
EXTRAORDINARY MEETING

OF

LONG-TERM AND ANNUAL PLAN COMMITTEE

MINUTE ITEM ATTACHMENTS

Time: 9:30am
Date: Thursday, 23 May 2019
Venue: Ngake (16.09)
Level 16, Tahiwī
113 The Terrace
Wellington

Business	Page No.
2.1 Annual Plan 2019/20 Oral Hearings 23 May 2019	
1. Bernard O'Shaughnessy handout	2
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3. Karori Community Hall Trust handout	9
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2.3 Annual Plan 2019/20 Oral forum 23 May 2019	
1. Laura Duffy (et al.) handout	32

Council Annual Plan relates to:

"Our Work Programme for year 2" and "Looking Ahead"

13 Projects are referred to so I have grouped them as follows:
(the numbering at the end indicates as I see it the priority order)

1) WELLINGTON CITY LIBRARIES (New Central Library)	(1)
2) LIBRARIES AND COMMUNITY FACILITIES	(2)

3) Newtown & Aro Valley Community Centre upgrades	(7)
4) Waitohi Johnsonville Hub	(8)
5) Improving Community wellbeing	(11)
6) Karori Events Centre	(12)
plus 7) Take 10 Booze safe	(13)

The major grouping is all about Housing	
8) City Housing Policies	(3)
9) Stakeholder partnerships	(4)
10) SHIP (Housing)	(5)
11) Housing Strategy	(6)
12) CBD Conversions	(9)
13) Homelessness & Support Living	(10)

Comments on Draft Annual Plan 2019/20

Town Hall...The Town Hall has a proud history a splendid opening in 1904 and would like to remind you that this should have started in 2013 and back in 2012 the CEO said \$40 million for strengthening the Town Hall was an awful lot of money for zero return and Ian Cassels thinks spending \$90 million is misguided and that a hotel would generate more income. However the Mayor said "my colleagues and I agree that the project must go ahead as the Town Hall is an historic landmark building and we show leadership for Wellington's heritage and public safety

Convention centre

Can only refer you again to Patrick Smellie's article in the Listener Feb 26th 2015 in our submission. There is growing support for the idea that conventions have a limited future. Climate change could well leave to a cultural change that see conventions involving air travel as unjustifiable.

We would point out article in Dompost May 10th Where the Hutt City Council is forecasting a loss of up to \$700,000 when its event centre's first year in business comes to an end!

Site 9 – Kumutoto – Shelly Bay

Would like to refer you to the Geological Society of NZ....Due to its geological setting Lambton Harbour has poor foundation conditions, much worse than most cities built around harbours and this needs to be taken into account in future land use (and this includes Shelly Bay) Surely this precious land should be for the enjoyment of everyone needs landscaping to provide for those tourists that walked from the port so they could sit and enjoy our harbour and hills and not for another office space as would point out the surfeit of office spaces including the new ones across the road..

Frank Kitts Park

Leave it alone and again with sea level rising leave the Amphitheatre wall and photos today of the wonderful events held there....and totally support a move to Haining/Frederick Streets and the old markets in Blair and Allen Streets with the Chinese history in this area. Sadly an opportunity was lost in Glenmore Street when the Sharella car park was taken over by ugly town houses next to the Chinese Church.

And can only repeat we are totally opposed to the flattening of the current playground and moving it closer to the street.

Library

Would like to quote from a letter "It is the indoor equivalent of the "green" public which serve for all sorts of quiet recreational benefit for citizens and to be hoped it will not be demolished but returned to its glory.

Basin Reserve

Totally support restoration of Museum stand etc but the latest plans are of concern

FINALLY HAVE TO WONDER WHERE THE 80,000 JOBS ARE COMING FROM?

Item 2.1 Attachment 2





Item 2.1 Attachment 2





WHY WE NEED AN EVENT CENTRE

- SHORTAGE OF FIT-FOR-PURPOSE VENUES
- CLOSURE OF EXISTING VENUES HAS RESULTED IN CANCELLATION OF ANNUAL EVENTS
- A SHELL THAT NEEDS TO BE FINISHED

A CULTURAL CENTRE IS A CATEGORICAL IMPERATIVE FOR KARORI: TO SERVE ITS PEOPLE, PARTICULARLY ITS YOUNG, AND TO DEVELOP KARORI, MOVING TOWARDS OUR SECOND CENTENARY, AS A VITAL LIMB OF WELLINGTON, OUR AOTEAN SEALAND CAPITAL ON THE GREAT HARBOUR OF TARA.

HON HUGH TEMMETON AO Q.S.O

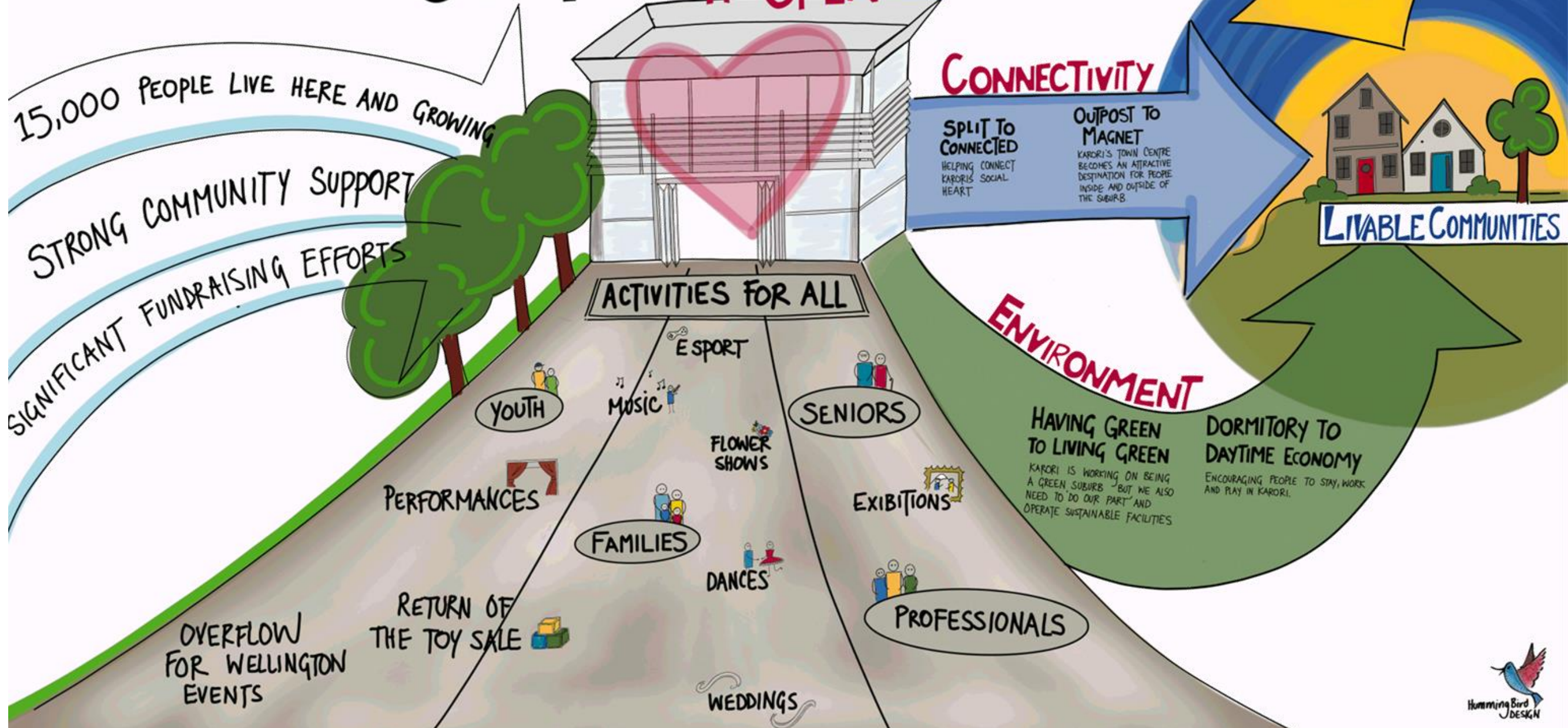
WHAT KARORI NEEDS IS A FUNCTIONING EVENT CENTRE... PLEASE INVEST MY RATES INTO THIS CRITICAL DESTINATION.

KARORI PUBLIC SPACE ENGAGEMENT RESPONSES

THE EVENT CENTRE WILL BE A FOCAL POINT OF KARORI.

KARORI EVENT CENTRE

LET'S GET IT OPEN





Submission to Wellington City Council on Planning for Growth Consultation

Wellington Windsurfing Association



Wellington Windsurfing Association

- Established in 1984
 - 100 members
 - Represents about 500 windsurfers
- Lyall Bay is a nationally recognised windsurfing location:
 - Exposure to strong S swells and S & N winds
 - Waves provide high jumps and challenging wave riding
 - Beach shape allows access through shore break
 - Good parking and grassy rigging areas
- Windsurfers use Lyall Bay 80-180 days a year
- Also most popular beach in Wellington for surfing, kite boarding, paddle boarding
- Hosts the Lyall Bay and Maranui Surf Life Saving Clubs





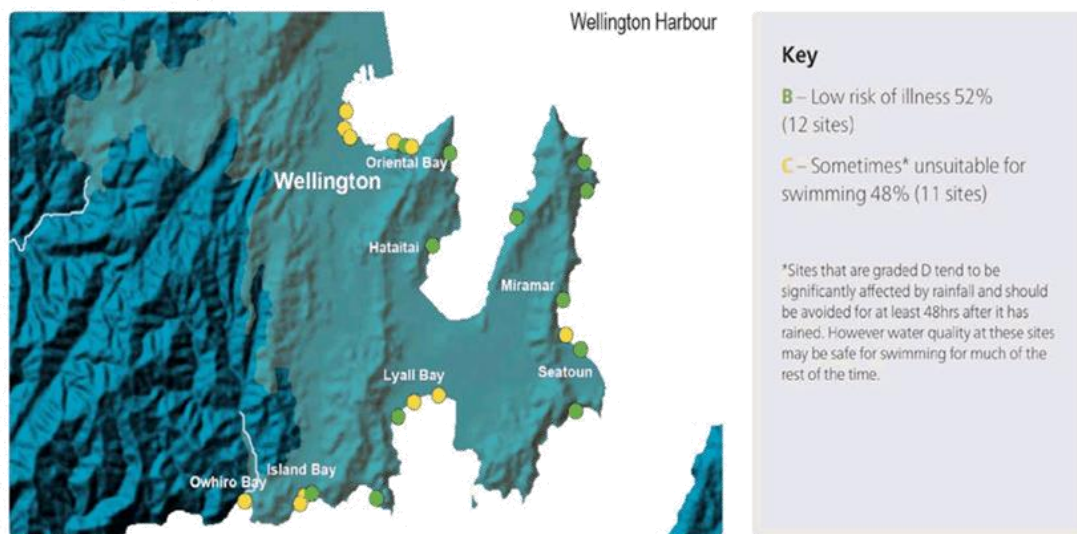
Wellington's Blue (or Brown) Belt?

- Wellington prides itself on its “Blue Belt”
 - Has been recognised internationally as the world’s most liveable city.
- However, many beaches are often unsafe for swimming, especially following rain.
- This problem is caused by sewage overflows.
- This is caused by
 - Ageing infrastructure
 - Illegal stormwater and sewage connections.
- Particularly affects us as windsurfers and surfers at Lyall Bay
 - We often sail in conditions when overflows are most likely to occur





Water quality at Wellington beaches



- *Wellington ... contains some of the poorest sites in the region including three inner harbour sites, two Island Bay sites, two Lyall Bay sites and Owhiro Bay.*
 - From: Greater Wellington (2018) Is it safe to swim in Wellington?



The solution

- To reduce the frequency of sewage overflows:
 - Improve aging sewerage infrastructure
 - Compliance monitoring of illegal sewerage connections
- We commend WCC and Wellington Water for proposing to invest in three waters infrastructure, including sewage sludge management and flooding in Tawa.
- However, substantial investment is needed for:
 - Upgrading sewers
 - Increasing compliance monitoring of illegal sewage and stormwater connections
- This would enhance the quality of the Blue Belt so that Wellington can truly be the *World's Most Liveable City*



Thank you!



Glenside Progressive Association

Oral submission to the Wellington City Council draft Annual Plan 2019-2020

23 May 2019

My name is Claire Bibby, President of the Glenside Progressive Assn. Inc. and resident in the Northern Suburbs for 21 years. Our suburb is about 2-5 kms long and in the centre of Johnsonville and Tawa, and Grenada Village and Churton Park.

The Association supports a very engaged community of volunteers. We volunteer in stream restoration and protection of our waterways; WREMO Emergency Management planning; Predator Free; Heritage Gardeners in Council Reserve; A Walking School Bus; Northern Suburb Community Patrols; Annual Heritage month activities, and submissions to prevent the impact of inappropriate sub-division and climate change.

We ask that Council fund the following under 1014 Parks Planning

- A \$4000 budget for the design work for the Glenside Reserve loop track for the year 2019-2020 under funding stream
- That funding be set aside for incorporating the existing historic 1927 survey peg for the centre line of the railway tunnel within a reserve, or as a reserve contribution.

We seek increases in the budgets for the subheadings Opex 1015 (Unplanned Maintenance), 1024 (Road Corridor Growth Control) and especially 1033 (Weed Control) and any others that might be appropriate.

1014 Parks Planning – Glenside Reserve Track

We note that the capex budget for track development in the Draft Annual Plan (\$641,000) has been reduced by 37-39 % relative to the 2017/18 and 2016/17 Annual Plans, and ask that this gap be closed.

We ask that Council set aside the appropriate funding for the design work for the Glenside Reserve loop track for the year 2019-2020 , and after that future funding in the next Annual Plan.

Since 2006, the Association has asked for funding for the construction of walking tracks within or close to our suburb to fill a gap in the track network in the Northern suburbs. These tracks were all recommended in the Northern Growth Management framework, which we participated in, back in 2002. The tracks have not been progressed by Council for various reasons, mainly associated with future development.

- Since 2002, we have also asked for track development in the Glenside Reserve. (The Reserve is outside the scope of current track design for Outer Town Belt).

- There is and has always been, a local demand for walking access to the Glenside Reserve.
- Now that the Halfway House in the Reserve has become an attraction, people who visit it from outside our suburb, who make the effort to get here, want to spend more time in the area and walk around the wider Reserve.
- It's accessible – The outer town belt is too far away to access on foot for small children and less able people, such as the elderly.
- Monterey Apartments is the Northern Suburbs, the largest and most intensive housing density in a small space. Its residents live next to the Reserve but have no track access.
- There's significant potential for future connectivity between Glenside Reserve and Seton Nossiter Reserve, extending the track network and benefitting all the neighbouring suburbs.

In 2017 and in 2018 the Association wrote to Council and met with Council parks planning on site to discuss the development of a walking track on scrub land in the Glenside Reserve outside the area set aside for horse grazing. In 2019 (this year) we held the conversation again with Parks and Reserves and were told that we needed to seek funding in the Annual Plan to get this work underway. We were advised the following budget.

- Year 1 Design 1.5 m wide track, budget \$4000.
- Year 2 Develop track, budget unknown dependent on design and length.

We were told that volunteers could contribute to track building however we feel this is stretching our volunteer contribution. Churton Park residents, who number more than 4,000 are not expected to volunteer to develop tracks in that suburb.

\$4000 in the Annual plan is a small contribution to something with significant benefits. We started these discussions in 2002. Our children have grown up with no reserve track access. Please could we get this funding into the annual plan, so that we can benefit the current generation of children.

1014 Parks Planning – Future Heritage Reserve: Survey peg in, Upper Stebbings-Glenside West

Recommendation: That funding be set aside for incorporating the existing historic 1927 survey peg for the centre line of the railway tunnel within a reserve, or as a reserve contribution in the Glenside West-Upper Stebbings developmen

Why: It has national heritage significance as the survey peg for the centre line of New Zealand’s longest double track railway tunnel. to be preserved as an historic site within a reserve.

Heritage is all about people, stronger communities, connections, a sense of belonging, self-identity and community collectiveness.

Benefits:

- It’s mall in size but nationally significant
- No seismic expenditure
- You have support of ratepayers to do this: 91% people agree that heritage contributes to Wellington City’s unique character and 71% agree heritage contributes to a community’s unique character (WCC survey, cited by Mark Lindsay, Manager Heritage Unit, Onslow Historic Society AGM)
- Council is planning now, for 80,000 people to move into the Wellington area in the next 30 years. This peg needs protecting from inappropriate sub-division.
- Incorporating it in a historic reserve with the view shaft to the tunnel, will add dollar value to the future sub-division and Wellington’s economy. People will come to visit it.
- It’s a unique attraction - there is nothing like it anywhere in New Zealand.
- Costs nothing to purchase, if negotiated as a reserve contribution in the current planning for Upper Stebbings-Glenside West.

Recommendation: We seek increases in the budgets for the subheadings Opex 1015 (Unplanned Maintenance), 1024 (Road Corridor Growth Control) and especially 1033 (Weed Control), and any others that might be appropriate.

Weeding and weed control has involved us in about three times as much effort as planting and plant maintenance. Some aspects of weed control we can’t perform such as herbicide spraying of blackberry or gorse within the planting sites. We would like to be able to call on the WCC’s Weed Control Team whenever we need this support. This could perhaps be catered for under ‘Unplanned Maintenance’.

Council’s provision for mowing is very inadequate. Demand in spring has left many grassed areas looking unkempt and some smaller parks and reserves unusable just when demand is at a peak.

The swales have been carefully designed for the management of water and road surface run-off however their maintenance is sporadic.

We recommend a substantial increase in WCC’s budget for weed control and an increase in emphasis on total species eradication for the worst of the dirty dozen weeds in the Wellington District.

The Department of Conservation’s dirty dozen

- *Old man’s beard*
- *English ivy*
- *Wandering willie*
- *Buddleia*
- *Wild ginger*
- *Darwin’s barberry*
- *Banana passionfruit*
- *Climbing asparagus*
- *Moth plant*
- *Spartina*

For three years we have been volunteering to eradicate old man’s beard on private and public sites in Glenside. One of our residents, Barry Blackett identified 40 sites with more than 200 vines. Only 29 of these sites are accessible,

Instead of receiving free plants for eradicating Old Man’s Beard vines as is offered on Council’s website, we suggest the alternative option of a credit for use of the Weed Control Team to spray other outbreaks of Old Man’s Beard or other noxious weeds on Wellington Council sites where it is impractical to treat by stump dosing.

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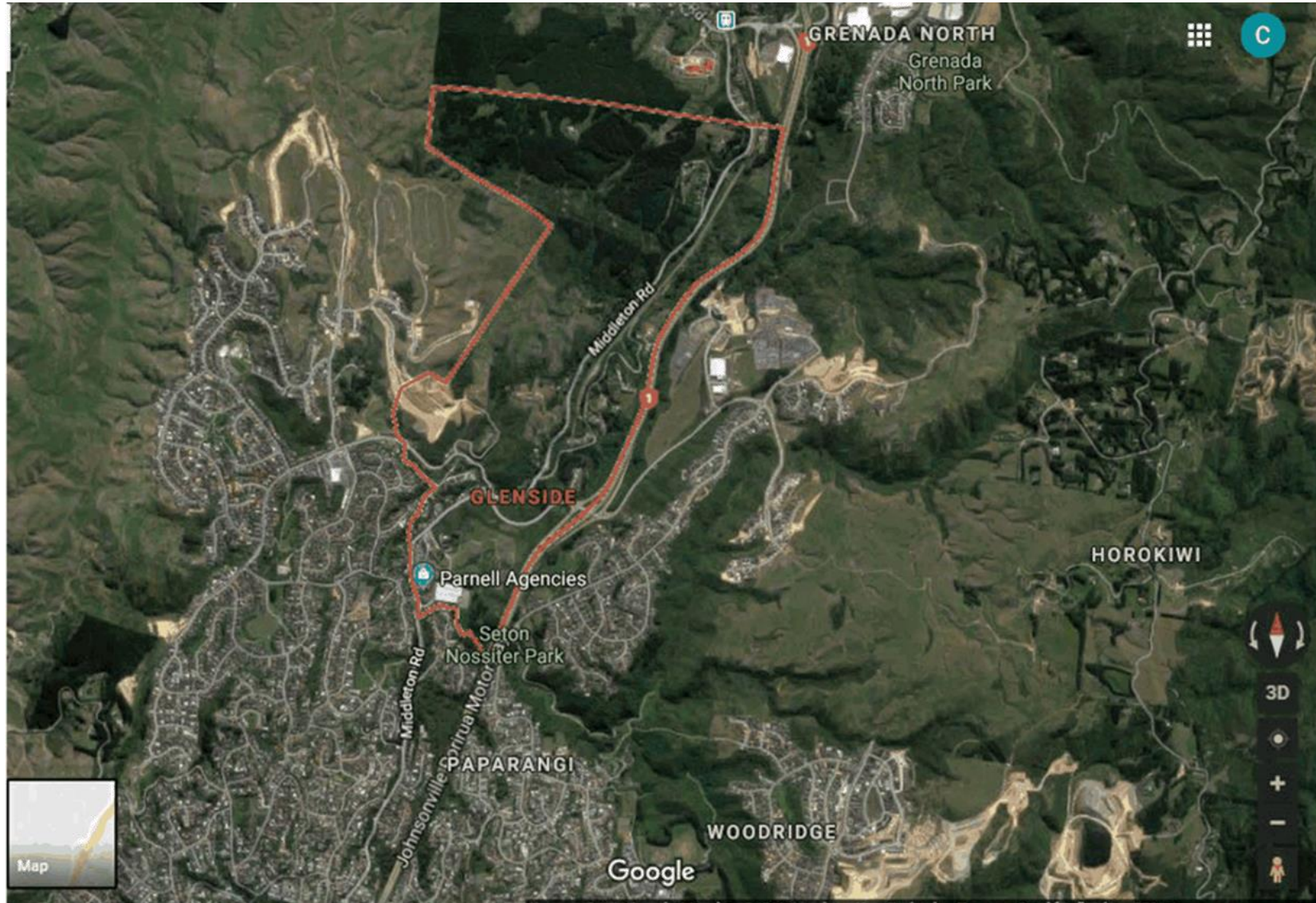
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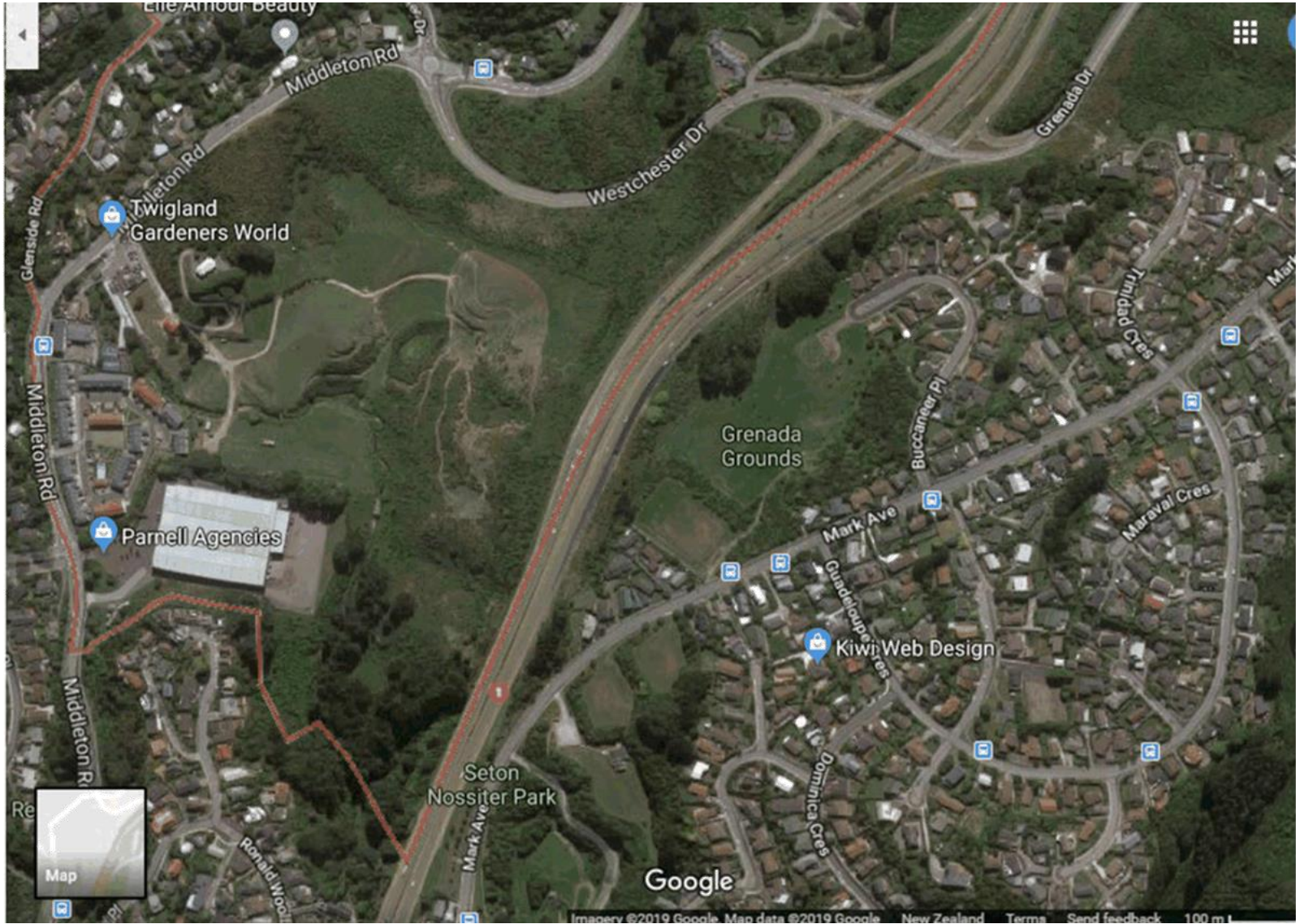
“90% of our adult brains are developed before the age of 5 and what a child experiences in those early years directly affects how the brain develops. I really feel that nature and being interactive outdoors has huge benefits for our physical and mental well-being, particularly for young kiddies,”

Duchess of Cambridge, May 19, 2019

<https://twitter.com/kensingtonroyal/status/1130337604925366272>

Item 2.1 Attachment 6







Halfway House, Glenside Reserve.

House and track submissions
began in 2002.

6 - 8 Heritage Gardeners
Volunteer hours

2018 – 404 hrs
2017 – 389 hrs





We seek \$4000 funding to design a Glenside Reserve loop track from the Halfway House



We seek a new historic reserve incorporating a survey peg and view shaft in the Upper Stebbings-Glenside West plan.



Glenside/Stebbings Road stream restoration

We seek increases in the budgets for the subheadings Opex 1015 (Unplanned Maintenance), 1024 (Road Corridor Growth Control) and especially 1033 (Weed Control), and any others that might be appropriate



Swale management at risk

Westchester Drive - Stebbings stream site



We recommend a substantial increase in WCC's budget for weed control and an increase in emphasis on total species eradication for the worst of the dirty dozen weeds in the Wellington District.

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Personal statements from advocacy group organisers:

KATE:

I am Kate Spencer, Director of Project Fashion Wellington, I also work as a cleaner to pay my way in life.

We have just received funding for our third year from the WCC via an Arts and culture grant, which I am very grateful for. I do however wish we could receive more in funding. Last year on my Project which ran for 5 months I worked 30 hours a week on as well as a team of three all putting work in. Maybe 90% of our time was voluntary and only 10% paid. When it came time to present our designer's wares in a free show to the public we had a team of over 50 volunteers. I have pulled in a lot of favours for my project, I'm not sure if I can pull much more. Once my project reached its end date, I paid for the fashion studio I was using out of my own pocket, which I wasn't able to keep up.

I am very dedicated to what I do even studying Project management and Business part-time, so I can direct my project more successfully. I know Wellington benefits from PFW as I am told that within the fashion industry buyers are starting to look at Wellington as a hub for emerging designers and our fashion shows are always at full capacity with people being turned away. If there was more funding available and I was able to pay myself and part of my team and not have to supplement my income, the possibilities would be endless for Project Fashion. I would like to spread what I do so I could use my fashion studio so the public could use it to fix their own clothes and take workshops.

JONNY:

I am Jonny Marks, a musician, board member of The Sound and Light Exploration Society Charitable Trust, and volunteer at The Pyramid Club; none of which support me financially.

I am on a zero hour contract as a health care assistant for the Wellington Hospital (before that I was a teacher aide at Mt Cook Primary School). I am lucky that I have no family to support, so that the uncertainty of a zero hour contract does not create an ever present anxiety, but the precariousness of it is felt none the less. I have chosen this fragile way of being because it is the only way for me to have time to contribute freely (and mostly for free), to Wellington's arts community.

After graduating from Victoria University, my music has been nurtured, encouraged, and developed through the communities of independent artist run spaces, going back to The Space which started in the late 90's in Newtown; communities whose existence is as precarious as my zero hour contract. Despite the ever present stresses of finances and viable locations threatening these organisations, I have been able to grow and explore in an environment of uncompromising dedicated peers and mentors.

SAM:

ngā mihi ki a koutou, liebe Grüße aus Berlin.

I'm Sam Muirhead, I'm an artist and creative technologist, with a background in documentary & animation. For the first time in my life, I'm actually earning good money! I'm currently one of 11 'Mozilla Fellows' worldwide who are artists, technologists and activists embedded with civic society organisations for 10 months - I work remotely from Wellington with the international Creative Commons network, fostering an online community of artists whose work is based on remix, collaboration and the commons; I'm developing open source software tools for visual artists to remix each others' work, and running collaborative workshops around the world, incorporating zine-making, illustration, code and design.

I'm currently on a 1-month trip to Europe and NYC doing community-building work, running workshops and giving talks. However, this is a one-off opportunity: my Fellowship funding will finish in 6 weeks' time, and it's unclear how I will then be able to support myself, and whether I will be able to stay in Wellington.

Right now I'm in Berlin, where I lived for 8 years - I moved back to Wellington 18 months ago to be closer to family and friends, to reconnect with Aotearoa and try to develop a community of commons-focused artists in the city. It was much more difficult than I thought - my cost of living doubled, but my income did not. The type of creative work I do does not fit into the funding categories available for the arts locally, so it was only through looking internationally for opportunities that I was able to stay. I've learned a huge amount from the incredible creative scenes in European cities and from online artist networks, but Wellington is my home and that's where I want to put that inspiration and experience to good use.

SARA:

My name is Sara Cowdell and I am the artistic director of Performance Art Week Aotearoa (PAWA) and the performance art curator at play_station gallery. I am also a part time minimum wage bartender and welfare recipient.

I have successfully run two festivals, multiple performance events and workshops over the past two and half years. Facilitating conversations, upskilling artists, sharing performance art with the public, educating people about performance art, providing a much needed platform for New Zealand artists to present work, and facilitated international artists to present work here. It has been incredible to see the engagement by audiences, how much is felt, learnt and changed people.

I have done all of this voluntarily, working between 8-30 hours a week (approximately 10 months a year). Despite not being able to pay myself, I have a strong belief in paying everyone involved in the work that I do, even with limited funds. I have paid artists, writers, designers, technology specialists, illustrators, photographers and more, that is something I'm proud of and wish all organizations to be working towards. In saying that, it is impossible to pay people even minimum wage for the work that they do, because of limitations in arts funding in this country. I am doing my best to service and support the arts community in Wellington and the greater Aotearoa but feel it is completely unsustainable without having any real ongoing support myself.

NELL:

Kia ora!

I'm Nell Thomas, a member of the Sound & Light Exploration Society that runs Pyramid Club (2014-ongoing), and previously Fred's (2009-2012) – both artist-run, creative music and sound art spaces in Wellington. I write on behalf of myself and Daniel Beban, who is Director of both the SLES and Pyramid Club.

Since 2009, Daniel has worked 20-60+ hours per week to on these creative spaces, with an 18 month gap between the two venues. For paid employment, he works casual part-time as a radio engineer and house painter.

Nell currently works 35 hours per week in public programmes for Museums Wellington as paid employment, alongside which she continues to do regular weekly hours for Pyramid Club averaging 8-15 hours per week, down from previous hours of up to 25 per week.

Since we began our first space a decade ago in 2009, all our work in running these venues, the regular events we produce there including concerts, workshops and talks, and the 6 independent sonic arts festivals we have staged, has been voluntary. We've never earned a single cent for this work, it's been a total labour of love! And while it is still our passion, this situation, like our high rent, is becoming unsustainable.

Our involvement in Fred's and Pyramid Club has been incredibly meaningful and inspiring for us, offering opportunities for artistic development, experimentation, and community-building. We want our space to continue to provide a platform for numerous musicians & artists, and enrich the cultural landscape of New Zealand's creative capital, as it has done for many years.

OLLIE:

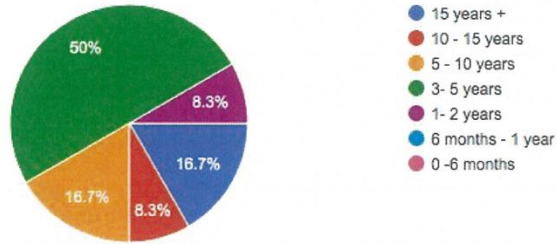
Kia Ora, I'm Ollie Hutton the Creative Director of arts collective Mouthfull Productions. I am also a box office worker at Circa Theatre and put up posters for Phantom Billstickers. I work around 45 hours at these two jobs both under \$20/hour in order to fund my creative endeavours. I put in 20 - 40 hours per week on Mouthfull, fluctuating with whichever project is in the pipeline.

I have written, shot and directed numerous short films and music videos over the past three years always with no budget. I have curated art exhibitions at several events and festivals around the North Island, viewed by hundreds of people, never breaking even with the expenses it took to produce them. I have co-edited issue 5 of Mimicry journal - it will be in bookshops very soon. This project is always at a loss and I put in 70+ hours into it unpaid.

I attained a physical space for Mouthfull Productions through Urban Dream Brokerage in 2018 where I organised over 40 events in the space of two months. This provided immense value to Wellington arts & culture and a genuine tangible community began to grow. This was cut short however in late September as WCC desperately needed to sell the building. We have since been without a physical space, and having one - as well as financial support - would provide the grounding, structure and solidarity in community that we urgently need in order to be sustainable.

How long have you been in operation?

12 responses



What do you estimate your organisation's volunteer hours vs paid hours are, per week?

12 responses

- Volunteer hours: 50+ , Paid hours: 0
- 90% Voluntary. UNFORTUNATELY
- 70 volunteer hours plus 10 paid
- 12 hours a week
- Volunteer Hours: 40 + Paid Hours: 40 (on average)
- 5 + 2
- Volunteer hours: 50 Paid hours: 50
- 30 - 60 hours in total paid and volunteer (depends on install or non install week)
- 20 volunteer hours, 70 paid hours
- Volunteer hours: 30 hours, Paid Hours: 0
- 40 weeks (estimate 20 hours) unpaid, 1 week paid.
- Volunteer hours: 70h (approx) + Paid hours: 0

Embedding artist space in the city—co-design the manifesto.

Contributions from over 60 artists including :

12th March 2019

- **Advocacy Group** to speak on behalf of independent artists, arts policy & funding
 - **Strategy groups** - looking at grassroots, how they are supported by larger organisations
 - **Partnerships** Mapping all the organisations & partnerships & making them visible self-audit of the groups, artists & resources that already exist -> database -> catalogue
 - **Embedding Artsis** into organisations, communities and funding boards and advisory boards.
 - **Better access** to council spaces, easier to navigate process & permissions, & more affordable. Transparency of decision-making, resource allocation.
 - **Umbrella Resource library** of physical things & skills shares & knowledge.
 - **Everybody Gets Paid** funding for artists for making & developing work, those providing platforms, facilitators and producers, arts administrators -> bring back P.E.P
-
- **Value of the arts** - contribution of artists to society and life is not understood / valued at present. There is also no agreed set of **metrics or measurement** for assessing the contribution of arts and artists to society (i.e. as was done with "Wellbeing" and the Living Standards Framework)
 - **Policy** - organisations don't have an understanding for embedding arts and artists into organisational life. Unlike a "Health and Safety" policy that every organisation must have there is no Arts policy
 - **Isolation / lack of partnerships** - there is little co-ordination, collaboration, sharing of useful practices (outside of arts practice) and opportunities for partnerships for artists - often ends up being a "lonely" journey for many artists. Mental health and wellbeing is a key issue for artists.
 - **Support** - there is limited support available for artists (outside of their arts practice) - many support services and initiatives are focused around improving arts practice as opposed to other aspects of an artist's life. In particular **training and upskilling** is a key issue for artists as there is often no time or no adequate courses / opportunities that would fit with the requirements for artists.
 - **Outdated view of "business"** - funding and support organisations have an outdated view of business as reflected by business practices "taught" to artists and funding requirements. Many requirements such as a the need to have a "5 year strategy" or "business plan" are no longer used in the startup / business world. These are also not fit for purpose for very small organisations as are typically operated by artists or arts companies.
 - **Lack of recurring income** - unlike other small organisations / startups / SMEs, artists do not have a "cash cow" - i.e. a product or services that produces repeatable and reliable income.

SURVEY DATA (Here is a small sample of some of the questions we have asked, over a period of a few days we already had 12 responses)

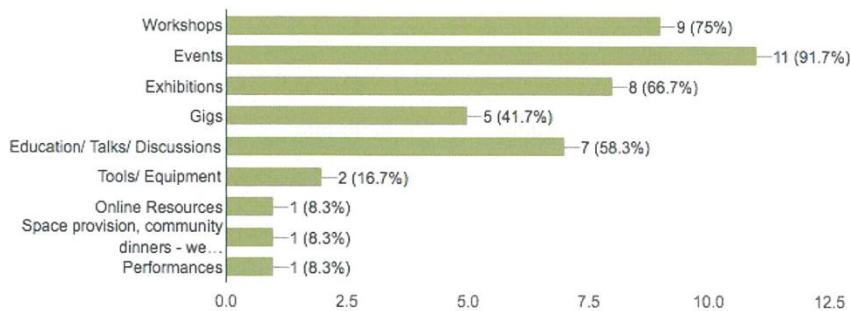
What vulnerabilities do you have as an organisation? What are roadblocks for you?

12 responses

- FUNDING + burnout
 - SPACE/Burnout/ Unpaid staff/ Not enough funding/ could receive more support promo wise from council
 - managing volunteer trustees!
 - We all live in different cities/countries
 - Availability of affordable space for rehearsal and performance; reliable income streams to allow for planning and employee retention; stretching resources leading to overwork, financial stress and fatigue; poorly targeted/inefficient/ineffective industry organisations e.g. Toi Poneke, PANNZ etc.
 - Space, funding, burnout
 - Burnout; lack of infrastructure; competition with highly funded council events; requirement to remain accessible (high number of free events) but without support to deliver that to Wellington.
 - lack of funding, burn out, finding time outside of full time jobs, managing volunteers, upkeep of the space
 - Fair remuneration for practitioners, ongoing availability and diversity of funds for growth
- A physical space would really solidify our collective. The Clyde Quay Wharf space was always tentative which was reflected in our haste and lack of immense structure. Also a severe lack of money; we lose money with almost every project that we do. Pouring money, time and energy into a project and not wreaking tangible benefits. We crave sustainability. So that we can pay our helpers, artists and selves to continue to do what we do. We are at risk of burning out and would truly love&appreciate to solidify this creative capital into a supportive community network.
- Too much unpaid labour, not enough ongoing funding, lack of affordable office space to work in year round.
 - Financial Restrictions, Funding availability, Having a Space to operate,

What kind of programs/services do you run?

12 responses



What value do think your organisation brings to the city?

11 responses

Professional development. A reason to stick around. Public space. Studios for artists. Services for artists.

Heaps we bring a fun free fashion show we also develop locally made fashion.

I like to think it is becoming a beacon of community resilience, self-determination and creative expression tied together.

Empowerment and recognition of brown voices and stories

A high level of output; leaders in a style of performance that is relatively new to Aotearoa; contribute to the artistic and professional growth of other makers, activators of public space.

We help provide life and understanding

Professional and unique events that have national and international reputations; platforms for artists; opportunities for Wellington artists to connect with international artists; community interaction with artists (our free events); essential engagement with issues facing humanity.

public space for art, engagement. space for artists to meet and to thrive as community but also as cheap studio space,

Exciting contemporary art experiences for audiences, professional development for emerging practitioners, rigorous and lively discourse around contemporary art

PAWA brings opportunities for artists to show work, network with other artists, develop their professional skills. PAWA also provides entertainment as well as education about performance art. PAWA facilitates conversations about performance, bring community together. Lastly PAWA puts Wellington on the map internationally as a hub and destination for performance art.

Opportunities for artists of all backgrounds to begin conversations through their creativity, opportunity for the Wellington community to connect and digest content they wouldn't normally be exposed, we host diverse happenings and encourage trying new things, opening avenues and skills which would otherwise remain hidden. We think it's important to empower the youth to bring action, and by sharing knowledge, offering support, and connecting like minded individuals brings a strong harmony through the waves of the future of Wellington's creative landscape.