me Heke Ki Pōneke

Central Govern	nment Reform and Regulato	ory change			
Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Three Waters Reform	Reform of delivery of water services and ownership of water assets	Large	Process is underway and Council will need to consider and decide its position	Infrastructure	Priority for the Council
Local Government Reform	Scoping of reform of the Local Government sector	Large – impact dependent on final scope of the reforms	Process is underway – central Govt led, the Council will need to consider its position	Strategy, Policy and Research	Priority for the Council
RMA Reform	Reform of the RMA and establishing new legislative framework for planning	Large - impact dependent on final findings	Process is underway – central Govt led, the Council will need to consider its position	Place Planning	Priority for the Council
NPS on Urban Development Capacity	Government policy statement setting expectations for urban development capacity	Medium - ongoing work programme projecting growth and housing demand	Sets requirements for Council planning and reporting – ongoing reporting requirements	Place Planning	Legislative Compliance
GPS for Housing and Urban Development	Government policy statement setting expectations for housing supply	Large	TBC	Build Wellington	Legislative Compliance
NPS Freshwater Management 2020	Government policy statement setting expectations for freshwater mgt.	Medium	Ongoing regulatory change	Cross Council	Legislative Compliance
NPS Indigenous Biodiversity	Government policy statement setting expectations for biodiversity mgt.	Medium – scale to be determined by proposed recommendations	Initial drafts due to be released this year	Cross Council	Legislative Compliance
Review of Waste Legislation, Product Stewardship and Levies	Regulation of waste impacting on how landfills are managed	Large	Ongoing regulatory change	Infrastructure	Legislative Compliance

Me Heke Ki Põneke

Regional priorities					
Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Regional Growth Plan	Wider regional projection of projected growth patterns across the region. Input into regional infrastructure planning.	Medium - the Council has actively participated in this process representing Wellington City	Consultation completed; focus now on implementation and investment planning	Place Planning / Strategy, Policy and Research	Housing is an LTP priority / Regional Priority
Regional Economic Development Strategy	Development of new regional economic development strategy to guide the work of WellingtonNZ and Council's in the region	Medium – as the majority shareholder of WREDA and the economic hub of the region it will be important to support this work	Initial scoping complete; draft to be considered by Committee later in 2021 / early 2022	Resourcing is supplied by GWRC and WellingtonNZ. Strategy, Policy and Research will lead for WCC	Regional Priority
Regional Transport Planning incl. LGWM	Regional transport planning	Very large – the Council is actively participating in this process.	Ongoing relationship with RLTP, LGWM consultation due later this year	Resourced by LGWM Transport leads from WCC	Transport is an LTP priority / Regional Priority
Whaitua Te Whanganui-a-Tara Implementation Programme	Implementation plans for how our freshwater catchments are managed in Te Whanganui-a-Tara	Medium – the Council is actively participating in this process	Current process led by GWRC (but has WCC input); Implementation Programme to go to GWRC Sept 23 rd .	Place Planning / Strategy, Policy and Research	Regional Priority

Council Strategic P		C /C			
Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Cycleways Master Plan	Consultation on	Medium	Consultation in Q2;	City Design and Place	Transport is an LTP
review	implementing the		funding agreed for	Planning	Priority
(implementation)	cycleway network.		implementation in LTP		
Wellington City	The release and	Large	Oct/Nov 2021 – release	City Design and Place	Housing is an LTP
District Plan	notification of the District		of Draft District Plan	Planning	Priority
	Plan following adoption of		for consultation (non-		
	the Spatial Plan		statutory)		
			May/June 2022- notify		
			proposed district plan		
			for public submissions		
			(statutory)		
			May/June 2024 – all		
			decisions on Proposed		
			DP must be released		
			(statutory timeframe)		
Social and Community	Understanding what	Large	To be completed in	Resourcing for this	Alignment with LTP
Facilities Review &	facilities we need in the		time to inform the	work will be across a	
Our Capital Spaces	city to support growth.		development of the	number of teams and	
			2024 LTP which will be	this is being worked	
			growth focused. Will	through	
			be substantially		
			advanced in 2022		
Development	Update of the DC policy	Medium	Initial draft for	Strategy Policy and	Alignment with LTP
Contributions Policy	post LTP; also green		consultation planned	Research	
(Better Building	building incentives/policy		for October 2021.		
Incentives)	options				
Central City Green	Planning for liveability	Medium	2021	City Design and Place	Alignment with the
Network Plan	aligned with the Spatial			Planning	Spatial Plan
	Plan and an increased				

	central city population				
Climate Change	Consideration of options	Large	Timing to be	Climate Change	LTP Priority
Adaptation Plan	and community		confirmed. Will be	Response	
	engagement on		ongoing work as		
	adaptation		adaptation planning		
			will need to flow into		
			AMPs in the future.		
Waste Management	Planning the future	Large	Initial report to	Resourcing TBC	LTP Priority
	strategy for waste		committee due to be		
	management for		considered – which will		
	Wellington		set out the work		
			programme		

Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
International Relations	Move from friendly to sister city with Seoul (stronger and more enduring relationship)	Medium	Q2 2022	Strategy Policy and Research	Council Commitment (as per previous resolution) and supported by Mayor of Seoul.
Economic Wellbeing Strategy (and action plan)	New Economic Wellbeing Strategy to guide council's economic activities and the work of WellingtonNZ	Medium	Due to be considered by Committee Q2, for consultation.	Strategy Policy and Research	Councillor Policy Priority from 2020
Ten-year Māori Strategy	Creating productive partnerships with mana whenua and Māori, build strong	Medium – work is underway	Q3	Resourced through recent LTP - Mataaho Aronui - Māori Strategic Outcomes	lwi / Māori an LTP Priority

	Māori communities and the organisation's Māori capability.				
Housing Strategy Updates	Refresh of the Housing Strategy and action plan	Medium	Q2 The scope and plan for the review of the strategy Q2 6-monthly update on the action plan. Draft new strategy 2022/23	Build Wellington	Housing an LTP Priority
City Housing planning	Next steps for the role of City Housing to enable a sustainable service	Large – complex area	Report back due 2021	Customer and Community	Housing an LTP Priority
Te Mahana – approach to homelessness	Refresh of Te Mahana alongside mana whenua	Large – complex area and multiple stakeholders need to be involved.	Scoping paper in Q2 Completion expected 2022	Customer and Community / Strategy Policy and Research	Housing an LTP Priority
Heritage Strategy	Refresh of existing policy; a wholistic approach to heritage.	Medium	Timing to be confirmed. A draft is close to completion.	City Design and Place Planning	Follows prior policy work on Te Tauihu – te reo Māori Policy and Naming Policy Te Māpihi Maurea

Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Grants Framework	Alignment with the	Large – complex area	To be started in 2022	Resourcing for this work	Alignment of grants
Review	objectives and			will be across a number	framework to LTP
	priorities of the 2021			of teams and this is	priorities and new
	LTP, the Children and			being worked through	strategies required.

Public Places Bylaw

AhoTini 2030.

changes and the

verandahs bylaw

review

Accomodates trading

in public places policy

Small

	Young People Strategy				
	and Action plan, Aho				
	Tini 2030 and the				
	upcoming Economic				
	Wellbeing Strategy				
Trading and Events in	Includes a review of	Medium - consultation	Reporting post	Strategy Policy and	Council Commitment
Public Places	footpath management	completed.	consultation in	Research	
	policies and trading		October.		
	policies. Aligns with				

2021/22 to meet

Verandahs bylaw

timing requirements

Strategy Policy and

Research

Bylaw review follows

the wider public places

policy review and legal

requirement for Verandahs bylaw

review.

Title	Description	Scope/Scale	Timing	Resourcing/Lead	Priority
Operational Priorities					
Toi Pōneke Plan and Business Case	Considers future service options for Toi Pōneke; supports the creative sector.	Medium - ongoing work programme for the next 1 – 3 years.	Next lease expires August 2025; a business case is expected to be required for the 2023 Annual Plan.	Strategy Policy and Research; Property, and Arts	Has to proceed to ensure there is a business case in sufficient time ahead of next lease renewal, to fit Annual Plan and any property development timeframes.
Alcohol Management Strategy	Considers the wider environment of alcohol management and the night-time economy and actions taken to manage alcohol harm.	Medium – background research completed but any consequential actions will need to be scheduled and resourced.	Report back in October 2021	Strategy Policy and Research	Councillor report back
Accessibility Action Plan – incl. accessibility audit	Updating the plan for addressing accessibility in Wellington	Medium	Timing to be confirmed	Customer and Community	Councillor report back
Dog Policy / Animals Policy updates	Operational update; reflecting current feedback and also the experience of the Animal Liaison Officer employed following the last review.	Small – operational review (rather than comprehensive review)	TBC 2021/22	Strategy Policy and Research To be resourced when there is a gap in the work programme	Operational - from Public Health and Parks Sport and Recreation.
Commemorative Policy	Operational update; dated policy and needs clarity for the	Smaller - operational review.	2021/22	Strategy Policy and Research	Operational - from Parks Sport and Recreation.

Absolutely Positively **Wellington** City Council

Me Heke Ki Pōneke

	public and business units.			To be resourced when there is a gap in the work programme	
Sustainable Food Network Action Plan	Action plan for food security and community resilience; including options to join the Milan Food Policy Pact	Small - initial action plan has been drafted. Committee process required to agree the action plan.	Q2/3 2021	Customer and Community	Operational priority.
Wastewater laterals	Decision to take ownership made in LTP; Policy needs to be confirmed.	Small - committee process required to complete the process agreed in the LTP	October 2021	Strategy Policy and Research	Decision made in LTP to take ownership
Half Costs Paths Policy	Clarifies responsibilities for Council and Owners of access paths.	Small	ТВС	Strategy Policy and Research To be resourced when there is a gap in the work programme	Operational request to address a local infrastructure/asset management planning issue.
Significance and Engagement Policy	Current Policy recently reviewed. Councillors added a 3-year review clause.	Small	TBC	Strategy Policy and Research To be resourced when there is a gap in the work programme	Not a priority as it has been recently reviewed. Can be deferred.
Other operational issues	Encroachment policy update; Signage in Public places; other Arts policies following AhoTini 2030, BCC liabilities and Fee structures.		TBC	Strategy Policy and Research To be resourced when there is a gap in the work programme	Ongoing work programme addressing business issues.

Me Heke Ki Põneke

ACTION TRACKING

Purpose

1. This report provides an update on the past actions agreed by Te Kaunihera o Pōneke | Council at its previous meetings.

Summary

- 2. This report lists the dates of previous committees and the items discussed at those meetings.
- 3. Each clause within the resolution has been considered separately and the following statuses have been assigned:
 - No action required: Usually for clauses to receive information or note information, or actions for committee members rather than council officers.
 - In progress: Resolutions with this status are currently being implemented.
 - Complete: Clauses which have been completed.
- 4. All actions will be included in the subsequent monthly updates, but completed actions and those that require no action will only appear once.

Recommendation/s

That Te Kaunihera o Poneke | Council:

1. Receive the information.

Background

- 5. At the 13 May 2021 Council meeting, the recommendations of the Wellington City Council Governance Review (the Review Report) were endorsed and agreed to be implemented.
- 6. The Review Report recommended an increase focus on monitoring the implementation of Council resolutions and delivery of the work programme. A monthly update at each committee meeting on its previous decisions is part of the implementation of this recommendation.

Discussion

- 7. Of the 42 resolutions of Te Kaunihera o Pōneke | Council in June 2021:
 - 26 require no action from staff.
 - 4 are in progress.
 - 12 are complete.
- 8. Of the resolution of Te Kaunihera o Pōneke | Council extraordinary meeting of 12 August 2021:

• This resolution is in progress.

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- 9. Note that there were resolutions made in the public excluded portions of the previous Te Kaunihera o Pōneke | Council meetings.
- 10. For a public excluded resolution, each individual clause will not be reported on in a public meeting. These resolutions have been treated as a whole.
- 11. Updates on individual clauses of a public excluded resolution can be provided to councillors outside of a formal meeting.
- 12. Further detail is provided in Attachment One.

Attachments

Attachment 1. Action Tracking J

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Author	Hedi Mueller, Senior Democracy Advisor
Authoriser	Richard Leverington, Acting Chief Strategy and Governance Officer

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SUPPORTING INFORMATION

Engagement and Consultation

N/A

Treaty of Waitangi considerations

N/A

Financial implications

N/A

Policy and legislative implications

Timeframes and deliverables are reliant on organisational resourcing and priorities.

Risks / legal

N/A

Climate Change impact and considerations

N/A

Communications Plan

N/A

Health and Safety Impact considered

N/A

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Date	Meeting	Item	Clause	Status
Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	2.1 Adoption of the 2021-31 Long-Term Plan	1. Receive the information.	No action required
Wednesday, 30 June 2021	Te Kaunihera o Pōneke	2.1 Adoption of the 2021-31 tong-Term Han	Note that the Annual Plan/Long-term Plan Committee considered the issues raised in	No action required
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	written and oral submissions at its meeting of 27 May 2021	No action required
			3. Note that the 2021-31 Long-term Plan (attached as Attachment 1) has been prepared	-
	Te Kaunihera o Pōneke		based on the decisions and recommendations of the Annual Plan/Long-term Plan Committee	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	meeting of 27 May 2021.	No action required
	T // 11 D- 1 1		4. Note that the potential total debt forecasted in the Long-term Plan exceeds the financial	
Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	2.1 Adoption of the 2021-31 Long-Term Plan	policy setting of 225% debt to income ratio in the first 6 years, reaching 236% in 2024/25 and returns to within policy by 2027/28.	No action required
Wednesday, 50 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Fian	5. Note that the draft budget prepared for 2022/23 proposes using debt to offset operating	No action required
	Te Kaunihera o Pōneke		expenditure and that this is inconsistent with Council's Revenue and Financing Policy as	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	further explained in sections 12 and 13.	No action required
			6. Note that under Section 80 of the Local Government Act 2002, the Council can make	
	- v u · ·		decisions inconsistent with Council policy provided the inconsistency is identified, the reason	
Wednesday 20 June 2021	Te Kaunihera o Pōneke	2.1 Adoption of the 2021 21 Long Torm Dian	for the inconsistency is explained, and how the Council will accommodate the inconsistency or modify the policy in future is outlined.	No ostion required
Wednesday, 30 June 2021	Council Te Kaunihera o Pōneke	2.1 Adoption of the 2021-31 Long-Term Plan	7. Note the nature of the inconsistency, the reason for the inconsistency, and how Council	No action required
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	will accommodate the inconsistency as outlined in section 11 of this report.	No action required
,,	Te Kaunihera o Pōneke		8. Note that the 3 year rates limit in the Long-term Plan and Financial and Infrastructure	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	Strategy is being set at \$475m.	No action required
	Te Kaunihera o Pōneke		9. Note the changes to Marina Fees and User charges. This change was done in consultation	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	with the affected user group	No action required
			10.Agree that, having regard to the requirements of section 100 of the Local Government Act 2002, the Council's forecasting assumptions and Revenue and Financing Policy, it is	
	Te Kaunihera o Pōneke		financially prudent not to set a level of operating revenue that meets the projected	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	operating expenses of Council.	No action required
	Te Kaunihera o Pōneke			
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	11. Agree that for 2021/22 year, it is financially prudent to forecast a surplus \$15.7 million.	No action required
Wada aaday 20 Juu 2021	Te Kaunihera o Pōneke	2.1 Adoption of the 2021 21 Lang Town Disp	12. Note the placing howevings eventhe 10 Year plan is evented to be \$1.5 billion	No estima associand
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	 Note the closing borrowings over the 10-Year plan is expected to be \$1.5 billion Adopt the 2021-31 Long-term Plan (Attachment1) including: 	No action required
			Community outcomes and three-year priorities	
			• Statements of Service Provision (including performance measures)	
			 A schedule covering the activities of Council's CCOs 	
			A schedule of changes to fees and charges	
			Forecast Financial Statements	
			 2021-31 Long-term Plan disclosure statement for the period commending 1 July 2021 Funding Impact Statement 	
			Statement concerning the balancing of the budget	
			Project and Programme Budgets	
			Financial and Infrastructure Strategy	
			• Funding and Financial Policies (Revenue and Financing Policy, Investment and Liability	
	Ta Kannish and ST. J. J.		Management Policies, Rates Remission Policy, Rates Postponement Policy)	
Wadnasday 20 Juna 2021	Te Kaunihera o Pōneke	2.1 Adoption of the 2021 21 Long Torm Plan	Statement of Significant Forecasting Assumptions Significance and Engagement Policy	Complete
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	Significance and Engagement Policy.	Complete

			14. Note that having adopted the 2021-31 Long-term Plan (including the 2021-31 Funding	
			Impact Statement), the rates for the year commencing on 1 July 2021 and concluding on 30	
	Te Kaunihera o Pōneke		June 20122 will need to be set by Council in accordance with section 23 of the Local	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	Government (Rating) Act 2002, as outlined in the 2021/22 Rates Setting paper.	No action required
			15. Delegate to the Chief Executive and the Mayor the authority to make any editorial	·
	Te Kaunihera o Pōneke		changes that may arise as part of the publication process, and any changes that occur as a	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	result of decisions made at this Council meeting of 30 June 2021.	No action required
,,		, c	16. Agree that the Finance and Infrastructure Strategy include the following:	
			The graph above shows the level of debt breaches the limit of 225% up until 2026/27 when	
			the debt to income reduces, mainly due to a surplus of depreciation funding that is not spen	t
			on renewals. It is important to note that surplus depreciation is expected at this point in tim	
			due to the increased investment in new assets that are being depreciated incrementally ove	
			their useful life and well before they are due for renewal. For example, the \$53m new	
			Omāroro Reservoir is expected to be completed in 2022. It is expected to have a useful life	
			of 100 years and therefore there will be a very small (or nil) amount of renewal spend on	
			this new reservoir in the first ten years of its life. To ensure Council has adequate debt	
			headroom for future renewals, Council has set its debt:income ratio at 225%, well below the	
	Te Kaunihera o Pōneke		LGFA covenant level and will also be providing regular reporting to the Finance and	
Wednesday, 30 June 2021	Council	2.1 Adoption of the 2021-31 Long-Term Plan	Performance Committee.	Complete
,,	Te Kaunihera o Pōneke	,		•
Wednesday, 30 June 2021	Council	2.2 Setting of Rates for 2021/22	1. Receive the information.	No action required
,	Te Kaunihera o Pōneke		2. Note the rates stated in the following recommendations exclude GST and GST will be	·
Wednesday, 30 June 2021	Council	2.2 Setting of Rates for 2021/22	applied.	No action required
		-	3. Having adopted the 2021/22 Long-term Plan (including the 2021/22 Funding Impact	
			Statements), agree under section 23 of the Local Government (Rating) Act 2002 (LGRA) to	
			set the following rates for the year commencing on 1 July 2021 and concluding on 30 June	
			2022:	
			a. General Rate	
			b. Targeted rate for water supply	
			c. Targeted rate for sewerage	
			d. Targeted rate for stormwater	
			e. Targeted rate for the Commercial sector	
			f. Targeted rate for the Base sector	
			g. Targeted rate for Downtown Area	
			h. Targeted rate for Tawa Driveways	
			i. Targeted rate for Miramar Business Improvement District Area	
			j. Targeted rate for Khandallah Business Improvement District Area	
			k. Targeted rate for Kilbirnie Business Improvement District Area	
			I. Targeted rate for Tawa Business Improvement District Area	
	Te Kaunihera o Pōneke		m. Targeted rate for Karori Business Improvement District Area	
Wednesday, 30 June 2021	Council	2.2 Setting of Rates for 2021/22	•	Complete
-				

14. Note that having adopted the 2021-31 Long-term Plan (including the 2021-31 Funding

Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	2.2 Setting of Rates for 2021/22	
Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	2.2 Setting of Rates for 2021/22	
Wednesday, 30 June 2021 Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council Te Kaunihera o Pōneke Council	2.2 Setting of Rates for 2021/222.2 Setting of Rates for 2021/22	

4. Agree under section 24 of the Local Government (Rating) Act 2002 to set the following due dates for the payment of rates for the 2021/22 year:

With the exception of targeted water rates which are charged via a water meter, all rates will be payable in four equal instalments, with due dates for payment being:

Instalment Number: Due Date: 2

Instalment One
September 2021

Instalment Two December 2021

Instalment Three March 2022

Instalment Four June 2022

Targeted water rates that are charged via a water meter on rating units incorporated under the Commercial, Industrial and Business differential will be invoiced on a one or two-month cycle, and are due at the date one month after the invoice date, as specified on the invoice. Targeted water rates that are charged via a water meter on rating units incorporated under the Base differential will be invoiced on a three-month cycle, and are due at the date one month after the invoice date, as specified on the invoice.

Provided that, where the due date falls on a weekend or public holiday, the due date is the next working day.

5. Agree under sections 57 and 58 of the Local Government (Rating) Act 2002 (LGRA) to apply penalties to unpaid rates as follows:

a. A penalty of 10 percent on the amount of any part of an instalment remaining unpaid after a due date in recommendation (3) above, to be added from the day outlined as the relevant penalty date shown below,

Instalment Number: Due Date: Denalty Date:

Instalment One I September 2021 September 2021

Instalment Two December 2021 December 2021

Instalment Three II March 2022 March 2022

Instalment Four June 2022 June 2022

- b. An additional penalty of 10 percent on any amount of rates assessed in previous years and remaining unpaid at 7 July 2021. The penalty will be applied on 7 July 2021.
- c. A further additional penalty of 10 percent on rates to which a penalty has already been added under recommendation 4(b) if the rates remain unpaid on 10 January 2022. The penalty will be applied on 10 January 2022.
- d. A penalty of 10 percent on the amount of any part of water meter charges remaining unpaid after a due date in recommendation (3) above, to be added from the day following the due date.
- e. An additional penalty of 10 percent on any amount of water charges from previous years that remain unpaid at 7 July 2021.
- f. A further additional penalty of 10% on water meter charges to which a penalty has already been added under recommendation 4(e) if the charges remain unpaid on 10 January 2022. g That a penalty is calculated on the GST inclusive portion of any instalments unpaid after the due date. GST is not charged on the actual penalty itself.
- 6. Note that the Council's policy on remission of rates penalties is included in the Council's Rates Remission Policy and that the authority to remit penalties is delegated to the Chief Executive, Chief Financial Officer, Manager Financial Accounting, and the Rates Team Leader.
- 7. Note that the rates for the year commencing 1 July 2021 and concluding on 30 June 2022 are set excluding GST. GST will be applied when rates are assessed for 2021/22.

Complete

Complete

No action required

No action required

			•Easil of ellpos at selected New Zealand Post outlets using a bar coded rates invoice, 9ain to	
			5pm Monday to Friday.	
			• Dsing our "rates easipay" direct debit system.	
			 Internet banking and telephone banking options. 	
	Te Kaunihera o Pōneke		• redit card on the Council website.	
Wednesday, 30 June 2021	Council	2.2 Setting of Rates for 2021/22		No action required
	Te Kaunihera o Pōneke	2.3 Mayoral Travel to Asia Pacific Cities Summit in		
Wednesday, 30 June 2021	Council	Australia - September 2021	1. Receive the information.	No action required
	Te Kaunihera o Pōneke	2.3 Mayoral Travel to Asia Pacific Cities Summit in	2. Agree to proposed travel to Asia Pacific Cities Summit & Mayors' Forum in Brisbane,	
Wednesday, 30 June 2021	Council	Australia - September 2021	Australia from 8-11 September 2021	Complete
	Te Kaunihera o Pōneke	2.3 Mayoral Travel to Asia Pacific Cities Summit in	3. Agree to proposed travel and subsequent visit to the sister cities of Canberra and Sydney	
Wednesday, 30 June 2021	Council	Australia - September 2021	after the Brisbane Summit from 11-14 September 2021.	Complete
			4. Note that officers will continue to monitor potential COVID-19 outbreaks; state-lockdowns	
	Te Kaunihera o Pōneke	2.3 Mayoral Travel to Asia Pacific Cities Summit in	and quarantine free travel zone pauses between Australia and NZ from now until September	
Wednesday, 30 June 2021	Council	Australia - September 2021	2021. If these risks are significantly increased, we would re-evaluate physical attendance.	Complete
,,	Te Kaunihera o Pōneke	•		
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	1. Receive the information.	No action required
,,	Te Kaunihera o Pōneke		2. Agree to extend time limits up to four hours between 6pm and 10pm on Friday and	·
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	Saturday within three months from today's date.	Complete
,,			3. Note that for the period from 5 July 2021 until the extension of time limits come into	
	Te Kaunihera o Pōneke		effect, fee increase will only apply until 8pm on Friday and Saturday, and thereafter until	
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	10pm.	No action required
,,	Te Kaunihera o Pōneke	1	4. Note that all other changes to fees and hours will come into effect from 5 July 2021, with	·
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	negligible financial impact.	No action required
,,	Te Kaunihera o Pōneke	1	5. Note the revenue impact of these changes is not material on the LTP budget. It is	- 4
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	intended that this revenue risk will be offset by operational savings.	No action required
,,	Te Kaunihera o Pōneke		6. Request officers to provide quarterly monitoring performance reports on the capacity	·
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	levels of paid on-street parking.	In progress
	Te Kaunihera o Pōneke		7. Request officers to investigate off-street parking opportunities with both council and	
Wednesday, 30 June 2021	Council	2.5 Implementation of Parking Charges	privately run public parking buildings for evening and weekend parking throughout the year.	In progress
Wednesday, 30 June 2021	Council	3.1.1 Report of the Pūroro Rangaranga Social,	privately run public parking suitangs for evening and weekend parking an oughout the year	in progress
		Cultural and Economic Committee Meeting of 22 June		
		2021		
			1. Agree to grant a new lease under the Wellington Town Belt Act 2016 to Squash NZ for a	
	Te Kaunihera o Pōneke	and New Licence On Wellington Town Belt: Squash	five-year term with a renewal term of ten years. The land is part of Wellington Town Belt	
Wednesday, 30 June 2021	Council	New Zealand Inc And Tanera Garden Inc	and is legally described as Lot 1 DP 10086 WN19A/369.	In progress
Wednesday, 30 June 2021	Council	3.1.2 Report of the Pūroro Rangaranga Social,	and is legally described as Lot 1 Dr. 10000 WIN15A/305.	iii progress
		Cultural and Economic Committee Meeting of 22 June		
	Te Kaunihera o Pōneke	2021		
Wednesday, 30 June 2021	Council	Alcohol Fees Bylaw 2021	1. Adopt the amended Alcohol Fees Bylaw 2021.	Complete
Wednesday, 30 Julie 2021	Council	Election (ees bylaw 2021	1. Adopt the amended Action rees bylaw 2021.	Complete
		3.2 Report of the Pūroro Waihanga Infrastructure		
		Committee Meeting of 23 June 2021	2. Agree to acquire approximately 21m² of land adjoining 60 -72 Murphy Street, Thorndon	
	Te Kaunihera o Pōneke	Transfer of Land (Segregation Strips) Adjoining 60-72	being sections 1 to 6 and section 14 SO 461178 on ROT 828494 (the Land) for \$1 (if	
Wednesday, 30 June 2021	Council	Murphy Street From NZTA to Council	demanded), pursuant to section 50 of the Public Works Act 1981.	In progress

8. Note that rates shall be payable by:

•©ash or eftpos at the City Service Centre, 12 Manners Street, 8am to 5pm Monday to Friday.
•©ash or eftpos at selected New Zealand Post outlets using a bar coded rates invoice, 9am to

Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	3.2 Report of the Pūroro Waihanga Infrastructure Committee Meeting of 23 June 2021 Transfer of Land (Segregation Strips) Adjoining 60-72 Murphy Street From NZTA to Council 3.2 Report of the Pūroro Waihanga Infrastructure Committee Meeting of 23 June 2021	acquisition of the Land from the Crown (Waka Kotahi – NZTA).	No action required
	Te Kaunihera o Pōneke	Transfer of Land (Segregation Strips) Adjoining 60-72	4. Note that Council will pay reasonable costs of the Transfer of approximately \$3,000	
Wednesday, 30 June 2021	Council	Murphy Street From NZTA to Council	funded from activity 2084.	No action required
Wednesday, 30 June 2021	Te Kaunihera o Pōneke Council	4.1 Wellington Museums Trust Board Appointments	all clauses	Complete
	Te Kaunihera o Pōneke	4.2 Appointment of Mana Whenua Representatives to		
Wednesday, 30 June 2021	Council Te Kaunihera o Pōneke	Council Committees	all clauses	Complete
Thursday, 12 August 2021	Council	2.1 Asset Acquisition	all clauses	In progress

FORWARD PROGRAMME

Purpose

1. This report provides the Forward Programme for the Te Kaunihera o Pōneke | Council for the next two meetings.

Summary

- 2. The Forward Programme sets out the reports planned for Te Kaunihera o Pōneke | Council in the next two meetings that require committee consideration.
- 3. The Forward Programme is a working document and is subject to change on a regular basis.

Recommendation/s

That Te Kaunihera o Poneke | Council:

1. Receive the information.

Discussion

- 4. Thursday 30 September 2021:
 - Wellington International Airport Limited (Chief Financial Officer)
 - Appointment of Mana Whenua representative (Chief Planning Officer)
 - Mākara Cemetery Land Acquisition (Chief Infrastructure Officer)
- 5. Tuesday 12 October 2021:
 - Representation Review Hearings (Chief Strategy and Governance Officer)

Attachments

Nil

Author	Hedi Mueller, Senior Democracy Advisor
Authoriser	Richard Leverington, Acting Chief Strategy and Governance Officer

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SUPPORTING INFORMATION

Engagement and Consultation

N/A

Treaty of Waitangi considerations

N/A

Financial implications

N/A

Policy and legislative implications

Timeframes and deliverables are reliant on organisational resourcing and priorities.

Risks / legal

N/A

Climate Change impact and considerations

N/A

Communications Plan

N/A

Health and Safety Impact considered

N/A

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3. Committee Reports

REPORT OF THE PÜRORO ĀMUA | PLANNING AND ENVIRONMENT COMMITTEE MEETING OF 4 AUGUST 2021

Members: Mayor Foster, Deputy Mayor Free, Councillor Calvert, Councillor Condie,

Councillor Day, Councillor Fitzsimons, Councillor Foon, Liz Kelly, Councillor Matthews, Councillor O'Neill, Councillor Pannett (Chair), Councillor Paul (Deputy Chair), Councillor Rush, Councillor Sparrow, Councillor Woolf,

Councillor Young.

The Committee recommends:

TRAFFIC AND PARKING BYLAW REVIEW

Recommendation/s

That the Council:

1. Adopt the new Traffic and Parking Bylaw 2021 and revoke the current Part 5: Traffic of the Wellington Consolidated Bylaw 2008.

Attachments

Attachment 1. Traffic and Parking Bylaw 🗓 🎏

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Final proposed Traffic and Parking Bylaw

1. Preamble

The title of this Bylaw is the "Wellington City Council Traffic and Parking Bylaw 2020". This Bylaw is made pursuant to section 22AB of the Land Transport Act 1998. In addition, traffic and parking issues are also regulated and controlled by other Policies, Acts and Regulations. This includes the Wellington City Council Parking Policy 2020, the Land Transport (Road User) Rule 2004 and the Local Government Act 1974, which should be referred to in conjunction with this Bylaw.

2. Commencement

This Bylaw comes into force on [insert date]. Except for clauses 28.4 and 28.5 which come into force the day following the making of a traffic resolution for that purpose.

3. Revocation

This Bylaw repeals and replaces Part 7: Traffic of the Wellington City Council Consolidated Bylaw 2008.

4. Application

This Bylaw applies to all roads under the care, control, or management of Wellington City Council for which it has bylaw-making powers, this includes beaches and unformed legal roads. It excludes State Highways controlled by the Waka Kotahi NZ Transport Agency except for those covered by the Instrument of Delegation relating to *Stationary Vehicle Offences on State Highways* and the Instrument of Delegation relating to *Special Vehicle Lane Offences, Stock Control, Roadside Selling and Planned Road Closures on State Highways*.

Part 1: Preliminary Provisions

5. Purpose

The purpose of this Bylaw is to set the requirements for parking and control of vehicles, other traffic (including pedestrian traffic), objects and other things on any road or parking area under the care, control, or management of Wellington City Council.

6. Interpretation

6.1 Any words, phrases or expressions used in this Bylaw which have meanings assigned to them by the Local Government Act 1974, the Land Transport Act 1998, and Rules made under the Land Transport Act 1998 or any amendments thereof, shall have the meanings as are respectively assigned in those Acts/Rules, unless those meanings would be inconsistent with, the context otherwise requires, or a different definition is given in clause 6.2.

6.2 In this Bylaw, unless the context otherwise requires -

Authorised Officer means any person appointed or authorised by the Council to act on its behalf and includes any Parking Warden appointed under section 128D of the Land Transport Act 1998 or Police Officer.

Berm means a grass area between the roadway, and the footpath or property boundary

Car share vehicle means a vehicle operated by an organisation approved by the Council to provide its members, for a fee, access to a fleet of shared vehicles which they may reserve for use on an hourly or daily basis.

Cargo bike means a bicycle designed to carry larger and heavier loads than a regular bicycle, generally with an in-built container. Sometimes these may involve electric motors.

Class of vehicle means groupings of vehicles defined by reference to any common feature and includes but is not limited to -

- (a) vehicles by type, description, weight, size or dimension;
- (b) vehicles carrying specified classes of load by the mass, size or nature of such loads;
- (c) vehicles carrying no fewer or less than a specified number of occupants;
- (d) vehicles used for specified purposes;
- (e) vehicles driven by specified classes of persons;
- (f) carpool and shared vehicle; and
- (g) vehicles displaying a permit authorised by the Council.

Coupon parking area is a "zone parking control" under the Land Transport Rule: Traffic Control Devices 2004 and means any area of land or building belonging to or under the control of the Council. It is authorised by resolution of the Council pursuant to clause 21 of this Bylaw in which parking is subject to the valid purchase of an online parking coupon or display of a parking coupon.

Council means the Wellington City Council.

Cycle lane has the same meaning as the Land Transport (Road User) Rule 2004.

Cycle path has the same meaning as the Land Transport (Road User) Rule 2004.

Disabled parking space means any reserved parking for the use of disabled persons as defined by the mobility parking permit application criteria issued by CCS Disability Action or Sommerville Disability Support Services.

Electric scooter is designed in the style of a traditional push scooter, with a footboard, two or three wheels, a long steering handle and an electric auxiliary propulsion motor. In order to meet the requirements for a low-powered vehicle, the wheels must not exceed 355mm and the motor must have a maximum power output not exceeding 300W.

Parking coupon or coupon means a coupon issued by or on behalf of the Council to any person authorising the parking of a vehicle in a coupon parking area in accordance with this Bylaw.

Footpath means as much of any road or public place that is laid out or constructed by the authority of the Council for pedestrian use.

Institution is an organisation founded for a religious, educational, professional or social purpose.

Metered parking area means a road, area of land or building owned or controlled by the Council which is authorised by resolution of the Council to be used as a parking place and at which parking is subject to payment by way of a parking meter, a Pay and Display machine, In-Car Meter, or any other method of payment for parking as determined by the Council.

Micro-mobility device means transportation using lightweight vehicles such as bicycles, skateboards or scooters, especially electric ones that may be used as part of a self-service scheme in which people hire vehicles for short-term use within a town or city.

Mobile trading means temporary trading activity from a location which is vacated the end of the day when trading is finished, trading activity is from stands or stalls (including vehicles used as stalls) by hawkers, pedlars, and keepers of mobile or travelling shops

Motorhome means a self-propelled motor vehicle equipped for living in. Includes a house-bus, horse box with sleeping area and camper van.

Oversize vehicle means a single vehicle or combination of vehicles and trailers that will not fit into a standard sized parking space. This includes, for example, motorhomes, trucks and vehicles towing trailers or other vehicles.

Parking machine means an electronic or mechanical device, in relation to the time for which a vehicle may be parked in a parking space or in accordance with this Bylaw, designed to either -

- a. measure and indicate the period of time paid for and which remains to be used;
- b. issue a receipt, by print or electronic communications, showing the period of time paid for and accordingly which remains to be used;
- c. for the purpose of controlling or monitoring the parking of any vehicle in a parking place; and
- d. includes single, multiple and pay and display parking meters and any other device (for example, electronic application) that is used to collect payment in exchange for parking a vehicle in a particular place for a limited time.

Parking space means a place (including a building) where vehicles, or any class of vehicles, may stop, stand or park.

Permit means a permit to park a vehicle on a road or parking space supplied by the Council, under this Bylaw. It may be electronic or a paper/card permit.

Prescribed fee means New Zealand coin, token, card, prepaid parking device, or other system of payment prescribed by resolution of the Council pursuant to this Bylaw as the fee payable for parking in a parking space.

Residents only parking area is a road, part of a road or group of roads where only vehicles of residents residing on those roads within the residents only area may park on the street with the relevant permit.

Residents exemption parking area is a road, part of a road or group of roads where a parking restriction is in place and vehicles of residents residing on those roads within the residents exemption area, with the relevant permit, are exempt from the parking restrictions.

Road shall have the same meaning as in section 315 of the Local Government Act 1974 and includes motorways or state highways covered by the Instrument of Delegation. The meaning also includes beaches and unformed legal roads.

Shared path has the same meaning as section 11.1A (1) in the Land Transport (Road User) Rule 2004 and the provisions under section 11.1A apply.

Shared use zone means a length of roadway intended to be used by pedestrians and vehicles, including motor vehicles, and where the parking areas may be designated for different users at different times.

Taxi has the same meaning as Small Passenger Service Vehicle under the Land Transport Act 1998.

Taxi restricted parking area means the area or areas of road identified as such by Council resolution from time to time.

Time restricted parking means a parking space, road, part of road or group of roads where there is a limit to the length of time a vehicle or class of vehicles may park.

Transport station means a place where a train, bus or other mass transit vehicle has a dedicated facility where passengers can join or alight.

Unformed legal road is any land that forms part of the road but is not used as a carriageway or footpath, also known as 'paper roads'.

6.3 The Interpretation Act 1999 applies to the interpretation of this Bylaw.

Part 2 Functions of the Council

7. Resolutions made under this part of the Bylaw

- 7.1 The Council may by resolution impose such prohibitions, exemptions, restrictions, controls or directions concerning the use by traffic or otherwise of any road or other area or building controlled by the Council unless the restriction / control / prohibition / direction is already provided for in a relevant enactment, such as the Local Government Act 1974 or Land Transport Rule (in which case a Council resolution is not required).
- 7.2 When making resolutions, the Parking Policy 2020 is a relevant consideration.
- 7.3 Any resolution may -
 - (a) Be made in respect of a specified class, type or description of vehicle, and may be revoked or amended by the Council.
 - (b) Be expressed or limited to apply only on specified days, or between specified times, or in respect of specified events or classes of events or be limited to specified maximum periods of time.

- (c) Also, where appropriate, prescribe, abolish or amend fees, whether annual, hourly or otherwise, as the Council may reasonably require for any parking space, parking area, building, transport station, or restricted parking area; and may prescribe the methods of displaying appropriate receipts for payments, or other authority to use or park in such spaces, buildings or areas.
- (d) Specify a minimum number of occupants in any private motor vehicle.
- (e) Be made in respect of any defined part of a road, including, any defined footpath, carriageway or lane.
- 7.4 Council may, by resolution, rescind, amend, replace or vary any resolution made under clause 7.1 at any time.
- 7.5 Any resolution proposed under this Bylaw shall be placed on the Council's website at least 14 days before the Council considers it. Any person may provide comments, in writing, on the proposed resolution and those comments will be considered by the Council before it makes a resolution. Any person who has made written comments may request to be heard by the Council and it is at the Council's sole discretion whether to allow that request.
- 7.6 Amendments by resolution to this Bylaw shall be recorded in attachments placed on the Council's website.
- 7.7 This resolution-making power is additional to the Council's powers under the Local Government Act 1974 to make resolutions and does not restrict that further power.

Part 3 Vehicle and Road Use

8. One-way roads

- 8.1 The Council may by resolution require vehicles on roads or part of a road to travel in one specified direction only.
- 8.2 Every driver of a vehicle must travel only in the direction specified on a one-way road.
- 8.3 The Council may specify by resolution that cycles may travel in the opposite direction on a one-way road.

9. Left or right turns and U-turns

- 9.1 The Council may by resolution prohibit or restrict -
 - (a) vehicles or classes of vehicles on any road from turning to the right or to the left or from proceeding in any other direction; and
 - (b) vehicles turning from facing or travelling in one direction to facing or travelling in the opposite direction (performing a U-turn) on specified roads.
- 9.2 Any resolution made under this clause may specify the hours or days of the week that a restricted turning movement may be made (if any).
- 9.3 A person must not turn a vehicle to the left, or to the right, or perform a U-turn, or proceed in any other direction on any road where the Council has prohibited or restricted such movements.

10. Routes and manoeuvres on roads

- 10.1 The Council may by resolution prescribe for traffic or specified classes of vehicles routes that must be followed or any turning movements or manoeuvres that must be undertaken at an intersection, or on a road or cycle path.
- 10.2 A person must not use a road or cycle path in a manner contrary to a prohibition or restriction made by the Council.

11. Special vehicle lanes

- 11.1 The Council may by resolution prescribe a road, or a part of a road, as a special vehicle lane.
- 11.2 Any resolution made under this clause must specify, as the case may be
 - (a) the type of special vehicle lane; and
 - (b) the hours of operation of the special vehicle lane (if any) when it is restricted to specific classes of vehicles.
- 11.3 A person must not use a special vehicle lane contrary to any restriction made by the Council under this clause.

12. Traffic control by size, nature or goods (including heavy vehicles)

- 12.1 The Council may by resolution prohibit or restrict the use of roads as unsuitable for the use of any specified class of traffic or any specified motor vehicles or class of vehicle due to their size or nature, or the nature of the goods carried.
- 12.2 A person must not use a road contrary to a prohibition or restriction made by the Council under this clause.
- 12.3 If in the opinion of the Council it is safe to do so, the Council may permit a vehicle to use any road in contravention of a prohibition or restriction made under this clause for the purpose of -
 - (a) loading or unloading goods or passengers at any property whose access is by way of the road; or
 - (b) providing an emergency service in or near a road from which it has been prohibited and for which alternative access is not available; or
 - (c) undertaking maintenance on a road from which it has been prohibited and for which alternative access is not available; or
 - (d) undertaking maintenance of a network utility provider's assets on or near a road from which it has been prohibited and for which alternative access is not available; or
 - (e) undertaking maintenance of public transport infrastructure on or near a road from which it has been prohibited and for which alternative access is not available

13. Shared paths and cycle paths

13.1 The Council may by resolution determine the priority for users of a shared path, cycle path and/or cycle lane created under the Local Government Act 1974.

13.2 A person must not use a shared path or a cycle path or a cycle lane in a manner contrary to any restriction made by the Council.

14. Shared use zones

- 14.1 The Council may by resolution specify any road or part of a road to be a shared use zone.
- 14.2 Any resolution made under this clause may specify -
 - (a) whether the shared use zone may be used by specified classes of vehicles;
 - (b) the days and hours of operation of the shared use zone (if they differ from 24 hours per day, 7 days per week); and
 - (c) any other restrictions on how the shared use zone is to be used by the public, including how traffic and pedestrians will interact.
- 14.3 Except where the Council has by resolution specified otherwise, no person may stand or park a vehicle in a road specified as a shared use zone.
- 14.4 A person must not use a shared use zone in a manner contrary to any restriction made by the Council under this clause.

15. Construction of anything on, over, or under a road or cycle path

15.1 The Council may prescribe the use of roads and cycle path, and the construction of anything on, over, or under a road or cycle path.

16. Cruising

- 16.1 The Council may by resolution
 - (a) specify any section of road or roads on which cruising is controlled, restricted, or prohibited;
 - (b) prescribe the period of time that must elapse between each time a driver drives on a specified section of road for the driver to avoid being regarded as cruising.
- 16.2 A person must not use a motor vehicle on any specified section of road or roads in contravention of a control, prohibition or restriction made by the Council under this clause.

17. Light motor vehicle restrictions

- 17.1 The Council may by resolution restrict or prohibit any motor vehicle having a gross vehicle mass less than 3,500kg from being operated on any road between the hours of 9pm and 4am.
- 17.2 A person must not drive or permit a motor vehicle to be driven in contravention of a resolution made by the Council under this clause unless -
 - (a) that motor vehicle is used for the express purpose of visiting a property with a frontage to a road specified in the resolution; or
 - (b) that motor vehicle is being used for the time being as a passenger service vehicle; or

(c) prior written permission from the Council has been obtained.

18. Engine braking

- 18.1 The Council may by resolution prohibit or restrict engine braking on any road where the permanent speed limit does not exceed 70km/h.
- 18.2 A person must not use engine braking on any road in contravention of a prohibition or restriction made by the Council under this clause.

19. Unformed legal roads

- 19.1 The Council may by resolution restrict the use of motor vehicles on unformed legal roads for the purposes of protecting the environment, or the road and adjoining land, or the safety of road users.
- 19.2 A person must not use a motor vehicle on an unformed road contrary to a resolution made by the Council under this clause.

20. Beaches

- 20.1 No person may drive, ride or park a motor vehicle on a beach unless -
 - (a) it is necessary to do so in order to launch or land a boat at a boat launching area designated by the Council resolution; or
 - (b) the person has the prior written permission of the Council to do so and complies with any conditions imposed by the Council on its written permission.
- 20.2 The Council may give permission under clause 20.1 (b) to a person or give a general permission in respect of an event without identifying particular persons.

Part 4 Parking

21. Stopping, standing and parking

- 21.1 The Council may by resolution -
 - (a) prohibit or restrict the stopping, standing or parking of vehicles on any roads; or
 - (b) limit the stopping, standing or parking of vehicles on any road and vehicles of any specified class or description.
- 21.2 A person must not stop, stand or park a vehicle on any road in contravention of a prohibition, restriction or limitation made by the Council.

22. Temporary discontinuance of a parking place

- 22.1 An Authorised Officer may temporarily restrict parking in any parking space or area by placing signage that states, "No Stopping". It shall be unlawful for any person to stop or park a vehicle at the parking space or area affected while any sign/signs or meter-hoods are placed or erected.
- 22.2 Parking restricted under 22.1 may be limited to a class of vehicle or person.

- 22.3 If a disabled parking space is temporarily discontinued, an alternative mobility parking space must be established in the nearest suitable place for the length of time of the discontinuance and signed correctly.
- 22.4 The Council may from time to time by resolution fix fees, at the same rate as the parking space or area discontinued, payable for users or classes of users authorised by an Authorised Officer to parking spaces or areas reserved in the manner prescribed by clause 22.2 hereof.

23. Time restricted parking

- 23.1 Without limiting anything in clauses 7.1 7.6, the Council may by resolution specify any road, or part of a road, or piece of land owned or controlled by the Council to be a time restricted parking space or zone.
- 23.2 The Council may impose the following conditions by resolution in respect of any time restricted parking space or zone -
 - (a) the time or times during which parking restrictions have effect;
 - (b) the number and situation of parking spaces within each time restricted parking zone;
 - (c) the maximum time allowed for parking in any space within any time restricted parking zone, this includes vehicles that move between parking spaces within any time restricted parking zone within the maximum time allowed;
 - (d) the fees or other charges to be paid for parking in any parking space or the fees or other charges to be paid for parking within any time restricted parking zone;
 - (e) the class or description of vehicles that may stop, stand or park within a time restricted parking zone;
 - (f) the means or manner by which fees or other charges may be paid in respect of each time restricted parking zone, including by parking machine; and
 - (g) any other condition the Council sees fit, including as it may consider necessary or desirable for the efficient management and control of all or any part of a time restricted parking zone.
- 23.3 Any restrictions that apply to a time restricted parking zone do not apply in locations within that area where other specific stopping, standing or parking restrictions apply.
- 23.4 A person must not stop, stand or park a vehicle in a time restricted parking zone in contravention of any prohibition or restriction made by the Council pursuant to this Bylaw, including a resolution made by the Council.
- 23.5 The Council may amend by resolution or revoke a decision made under this clause 23 at any time.

24. Parking places, parking buildings, transport stations and zone parking

24.1 Without limiting anything in clauses 7.1-7.6 the Council may by resolution:

- (a) reserve any area of land or any road or any part of a road, or group of roads, or any zone or any building or any part of a building owned or under the care, management or control of the Council to be a parking place, or a coupon parking area, or metered parking area, or a transport station, or any combination of these;
- (b) specify the vehicles or classes of vehicle that may or must not use a parking place, or a coupon parking area, or metered parking area, or transport station:
- (c) prescribe the days and times, manner and conditions for the parking of vehicles or classes of vehicles in a parking place, within a coupon parking area, or within metered parking area, or a transport station;
- (d) the length of time, if any, for which a vehicle may be parked in a parking space, or within a coupon parking area, or within a metered parking area, or a transport station, without validly displaying a parking coupon or paying the prescribed fee;
- (e) the date and time at which a decision made under this clause comes into effect, which must not be before all appropriate road markings and signs are in place in the coupon parking area, or metered parking area, or transport station;
- (f) prescribe -
 - (i) any charges to be paid for the use of a parking place, or a coupon parking area, or metered parking area, or a transport station; and
 - (ii) the manner by which parking charges may be paid by the use of parking machines or in any other specified manner.
- (g) make provision for the efficient management and control of a parking place, or a coupon parking area, or metered parking area, or transport station.
- Any restrictions that apply to a zone, do not apply in locations within that zone parking area where other specific stopping, standing or parking restrictions apply.
- 24.3 A person must not park a vehicle in a parking place, within a coupon parking area, within a metered parking area, or transport station in contravention of any prescribed fee, prohibition or restriction made by the Council pursuant to this Bylaw, including a resolution made by the Council.
- 24.4 The Council may amend by resolution or revoke a decision made under this clause at any time.

25. Residents' parking

- 25.1 The Council may by resolution specify any road, or part of a road, or group of roads, or any combination of these as -
 - (a) a residents' only parking area for the exclusive use of a person who resides in the vicinity; or
 - (b) a residents' exemption parking area for the use of a person who resides in the vicinity.

- 25.2 The Council may by resolution prescribe
 - (a) any fees to be paid annually or in any other specified manner, for the use by persons residing in the vicinity of a parking place;
 - (b) the manner by which any fees may be paid for the use of a parking place by persons residing in the vicinity;
 - (c) the days and times that the parking spaces referred to in clause 25.1 are residents' only parking or residents' exemption parking spaces; and
 - (d) the date and time at which a decision made under this clause 25.1 comes into effect, which must not be before all appropriate road markings and signs are in place in the residents' only or residents' exemption parking area.
- 25.3 The Council may by resolution prescribe points 25.2 (a) to (d) for any business or institution who operate out of a building located within the area specified in clause 25.1.
- The Council may by resolution amend or revoke a decision made under clause 25.1 of this Bylaw at any time.
- 25.5 No person may park in a residents' parking space in a residents' only parking or residents' exemption area unless -
 - (a) the person holds a valid residents' parking permit from the Council for that residents' parking area;
 - (b) the person parks the vehicle in accordance with any conditions imposed by the Council for the permit; and
 - (c) if a paper permit is being used, the permit is displayed prominently inside the vehicle to which the permit relates, so that it can be read from outside the vehicle, or the driver holds a valid electronic permit for the parked vehicle.

26. Disability parking

- 26.1 The Council may by resolution reserve any parking space on a road for the exclusive use of a disabled person who has on display in the vehicle a current approved disabled person's parking permit that is clearly legible.
- 26.2 A person must not park a vehicle which is not displaying a current approved disabled person's parking permit in a parking space reserved for the exclusive use of disabled persons.
- 26.3 A person must not park a vehicle which is displaying an approved disabled person's parking permit in a parking space reserved for the exclusive use of disabled persons unless the vehicle is being used to convey a disabled person or to pick up or drop off a disabled person.

27. Other permits

- 27.1 The Council may by resolution specify the vehicle or classes of vehicles that may or must not use a parking place, or parking area, or transport station, such classes including but not limited to -
 - (i) motorcycles;
 - (ii) cycles, including electric bicycles;
 - (iii) electric scooters and other micro-mobility devices;
 - (iv) electric vehicles, while in the course of being recharged at an electric vehicle charging station;
 - (v) goods service vehicles;
 - (vi) taxis and other small passenger service vehicles;
 - (vii) buses and coaches, both public and commercial;
 - (viii) vehicles in the course of loading or unloading goods or passengers ('loading zone');
 - (ix) vehicles used by pregnant persons or by persons accompanied by infants or young children;
 - (x) car share vehicles;
 - (xi) oversize vehicles, trailers, boats or caravans;
 - (xii) diplomatic or consular corps vehicles;
 - (xiii) members of the judiciary vehicles;
 - (xiv) medical practitioner vehicles; and
 - (xv) mobile traders using stands or stalls.
- 27.2 For the purpose of clause 27.1, the Council may by resolution prescribe
 - (a) any fees to be paid annually or in any other specified manner, for the use of a parking place, or within a parking area, or transport station;
 - (b) the manner by which any fees may be paid for the use of a parking place or parking area, or transport station;
 - (c) the days and times that the parking spaces referred to in clause 27.2 are restricted to a vehicle or class of vehicle; and
 - (d) any free period for the use of a parking place, or within a parking area, or transport station.
- 27.3 No person may park in a parking place or parking area, or transport station as per clause 27.1 unless -
 - (a) the person holds a valid parking permit from the Council for that parking place or parking area, or transport station;
 - (b) the person parks the vehicle in accordance with any conditions imposed by the Council for the permit; and

(c) if a physical permit is being used, the permit is displayed prominently inside the vehicle to which the permit relates, so that it can be read from outside the vehicle, or the driver holds a valid electronic permit for the parked vehicle.

28. Parking in restricted and line-marked parking spaces

- 28.1 No driver of a vehicle shall park -
 - (a) a vehicle on or over any marking indicating the limits of the parking space or area,
 - (b) so that the vehicle is not entirely within any markings which indicate the limits of the parking space or area, or
 - (c) angle park unless in a parking space marked for angle parking.

However, where a vehicle has a trailer attached, the driver of it may park the vehicle and trailer in two adjacent parking spaces which are in the same alignment, paying the fees as are required for both spaces.

- In an angle park, the front or the rear of the vehicle (as the case may be) shall be as near as is practical to the kerb.
- 28.3 No driver of a vehicle shall park it in a parking space which is already occupied by another vehicle, except where more than one motorcycle or moped may be parked in a parking space.
- 28.4 Where more than one motorcycle or moped occupies a parking space, or within the parking area, each motorcycle or moped is required to pay the relevant parking fee for any authorised period.
- 28.5 No driver of a vehicle, including motorcycle or moped, shall remain parked in the parking space, or within the parking area, while the parking machine at that parking space, or parking area, shows the authorised period has expired, or for a time in excess of the maximum authorised period.
- 28.6 Subject to paragraph 28.7 of this clause, if the parking space or area is parallel to the kerb or footpath, the driver of any vehicle (except a motorcycle) shall park the vehicle so that it is headed in the general direction of the movement of the traffic on the side of the street on which it is parked.
- 28.7 A motorcycle may be parked otherwise than parallel to the kerb or footpath provided that during the hours of darkness it shall be sufficiently illuminated to be visible from at least 50 metres.
- 28.8 A taxi may not stop, stand or park in any parking space in the taxi restricted parking area, unless it is on a designated stand as defined in the Land Transport Rule: Operator Licensing 2017 or it is waiting for a hirer who has already hired the vehicle.
- 28.9 A specified class of vehicle, such as oversize, electric vehicle, goods vehicle, car share, may not stop, stand or park in any parking space in a class restricted parking area, unless it is the specified class of vehicle that the parking space is restricted for.

29. Parking vehicles on the grass/berm

29.1 No person may stop, stand, or park a vehicle on a berm, verge, kerb, lawn, garden, or other cultivation adjacent to, or forming part of a road.

30. Parking vehicles off a roadway

- A person must not stop, stand or park a vehicle on the side of any road.
- 30.2 A person may stop, stand or park a vehicle in contravention of this clause if -
 - (a) that part of the road is designed and constructed to accommodate a parked vehicle;
 - (b) the vehicle does not have effective motive power or is in such a state that it cannot be safely driven; or
 - (c) the Council has given written permission to stop, stand or park a vehicle in that part of the road.

31. Parking for display or sale

31.1 A person must not stop, stand or park a vehicle on any road or parking place for the purpose of advertising a good or service, or for offering the vehicle for sale unless the vehicle is being used for day to day travel or has the prior written permission of an Authorised Officer.

32. Mobile trading

- 32.1 The Council may prohibit or permit the occupation of stands or stalls (including vehicles used as stalls) for mobile trading purposes in roads and public places.
- 32.2 The Council may prescribe charges in respect of any permits that may be granted under 32.1.
- 32.3 A person must not undertake mobile trading in roads and public places in contravention of any prescribed fee, prohibition or permit conditions made by the Council.

33. Motorhomes, heavy goods vehicles, immobilised vehicles and trailers

- 33.1 No person may park a motorhome, heavy goods vehicle, immobilised vehicle or trailer, whether or not the trailer is attached to another vehicle, on any road for a continuous period exceeding seven days without the prior written permission of an Authorised Officer.
- Parking on any road for a continuous period exceeding seven days in subclause (33.1) includes parking on any road within 500 metres of the original parking place, at any time during the seven days.

34. Other items on roads

- 34.1 A person must not leave any machinery, equipment, materials, object, waste receptacles or freight containers on any road unless that person has the prior written permission of an Authorised Officer.
- 34.2 Any machinery, equipment, materials, waste receptacles or freight containers placed on any road covered by a parking fee or charge, must pay the fee requested by the Council for the time period the object is in place.

- 34.3 If any object is placed on the road without permission under this clause or does not comply with the conditions of the permission, the Council may -
 - (a) request the owner to remove the object or repair the damage to the Council's satisfaction within 24 hours or a timeframe set by an Authorised Officer,
 - (b) charge the owner for this work; and/or
 - (c) place adjacent to, or affix to, the object any safety or warning devices, and the costs of the safety or warning device will be charged to the owner of the object.
- 34.4 This clause does not apply to any object that may be placed on the road which has been authorised by the Council (for example, wheelie bins that are specifically for the purpose of Council rubbish collection placed no more than 24 hours prior to the collection day).

35. Repairs on vehicles

35.1 A person must not carry out repairs or modifications to a vehicle on a road unless those repairs or modifications are of a minor nature and do not impede the flow of traffic or are necessary to enable the vehicle to be moved.

36. Broken down vehicles

36.1 A person must not leave a vehicle on any road for a continuous period exceeding seven days if that vehicle does not have effective motive power or is in such a state that it cannot be safely driven.

37. Policy guidelines for restricted parking

- 37.1 The administration of the restricted parking permits under clauses 24, 25, 26 and 27 will be in accordance with the Council's published guidelines.
- 37.2 Any guidelines published under this Bylaw shall be placed on the Council's website.

Part 5 Offences and Penalties

38. Offences

- 38.1 Every person commits an offence against this Bylaw who -
 - (a) Fails to comply in all respects with any prohibition or restriction or direction or requirement indicated by the lines, domes, areas, markings, parking meters, multiple parking meters, traffic signs, or other signs and notices, laid down, placed, or made, or erected, in or on any road, parking building, or other parking area controlled by the Council, pursuant to any provision of this Bylaw, or of any resolutions made thereunder.
 - (b) Fails to comply with any resolution made under this Bylaw or fails to comply with any duty, obligation, or condition imposed by this Bylaw.
 - (c) Drives a vehicle on any road in a manner which interferes with or obstructs any funeral, or civic, State or authorised procession.

- (d) Drives any vehicle over any hose in use in connection with an outbreak or alarm of fire provided that it shall not be an offence under this clause so to drive if hose bridges are provided or the driver is directed by an enforcement officer, police officer or New Zealand Fire Service officer.
- (e) Drives or parks a vehicle, or leaves any other object on the road, so as to hinder or obstruct any member of the New Zealand Fire Service engaged in connection with any outbreak or alarm of fire, the Police, Ambulance Service, or other emergency services in carrying out their respective duties.
- (f) Drives or parks any vehicle on a road where it is in such a condition that an undue quantity of oil, grease or fuel drops from such vehicle.
- (g) Unloads any vehicle or other object so as to cause, or be likely to cause, damage to the road, pavement or any footpath.
- (h) Drives any vehicle onto any property of the Council other than a road or permits the vehicle to stand or remain standing on any such property, without the consent of the Council.
- (i) Drives or parks a vehicle on any grassed or cultivated area under the control of the Council.
- (j) Leaves in or on any road or private road within the City for a period exceeding 7 days, any vehicle having no effective motive power in or attached to it, or in such a state that it cannot be safely driven, or so immobilised, disabled or damaged that it cannot be driven.
 - It shall not be a defence to a charge under this paragraph that the vehicle is under repair, if that repair exceeds 7 days.
 - For the purposes of 38.1 (a) to ((j) "vehicle" also includes caravans, trailers, mopeds, electric scooters and other micro-mobility devices, boats, and the shell or hulk of a vehicle.
- (k) Parks on a road in front of any property in the Residential Area under the Council's District Plan, where the size of the vehicle parked, or the continual nature of the parking, unreasonably prevents occupants from accessing their property, excluding commercial vehicles parked on the road temporarily for business purposes.
- (I) In relation to residents' only or residents' exemption parking areas
 - i. makes a false application or supplies false details in an application.
 - ii. makes an application for a vehicle not registered to an eligible address.
 - iii. places or uses a permit on a vehicle, or holds an electronic permit, for which it was not issued.

- iv. places or maintains a permit, or allows a permit to be placed or maintained, or holds an electronic permit, on a vehicle which is no longer being used by an eligible resident.
- v. parks a vehicle in a place that is the subject of a residents' only or residents' exemption parking scheme without a valid permit.
- (m) In relation to all other permit parking -
 - parks within the permit parking space or area for longer than the free period without holding an electronic coupon or permit, or displaying a clearly validated coupon or permit on the vehicle;
 - ii. displays or holds an electronic permit or coupon on the vehicle for a date other than the date indicated:
 - iii. parks in excess of any other time restriction or contrary to any other parking restriction in place within the permit or coupon parking area.
- (n) Fails to produce a permit or coupon or can demonstrate holding an electronic permit or coupon on demand pursuant to clause 26.
- (o) Causes, allows or permits any vehicle to be parked in any parking space or area except in accordance with, or pursuant to, the provision of this Bylaw and of any resolutions.
- (p) Causes, allows or permits any vehicle to remain parked in a parking space or area for more than 24 hours where no other maximum authorised period is specified in a Council resolution or on a parking machine or signs in its vicinity.
- (q) Causes to be inserted in any parking machine anything other than the prescribed coin or coins or does not comply with any other card or token system prescribed by resolution of the Council as a method of making payment of the parking fee.
- (r) Fails to activate an approved parking machine while parked in a parking space or area, adjusts the tariff to make it different from that required at that space, or displays the tariff incorrectly so that it cannot be read for enforcement purposes.
- (s) Places or leans a bicycle, motorcycle, electric scooter or power-cycle on or against a parking meter.
- (t) Places or leaves a bicycle or electric scooter on any parking space unless it is designed or designated specifically for bicycles or electric scooters.
- (u) Misuses any parking machine or parking monitor.
- (v) Interferes or tampers with the working or operation of any parking machine or parking monitor.

- (w) Without due authority from the Council affixes any placard, advertisement, notice, list, document, board or thing on, or paint, or writes upon any parking machine or parking monitor.
- (x) Wilfully damages any traffic control sign or parking machine or parking monitor.
- (y) Parks a motorcycle, electric scooter, bicycle or power-cycle between or at the end of parking spaces.
- (z) Operates or attempts to operate any parking machine by any means other than as prescribed by this Bylaw.
- (aa)Operates, drives or parks a vehicle on a beach except in accordance with 20(a) or 20(b) of this Bylaw.

39. Vehicle and object removal

- 39.1 A Council enforcement officer or their appointed agents may remove or cause to be removed any vehicle or other thing from any road, or other area controlled by the Council, which contravenes this Bylaw, or any resolution made under this Bylaw, and the Council may recover from the person committing the breach of this Bylaw all expenses incurred in connection with the removal of the offending vehicle or thing.
- 39.2 The powers that may be exercised under this clause are in addition to those provided in section 128E of the Land Transport Act 1998, the Land Transport (Requirements for Storage and Towage of Impounded Vehicles) Regulations 1999 and section 356 and 356A of the Local Government Act 1974.

40. Private roads

- 40.1 The Council may declare by resolution any private road to be a no parking area. In order that a no parking area may be declared, the Council must -
 - (a) obtain written consent of all adjoining landowners of the area concerned; and
 - (b) erect signage as required under the Land Transport Rules.
- The powers that may be exercised under this clause are in addition to those provided in sections 348 of the Local Government Act 1974.

41. Parking defences

- 41.1 It shall be a defence to any person who is the driver, or is in charge of any vehicle and who is charged under this Bylaw with a breach of any condition imposed by this Bylaw relating to any parking space if such person proves that the act complained of was done -
 - (a) in compliance with the directions of an enforcement officer or that the vehicle was actually engaged on a public work and was being used on the road with due consideration for other road users; or
 - (b) with a vehicle used by an Ambulance Service or the Fire Service, Police or other emergency service in the urgent carrying out of their respective duties; or
 - (c) vehicles being used in the execution of duty by an enforcement officer.

Part 6 Miscellaneous

42. Permissions under this Bylaw

- 42.1 The Council may set application fees for permissions under this Bylaw and any application for a permission must be accompanied by the relevant application fee (if any).
- 42.2 An application for permission must be in writing, contain all information necessary for the Authorised Officer to consider issuing a permit, and be submitted in accordance with applicable Council policy.
- 42.3 Any permission under this Bylaw may
 - (a) include conditions (including the payment of ongoing fees and charges); and
 - (b) be granted by an Authorised Officer at the officer's discretion.
- 42.4 An Authorised Officer determining an application for permission may require the applicant to provide further information, such as (without limitation) a Traffic Management Plan, site location plan, and a Corridor Access Request.
- The Council may, in its discretion, at any time, review any permission given under this Bylaw.
- 42.6 Any breach of the conditions of a permission granted under this bylaw -
 - (a) may result in the permission being withdrawn (in accordance with the Council's Consolidated Bylaw 2008); and
 - (b) is a breach of this Bylaw.

43. Revocations and savings

- 43.1 Any approval, permit or other act of authority which originated under or was continued by the Bylaw revoked in clause 3 that is continuing at the commencement of this Bylaw, continues to have full force and effect for the purposes of this Bylaw, but is subject to the application of any relevant clauses in this Bylaw.
- 43.2 The resolutions of the Council made or continued under the bylaw revoked under clause 3 continue to have full force and effect for the purposes of this Bylaw as if they were resolutions made under this Bylaw.
- 43.3 The revocation of the Bylaw under clause 3 do not prevent any legal proceedings, criminal or civil, being taken to enforce the Bylaw and such proceedings continue to be dealt with and completed as if the Bylaw had not been revoked.

REPORT OF THE PÜRORO HÄTEPE | REGULATORY PROCESSES COMMITTEE MEETING OF 11 AUGUST 2021

Members: Deputy Mayor Free, Councillor Condie, Liz Kelly, Councillor Matthews,

Councillor O'Neill, Councillor Sparrow (Chair), Councillor Woolf (Deputy

Chair).

The Committee recommends:

3.2.1 PROPOSED ROAD STOPPING - LAND ADJOINING 40 STANLEY STREET, BERHAMPORE

Recommendation/s

That Te Kaunihera o Poneke | Council:

- Declare that approximately 25.5m² (subject to survey) of unformed legal road land in Stanley Street (the Land), adjoining 40 Stanley Street (being Lot 49 DP 1616 held on ROT WN145/125), is not required for a public work and is surplus to Council's operational requirements.
- 2. Agree to dispose of the Land.
- 3. Delegate to the Chief Executive Officer the power to conclude all matters in relation to the road stopping and disposal of the Land, including all legislative matters, issuing relevant public notices, declaring the road stopped, negotiating the terms of the sale or exchange, imposing any reasonable covenants, and anything else necessary.

3.2.2 PROPOSED ROAD STOPPING - GOVERNOR ROAD, LAND ADJOINING 24 NORTHLAND ROAD, NORTHLAND

Recommendation/s

That Te Kaunihera o Poneke | Council:

- Declare that approximately 130m² (subject to survey) of unformed legal road land in Governor Road (the Land), adjoining 24 Northland Road (being Part Lot 283 DP 1087 held on ROT WN368/124), is not required for a public work and is surplus to Council's operational requirements.
- 2. Agree to dispose of the Land.
- 3. Delegate to the Chief Executive Officer the power to conclude all matters in relation to the road stopping and disposal of the Land, including all legislative matters, issuing relevant public notices, declaring the road stopped, negotiating the terms of the sale or exchange, imposing any reasonable covenants, and anything else necessary.

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3.2.3 PROPOSED ROAD STOPPING - LAND ADJOINING 9 DALLAS COURT, MIRAMAR

Recommendation/s

That Te Kaunihera o Poneke | Council:

- Declare the approximately 131m² (subject to survey) of unformed legal road land in Dallas Court (the Land), adjoining 9 Dallas Court (being Lot 49 DP 33367 held on ROT WN10B/1421), is not required for a public work and is surplus to Council's operational requirements.
- 2. Agree to dispose of the Land.
- 3. Delegate to the Chief Executive Officer the power to conclude all matters in relation to the road stopping and disposal of the Land, including all legislative matters, issuing relevant public notices, declaring the road stopped, negotiating the terms of the sale or exchange, imposing any reasonable covenants, and anything else necessary.

Attachments

Nil

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4. Public Excluded

Recommendation

That the Te Kaunihera o Pōneke | Council:

1. Pursuant to the provisions of the Local Government Official Information and Meetings Act 1987, exclude the public from the following part of the proceedings of this meeting namely:

General subject of the matter to be considered		Reasons for passing this resolution in relation to each matter	Ground(s) under section 48(1) for the passing of this resolution
4.1	Appointments to the Kāwai Māhirahira Audit & Risk Subcommittee and Wellington Museums Trust	7(2)(a) The withholding of the information is necessary to protect the privacy of natural persons, including that of a deceased person.	s48(1)(a) That the public conduct of this item would be likely to result in the disclosure of information for which good reason for withholding would exist under Section 7.
4.2	Land Acquisition	7(2)(i) The withholding of the information is necessary to enable the local authority to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations).	s48(1)(a) That the public conduct of this item would be likely to result in the disclosure of information for which good reason for withholding would exist under Section 7.