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

Time: 9:30
Date: Thursday, 5 August 2021
Venue: Ngake (16.09)
Level 16, Tahiwī
113 The Terrace
Wellington

MEMBERSHIP

Mayor Foster
Deputy Mayor Free
Councillor Calvert
Councillor Condie
Councillor Day (Chair)
Councillor Fitzsimons
Councillor Foon
Ms Liz Kelly
Councillor Matthews
Councillor O'Neill
Councillor Pannett
Councillor Paul
Councillor Rush
Councillor Sparrow
Councillor Woolf
Councillor Young (Deputy Chair)

Have your say!

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

AREA OF FOCUS

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

- Arts, Culture, and Community Services
- Wellington City Social Housing
- Council's City Events
- Parking Services
- Parks, Sport and Recreation
- Community resilience
- Economic development
- Māori Strategic Development.

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

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

Quorum: 9 members

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1. Meeting Conduct

1.1 Karakia

The Chairperson will open the meeting with a karakia.

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

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

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

1.2 Apologies

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

1.3 Conflict of Interest Declarations

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

1.4 Confirmation of Minutes

The minutes of the meeting held on 22 June 2021 will be put to the Pūroro Rangaranga | Social, Cultural and Economic Committee for confirmation.

1.5 Items not on the Agenda

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

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

The Chairperson shall state to the meeting:

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

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

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

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

1.6 Public Participation

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

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

2. General Business

WELLINGTON COLLEGE ARTIFICIAL SPORTSFIELD PARTNERSHIP

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to approve a grant totalling up to \$150,000 to Wellington College as a contribution to the renewal of the artificial sportsfield at Wellington College.

Summary

2. In 2011 Wellington College installed an artificial sports field in its school grounds. The Council provided \$660,000 towards the project. The sports field is compliant with FIFA and World Rugby certifications and has hosted a variety of sports since installation. A Funding Deed was entered into between Wellington College and Council in 2011 that recorded the investment and the agreed management of the turf.
3. The sportsfield is now at the end of its economic life and needs to be replaced. Wellington College has a shortfall in funding and has requested Council support to complete the work.
4. Council has a Sportsville Partnership Fund, established to support the trend towards shared facilities involving multiple clubs and/or sports codes. The fund has \$500,000 per annum – in 2021/22, \$100,000 has already been committed to the Renouf Tennis Centre.
5. Pursuant to clause 3.2 of the Funding Deed the Council may extend the Deed by a further ten years (expiry October 2031). Associated with this extension it is recommended that Council grants up to \$150,000 from the Sportsville Partnership Fund to assist with the turf replacement.

Recommendation/s

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

1. Receive the information
2. Agree to the extension of the current Funding Deed for Wellington College Artificial Sportsfield
3. Agree to the allocation of up to \$150,000 plus GST if applicable of Sportsville Partnership funding, subject to final negotiations, to Wellington College for the installation of a new artificial sports field
4. Agree to a contribution of up to 50% of the lighting upgrade costs within the term of the 10-year extension, timing and costs to be confirmed in the Funding Deed.

Background

6. In 2011, the Council and Wellington College (College) entered into a Funding Deed relating to the construction and use of an artificial sports field at the College. The key terms under this Deed included:
 - Council will contribute \$660,000 towards construction costs;
 - The sportsfield to be constructed to meet agreed FIFA and World Rugby certifications;
 - College will grant Community Use periods as agreed with Council;
 - Council will pay College \$40,000 per annum for the Community Use periods (sum increased to \$44,000 in FY2019-20);
 - Council will manage the bookings for the sportsfield through the Community Use periods and collect fees from users; and
 - A term of 10 years, expiring in October 2021, with an option to renew for a further 10 years.
7. The artificial turf was one of a number of turfs constructed throughout the city (Nairville Park, Alex Moore Park, Wakefield Park, Te Whae, and Terawhiti). It is one of two artificial turfs installed at colleges (the other being St Pats, Kilbirnie), with both subject to a funding and use agreement with Council.
8. College and Council initiated discussions in late 2019 regarding the renewal of the artificial turf. At that time a survey of the condition of the turf was conducted, indicating it had a further two years of use before replacement was needed.
9. The artificial turf is now at the end of its economic life and in need of replacement. More recently College has advised Council that it does not have the full financial resources to undertake the remedial work and has sought support from Council.
10. The College has requested that Council contribute 50% of the cost for a thicker shock pad. This is a new requirement from the International Rugby Board to achieve certification. There are also additional costs for shipping and materials because of the global pandemic.
11. The estimated total cost of the turf replacement is \$749,109 (GST exclusive).

Discussion

12. The turf has performed very well over the years and represents an important asset within the regional sports field network. As an artificial turf, its utilisation is far more likely in marginal or bad weather conditions (than a natural grass surface) meaning that both games and trainings are very likely to proceed notwithstanding bad weather.
13. The agreed split of College-only and Community Use periods has also worked well, with no significant issues having arisen. Council officers recommend the continuation of currently agreed Community Use periods for the next term of the Funding Deed.
14. User groups in the last two years (COVID impacts notwithstanding) include:
 - Capital Football
 - Wellington Phoenix
 - NZ American Football Association
 - Waterside-Karori Football Club
 - Wellington Gaelic Football & Hurling
 - Gang Green Ultimate Frisbee
 - Wellington United Junior Football Club.
15. Community use of the turf over the past two years is recorded below:

2020-21(financial year)	1,543 hours
2019 (calendar year)	1,406 hours

16. There is a 75:25 split in the community use hours between the men's and women's game – this use is in line with the number of registered men's and women's players.
17. Given the strategic importance of the artificial turf to the wider sports field network and the utilisation of the Community Use periods, Council officers recommend the extending the term of the Funding Deed.

Sportsville Partnership Fund

18. The Sportsville Partnership Fund was established to encourage and support the trend towards shared facilities involving multiple clubs and/or sports codes. The fund has \$500,000 per annum – in 2021-22, \$100,000 has already been allocated for work at the Renouf Tennis Centre.
19. Key funding criteria for the fund are set out below, along with comment on how this proposal meets the criteria (see attachment 1 for a full list of criteria):
 - The facility is identified as a major sport and recreation hub in Wellington city
Comment: The artificial turf is regarded as a major sport hub, hosting multiple sports and over 1,000 hours annually. It is one of five full-sized artificial turfs in the city, has changing facilities and toilets, and is located in the central city.
 - The new facility will improve and rationalise the sporting and recreation facilities in the area and region and generally support outdoor multipurpose sports use. It will improve community involvement and promote health and physical activity within the local and wider community.

Comment: Refer comments above. The renewal is needed to support over 1,000 hours of training, competition, and tournaments across several sports and leagues annually.

- The project should be more than 50% self-funding

Comment: Wellington College is contributing the balance of the funding for the renewal of the project approximately 80% of the total cost.

- The project has support from regional and national bodies

Comment: The replacement of the turf is supported by Nuku Ora (formerly Sport Wellington), College Sport Wellington, Sport NZ, and Capital Football & Wellington Rugby, as major users.

- The project will increase participation in sport and recreation in the community and wider region and targets the Council's strategic focus

Comment: Refer comments above. The proposal aligns with the Council's strategic focus for community spaces that support the City vision of "An inclusive, sustainable and creative capital for people to live, work, and play." It is also aligned with Council's plans for increased population growth in the city, and the provision of spaces and programmes for children and young people.

- The local and wider community will be able to use the facility, and access will be provided for people with disabilities and other disadvantaged groups

Comment: The facility is accessible. The facility is available to be booked for casual use.

Lighting Upgrade to LED

20. Wellington College also wishes to upgrade to LED lights as part of this replacement project. Council officers have discussed the lighting with College and proposed to replace the current failing bulbs with bulbs salvaged from the lighting upgrade project at the National Hockey Stadium, Mt Albert (a WCC project). Replacement of these bulbs should ensure a further five to seven years of use.
21. Given that Community Use occurs in the evenings (and weekends) it is reasonable that Council contributes to a planned lighting upgrade at an agreed future date. Updating the lighting will also reduce energy use and operating costs using new technology.
22. If agreed, a contribution of up to 50% of a future lighting upgrade can be included in the updated Funding Deed. This is estimated to be \$50,000 (in 2021 dollars).

Options

23. The Committee has three options:
 - Support the proposal with a grant of up to \$150,000 (recommended) – this will result in a continuation of sportsfield provision with minimal adverse impacts, by optimising supplier capacity and aligning to the planned construction period (school holidays, December/January).
 - Support the proposal with a grant less than \$150,000 (not recommended) – this option increases the risk that total funding needed is not obtained, resulting in either a delay while funding is received from elsewhere, and/or the project being

abandoned. In either case there will be a significant impact on the sportsfield network and its ability to meet demand.

- Decline to support the proposal (not recommended) – this option increases the likelihood that total funding is not obtained, resulting in either a significant delay while funding is received from elsewhere, and/or the project being abandoned. The impact will be either the withdrawal of the artificial turf from the network, with subsequent adverse impacts on playing and training use, or a reduced number of games/trainings being played on a sub-standard playing surface.

Next Actions

24. If the recommendation is adopted, the following steps will occur:

- Negotiate Funding Deed extension with Wellington College
- Confirm that Wellington College has all funding in place for the turf replacement before releasing Wellington City Council funding
- Wellington College to engage project manager
- Wellington College to apply for any necessary consents, certifications, etc
- Commence renewal project December 2021.

Attachments

Attachment 1. [Sportsville Partnership Fund criteria](#)  

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Author	Peter Clinton, Sport and Club Partnership Lead
Authoriser	Paul Andrews, Manager Parks, Sports & Rec James Roberts, Chief Operations Officer (Acting)

SUPPORTING INFORMATION

Engagement and Consultation

Council officers have discussed the proposal with key user groups including College Sport, Capital Football, and Nuku Ora. All recognised the importance of the artificial turf within the city network and are supportive of the renewal proceeding.

Treaty of Waitangi considerations

No Treaty of Waitangi issues have been identified.

Financial implications

The financial implications are as outlined in the report.

Policy and legislative implications

The proposal aligns with the *“Our Capital Spaces – An Open Space and Recreation Framework for Wellington: 2013-2023”*:

Outcome 1 – Getting everyone active and healthy

- Action 1: 1.2.1 Continuing to invest in the upgrade and renewal of playing surfaces at community and sports parks

Long-term Plan: The project has alignment with the Social Wellbeing Framework, through encouraging participation in recreation opportunities.

The proposal aligns with the *“Living Well – Regional Sport and Active Recreation Plannign framework”*:

- Participation Opportunities:* Provision of a broad range of quality sport and active recreation programmes.
- Regional Sporting Success:* Develop, support, and recognise sporting excellence across the region.
- Spaces and Places:* Develop a coordinated approach to providing an accessible, fit-for-purpose network of regional spaces and places that support and encourage sport and active recreation.

Risks / legal

The risks have been outlined in the report.

Climate Change impact and considerations

The re-use and/or disposal of the old artificial turf will be managed in accordance with best-practice environmental guidelines.

Communications Plan

The Council will work with Wellington College on key messages as part of the communications plan for the turf renewal project and councils continued partnership and investment.

Health and Safety Impact considered

The replacement work will be conducted by fully accredited suppliers.

There are no other H&S considerations.

Sportsville Partnership Fund - Criteria

<i>Key Criteria for assessing grants applications</i>	<i>Measure</i>
Provide recreation and sports facilities that meet the needs of communities	The facility is identified as a major sport and recreation hub located in Wellington City, eg Alex Moore Park, Kilbirnie Park, Hataitai Park, Wakefield Park.
There are no existing facilities, or existing facilities are aging, unsustainable (no longer fit for purpose) and in need of replacement	The new facility will improve the sporting and recreation facilities in the area and region and generally support outdoor multipurpose sports use. It will improve community involvement and promote health and physical activity within the local and wider community
A partnership project with multiple funders	There needs to be over 50% self-funded (this is a guideline only and not an indication of the amount of funding the Council will provide)
Project Type	Align with Council service levels and provision, as well as have support from regional and national sporting bodies eg. Nuku Ora and Sport NZ
Have a total project value of over \$500,000	The Project costs have been estimated in a business case
Increase community participation in sport and recreation activities	Demonstrate how the project will increase participation in sport and recreation within the community and wider region and targets the Council's strategic focus
The amount and extent of other facilities existing or proposed in the area/region	Evidence of the need for the project/facility based on existing infrastructure in the area and region
Partnering and membership is sustainable for the ongoing upkeep and maintenance of the facility	Demonstrate there is active memberships/involvement, as well as partnerships developed, to support the ongoing interests and commitment to financial contributions. For example, list grants/sponsorship funding, fees, levies, membership etc. This will ensure that operational costs can be met without Council assistance
Assessment of beneficiaries	Provide a detail evidence of those that will benefit from the grant and project i.e. what the grant will go towards and who will benefit eg declaration of conflict of interests, etc.
Legislative requirements	Identify and declaration what consents, (ie resource consents, building and other consents (eg Lease agreements, Liquor license and approval to build) have been secured or will/may be required to realise the project
Amount of community support	Demonstrate the amount of support in the local and wider community for the project
Community accessibility	Demonstrate how the local and wider community will be able to make use and access the facility, as well as physical accessibility for people with disabilities and other disadvantaged groups

Timelines	Provide proposed start and end date, including existing timelines and planning
A business plan of proposed project and facility completed and peer reviewed	The business plan has been peer reviewed by Sport NZ. They have guidelines for 'sportville' type facilities or equivalent professional expert/organisation. It is considered a sustainable model and that funding is achievable.
The applicant is a full voluntary organisation, incorporated society, trust or similar	It is a legal entity, has clear governance, is sustainable and can demonstrate the following: <ul style="list-style-type: none"> • There is governance model in place with a stated objective(s). • Has membership with other key sporting clubs and codes. • Membership application process, responsibility, and types of membership, registration, • Organisation structure, and • Disputes and resolutions process in place

SOCIAL WELLBEING FRAMEWORK AND THE STRATEGY FOR CHILDREN AND YOUNG PEOPLE - CONSULTATION REPORT AND APPROVAL

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee (the Committee) to adopt the:
 - Social Wellbeing Framework and
 - Strategy for Children and Young People.

Summary

2. The Social Wellbeing Framework (the framework) has been developed as a tool to understand the Council's role in supporting the social wellbeing of its communities.
3. The Strategy for Children and Young People (the strategy) is about improving how the Council supports the wellbeing of children and young people and has an action plan.
4. The Council undertook consultation on the framework and the strategy in April and May, and oral hearings were held on 10 June 2021. Most submitters have welcomed the development of the framework and the strategy, and the involvement of children and young people in the development of the strategy has been recognised as best practice by some submitters.
5. Summary of submission documents are attached for both the framework and the strategy. Several submissions raised points that officers consider helpful and amendments are proposed. The main amendments are to make a clearer connection to the role of diverse factors in wellbeing and especially volunteering and the role of faith, and the role of employers. The role of voluntary and not-for-profit organisations as well as business in social wellbeing is also given more visibility. In the strategy, accessibility is more clearly referenced and defined.

Recommendation/s

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

1. Note the summary of submissions for the Social Wellbeing Framework (Attachment 1).
2. Approve the Social Wellbeing Framework, including marked up amendments from consultation (Attachment 2)
3. Note the summary of submissions for the Strategy for Children and Young People (Attachment 3)
4. Approve the Strategy for Children and Young People, including marked up amendments from consultation (Attachment 4), and
5. Delegate to the Chief Executive and the Chair of the Social, Cultural and Economic Committee to approve any amendments to the Social Wellbeing Framework or the Strategy for Children and Young People agreed by the Committee and any minor consequential edits.

Background

6. At the policy work programme workshop in June 2020 Councillors agreed to the development of a social wellbeing framework. Subsequently two deliverables were identified, a Social Wellbeing Framework (framework) and a Strategy for Children and Young People (strategy).
7. The framework and strategy were drafted and approved for consultation on 25 March 2021 by the then Strategy and Policy Committee. The strategy had significant pre-engagement, as reported on 25 March.
8. Public consultation for the framework and the strategy was completed from 6 April to 10 May 2021.
9. Engagement and consultation were undertaken through face-to-face events and through online channels – many tailored for young people in the case of the strategy (e.g. visits to campus, using a short survey, using social media including videos with Wellington City Youth Council members).
10. There was a joined-up approach to consultation on the Long-term Plan, Annual Plan, Aho Tini 2030 and the framework and strategy – face-to-face engagement included expos and site visits. For the strategy there were also school visits and activities.
11. There were 37 submissions on the framework, and 86 submissions on the strategy including many from school students, and submissions from several voluntary and not-for-profit organisations on both the strategy and framework, especially organisations who work with young people and / or to support social wellbeing.
12. Overall feedback was positive, and officers consider this reflects the pre-engagement and involvement of community groups and organisations in the development of the framework and strategy – well in advance of the public consultation. As noted above, pre-engagement was reported to the Committee in March.
13. The discussion below covers key points from the submissions and recommended amendments coming from the submissions. Other improvements have also been identified by Councils officers. The summary of submission documents (Attachments 1

and 3) provide detail about submission content, proposed amendments, consultation, and engagement.

Discussion

Social Wellbeing Framework (the framework)

14. The framework is positioned as a tool to understand Wellington City Council's role in supporting the social wellbeing of its communities. The stated purposes of the framework are to:
 - acknowledge the many groups that make up Wellington City
 - explore key issues that affect the social wellbeing of our people
 - outline the Council's different roles in improving social wellbeing
 - encourage consideration of evidence and measurable impacts.
15. The main users of the framework will be Council staff, working on any initiative, to apply a wellbeing perspective. It will be managed as a Council policy, to give it status and transparency.
16. Most submitters supported the framework and its development (Attachment 1) and several expressed strong support. In particular, submitters liked the approach and especially the sections on the Council's role and identifying the Council's roles. The key issues also had good support as being an accurate identification – the key issues are presented in the framework as:
 - Inequity and social disparity are increasing
 - Growing cities can reduce social cohesion
 - More people are facing housing challenges
 - Physical and mental health are critical to social wellbeing and resilience
 - Personal safety is fundamental to having a strong sense of wellbeing.
17. There was one submission that expressed opposition to the framework, preferring the Council to focus only on water, sewerage, parks and libraries, with social wellbeing as a central government responsibility. In response, amendment is proposed to cite the Local Government Act 2002 requirements to promote wellbeing.
18. The following amendments are proposed by Council officers to address submission comments, make improvements, and address perceived gaps in the framework. Proposed amendments are discussed in the summary of submissions (Attachment 1) and marked up in the framework with strikethrough and red ink underlined (Attachment 2). Amendments are listed in the order they appear in the framework:
 - Purpose p.2: an adoption date is added
 - What do we mean by social wellbeing p.3:
 - o mention / list more factors that support wellbeing; voluntary activity, faith-based participation, and role of employers, and
 - o add reference to the Local Government Act 2002 (noted above para.#17).
 - The Council's community outcomes framework pp.4/5: add content to the strategic objectives for social outcomes that "people and organisations are engaged and involved in Council decision-making".
 - The Council's current contributions, p.5: add content to acknowledge the role of voluntary organisations, not-for-profit organisations, businesses, and other partners in delivering the Council's wellbeing contributions.
 - The Council's current contributions, at "Connected", p.5/6:

- o add content about improving connection through urban design to support active transport,
- o add “design” to indicate that community engagement in decision-making also covers “design”,
- o add reference to supporting the voluntary and not-for-profit sector.
- Council’s roles, p.7: added reference to the contribution of not-for-profit organisations and reference to the role of businesses in the city to wellbeing.
- Principles, p.10: expand a term from “mana whenua” to “mana whenua and Māori” to acknowledge tangata whenua who might not be part of a local iwi.
- Key issues p.11 and p.17: restructures to the introductory text to position the key issues and enable them to be updated, new data about safety has been added from the Council Quality of Life survey 2020

Strategy for Children and Young People (the strategy)

19. The strategy is about the wellbeing of children and young people and was developed using the 2019 Government framework for Child and Youth Wellbeing outcomes as a starting point. The strategy presents six focus areas that relate to domains of wellbeing for children and young people – they all link to wellbeing domains in the Government framework:
- Focus Area (FA)1: Our Central City: about children and young people feeling safe in the city
 - FA 2: Hauora across the city: about spaces, places and programmes to support young people throughout the city
 - FA 3: The Basics: about having food, safe and healthy housing and other support
 - FA 4: You belong: about diversity and inclusion
 - FA 5: Pathways: about the future of work, employment and a changing world
 - FA 6: Participating in change: about collective action and influencing decisions.
20. The strategy is supported by an action plan.
21. The strategy was well received, and this reflected the high level of pre-engagement to develop the strategy. As noted (para. #12 above) there was significant pre-engagement, especially with children and young people. Two reports were noted in March:
- Children and Young People in Wellington City, Key data 2020, and
 - Children and Young People in Wellington City, Current Council activity / Pre-engagement summary.
22. A summary of submissions is attached (Attachment 3). Of the 86 submissions received many were from school children and provided detailed comments as a result of exercises undertaken in school activities. Several voluntary and not-for-profit organisations who work with young people responded.
23. Many comments were made in support of the strategy and its focus areas.
- the Children’s Commissioner was pleased to see alignment with the Government wellbeing framework for children (developed in 2019), and the reflection of children’s voices in the strategy, stating, “it was a joy to see the voices of children and young people in the draft Strategy document”,
 - other organisations expressed support for the engagement process and the way they were involved in developing the strategy; the Wellington City Youth Council acknowledged the, “(...) effort taken to involve members throughout the development of this policy, returning to our group on multiple occasions to seek guidance in incorporating the feedback given (...)”.

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24. There was strong support for the focus areas, especially Focus Area 3: The Basics – submitters agreed housing and equity as the right issues to focus on, in view of the effects of affordability, quality and homelessness on child and youth wellbeing. In terms of specific actions, there was there was a lot of support for the proposed youth hub – which has had funding approved in the Annual Plan, and support for skateboarding facilities – also funded through the Long-term Plan.
25. A perceived gap in the strategy, was raised about accessibility. Some submitters thought the strategy was “ableist” and thought there should be more of a focus on accessibility. This has led to several changes being proposed through the document as raised by submitters and by Council officers. The main proposals are listed below (refer paragraph 26).
26. There was an action point added by the Council committee in March that had not had time for development, reading “to be determined” (Attachment 4, Action 4.3 p 25) – and this was noted by the Pasifika Students’ Council VUW as disappointing. Officers propose to work to address the topic quickly. As a starting point, the action has been reworked to read, “Develop actions in consultation with young Pacific people and refugee and migrant groups”.
27. Proposed amendments to the strategy are discussed in the summary of submissions (Attachment 3) and marked up (Attachment 4). The main proposed amendments are:
- Introduction pp 1-3.:
 - o a clear adoption date is added.
 - o text about ongoing monitoring has been repositioned from the end of the document and adapted to support a working group approach and regular reporting, and
 - o a thank you to participants in developing the strategy has been moved and amended.
 - Vision p.4: add “accessible”
 - Principles pp. 7-8:
 - o amendment to be inclusive for Māori who are not mana whenua , stating, “mana whenua and Māori”.
 - o amendment to refer , to dDeaf with a definition of dDeaf, and
 - o a definition added about accessibility that is more comprehensive and notes the Council’s wider commitments to accessibility
 - Focus Areas 1 and 2 p. 13-14: add “accessibility”, add play and “active” recreation, and related, at Focus Area 5, p.17 add “accessible”
 - Focus Area 2 p. 19 reference to support for “new and existing opportunities for disabled young people” and at action 2.2 action develop understanding of appropriate measures to encourage and promote disabled sport
 - Focus Area 4 reference to multiculturalism is added, and “accessible” is added related to Council events
 - Action Plan amendments pp. 20 - 28 – minor changes to align with changes already discussed, and
 - o actions 1.2 and 2.5 amended because these actions were considered through the Annual Plan so changes are about reporting
 - o action 5.3 p.27. reference to local business is added.

Options

28. The Committee could choose not to progress the framework or strategy. This is not recommended given public support, and development and engagement to date, and the Council's original intent in requesting the frameworks.

Next Actions

29. Both documents need to be prepared for publication and published alongside supporting documents (e.g. research and pre-engagement reports). The attached versions (Attachments 2 and 4) are MSWord documents to easily show mark-up of amendments. Designed versions similar to those provided in the Statement of Proposals will be prepared for publication.





Implementing the framework

30. The framework will mainly be an in-house tool and teams will work to integrate wellbeing concepts into policy and planning. There are other planned applications, for example, it will underpin an upcoming review of grant outcomes criteria for the social and recreational pool of funding. Officers anticipate that this may enable a more holistic approach to funding. As a tangible example (refer Attachment 1); currently there is funding pressure on Vincent's who offers arts, mental health, and community connection benefits. A more holistic treatment of wellbeing could help them secure relatively more funding.

Implementing the strategy

31. Officers propose to convene a working group comprised of all teams who have role as soon as possible following approval. Relevant staff are already engaged and have been through the development of the strategy. A first meeting is being planned.
32. Many strategy actions are already embedded in work programmes across the Council – what is needed next is a structured approach to monitoring and reporting (at least annually to this Committee), and then reviewing the action plan in year three. Officers will report to the Chair of the Committee with a proposed reporting timetable after the first working group meeting has been held.
33. Council officers will continue to engage with the key stakeholders involved in the development of the strategy on actions and progress.

Attachments

Attachment 1.	Summary of Submissions Social Wellbeing Framework ↓ 	Page 23
Attachment 2.	Social Wellbeing Framework ↓ 	Page 42
Attachment 3.	Summary of Submissions Strategy for Children and Young People ↓ 	Page 61
Attachment 4.	Strategy for Children and Young People ↓ 	Page 89

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SUPPORTING INFORMATION

Engagement and Consultation

The framework and the strategy have been through engagement and consultation as outlined in the attached summary of submission documents (Attachments 1 and 3).

The Chief Executives of WellingtonNZ and Experience Wellington have been on the Steering Group overseeing the development of the strategy, Aho-tini 2030 and the Economic Development strategy. The Department of Prime Minister and Cabinet team that oversees progress on the Government strategy for Children and Young People has set up a local government forum which has been useful for this strategy.

Treaty of Waitangi considerations

Commitment to Te Tiriti o Waitangi is addressed as a principle in both the framework and the strategy.

The framework has a focus on equity and highlights equity issues for Māori. The strategy has several actions proposed to support children and young people and related to Te Tauihu and to Te Matarau a Māui. Initiatives and descriptions in both the framework and strategy were well received at consultation – and support came from many perspectives.

Financial implications

There are no direct financial implications framework.

Three initiatives in the strategy action plan received funding through the Long-term plan and Annual Plan (engagement with young people, a youth hub, skateboarding) and adjustments have been made. The working group will identify and manage which actions are already incorporated into the Long-term Plan; fall within existing budgets; and new areas that would need to be funded through future Annual Plans.

Policy and legislative implications

There are no new policy or legislative implications, however some policies may need to be reviewed as a result of the new strategic direction, and the framework will be a consideration in any future policy and strategy reviews.

Risks / legal

There are no legal implications arising from the framework and strategy. There may be some risks to manage around funding and expectations.

Climate Change impact and considerations

Concern about the climate crisis is a major area of feedback from children and young people. The strategy has considered this concern and responds to it through *Focus Area 6 Participating in change* which identifies how the Council can amplify the voice of children and young people so that they can influence the decisions being made on their futures.

Communications Plan

Officers have informed key stakeholders and participants in the strategy about approval being sought today. Once published, key stakeholders will be informed.

Health and Safety Impact considered

There are no health and safety impacts resulting from this proposal.

Attachment 1: Summary of Submissions on the draft Social Wellbeing Framework

Consultation process

Consultation on the draft Social Wellbeing Framework (the framework) was open from 6 April to 10 May 2021. Consultation and engagement activities were combined for the framework, Long-term Plan, Aho Tini 2030 the Arts Culture and Creativity Strategy (Aho Tini) and the Strategy for Children and Young People. A description of the consultation and engagement is attached (Appendix A: Consultation and engagement information). There was a strong face-to-face component alongside online promotion and print distribution (e.g. via libraries).

Submissions and submitters

The Council received 37 written submissions on the framework 14 from organisations and Council advisory groups, and 23 from individuals. Oral submissions were heard on 10 June 2021 from the eight organisations noted below and one individual (Toby Bourke).

Organisation	Oral Submission
Dwell Housing Trust	
Ekta New Zealand	Yes
Enterprising People	Yes
Inner City Wellington	
Jewish Aged Care	
Johnsonville Community Association	
St Peter's on Willis Street Anglican Church Justice Group (St Peter's)	Yes
Sustainability Trust	Yes
Vincent's Art Workshop Inc.	
Volunteering New Zealand (NZ)	
Volunteer Wellington	Yes
Wellington City Mission	
Wellington Interfaith Council	Yes
Wellington Women's Health Collective	
Council advisory groups	
Environmental Reference Group	Yes
Wellington City Youth Council (Youth Council)	Yes

Individual submissions

The 23 individual submissions were from: Kirill Kirichai, Anna Prendergrast, Margaret Jeune, Dr Ron Atkins, Sophie Parkes, Celie Brown, Corey Askwith, Meena Kadri, Susie Robertson, Grace Smit, Nicola Pauling, Verity Schommer, Paula Warren, Hilary Stapels, Solmaz Nazari, Natalie Crane, Sarah Lee, Jenny Neligan, Matt Sharpe, Bernard O'Shaughnessy, Toby Bourke, Peter and Kate McKenzie-Bridle.

Submission form questions

There were four questions posed in the submission form designed to gauge support or lack of support for:

- the general approach,
- descriptions of wellbeing,
- the Council's role, and
- key issues.

Thirty of the 37 submitters responded to the questions, and of these, around 90 percent, supported the approach, descriptions, sections on the Council's role, and the key issues (refer Appendix A). The only outlier was agreement with the statement, "growing cities can reduce social cohesion" which had 70 percent support among submitters.

Submission comments

The free text comments from submitters provided more detailed feedback.

General comments of support / opposition

One submitter expressed opposition to the framework in general, stating, "It's [social wellbeing] central government's job. Local government should just do water, sewerage, parks and libraries" (Celie Brown). In response, officers propose to note the Local Government Act 2002 requirements to promote wellbeing (refer draft "What do we mean by social wellbeing").

The remaining submissions tended to express support. The following comments of support have been grouped together as several submitters made similar comments¹:

- support / strongly support the development of the framework
- improvement in social wellbeing is needed
- support approach and the categories and descriptions it incorporates
- it will help in decision-making and transparency
- a good summary of the issues / agree with key issues
- support for principles, stronger integration of te ao Māori is vital to wellbeing and Te Tiriti o Waitangi should be at the fore of decisions made and working in partnership
- well researched, well written

¹ Anna Pendergrast, Sustainability Trust, Susie Robertson, Enterprising People, St Peter's, Youth Council, Johnsonville Community Association, Wellington Women's Health Collective, Vincent's Art Workshop, Bernard O'Shaughnessy, Inner City Wellington, Kate and Peter McKenzie-Bridle, Environmental Reference Group, Susie Robertson, Volunteering NZ, Youth Council, Hilary Staples.

-
- support the integration of Te Whare Tapa Whā
 - strongly support the descriptors of the social wellbeing concepts
 - keep working to address them [the key issues], complete social housing programme, build more studio apartments, clean up Courtenay Place, develop a local alcohol policy.

There were also a lot of comments of support about the identification of the five key issues in the strategy. These comments are arranged by key issue and by submitter.

Key issue - Increasing inequity and social disparity

- Agree. Do more to provide spaces and places for the more vulnerable to hang out and opportunities to develop their mana. Also, to engage and bring in ethnic communities (Martin Sharpe, Ekta NZ)
- Inequity for Māori needs to be acknowledged. What will be done about income disparity and net worth disparity between Māori and non-Māori (Youth Council, Grace Smit)
- People need to live in mixed communities with a lot of interaction. It is also important that everyone can participate (e.g. sports) and have their basic needs met regardless of inequity (Paula Warren)
- Sport and activity are very important in the social outcomes and wellness of people, especially young people and those living in poverty (Wellington City Mission).

Key issue - Growing cities and social cohesion

- Support especially recognition of online environment in bullying - everyone should feel safe. Discrimination and bullying are disproportionately felt, and these groups should get more support e.g. citizens of colour, women, Rainbow community, people with disabilities (Youth Council)
- Food project initiatives value shouldn't be underestimated. Support community led solutions and value of volunteering (Sustainability Trust)
- Poor transport options, inconvenient bus stops, narrow footpaths can all reduce social cohesion (Environment Reference Group)
- Social cohesion and personal safety are linked e.g. fear of anti-social behaviour stops people interacting and connecting (Hilary Staples, Sustainability Trust).

Key issue - Housing challenges

- Housing, physical safety are the most important – making improvements in other areas depends on these. Young people need to feel safe. Affordable housing is a pre-requisite to participation in community and social fabric. (Youth Council)
- Agree housing as a key issue. People must be able to access warm, dry homes, whether retrofitted or new builds. Focus on increase of well-made housing stock. (Sustainability Trust, Susie Roberston, Sarah Lee, Margaret Jeune)
- Working from home combined with poor housing quality makes spaces like the library more important (Sustainability Trust).

Key issue - Physical and mental health – critical to social wellbeing and resilience

- Feeling safe is an important aspect of this, especially for old people and disabled people. Things like safe parking are important (Jewish Aged Care).
- Note that counselling services have long waiting times, high demand – growing demand (Wellington Women’s Health Collective)
- Speedier action on cycleways and walkways (Susie Robertson).

Key issue - Personal safety and wellbeing

- Personal safety is critical in wellbeing and resilience (Women’s Health Collective)
- Young people need to feel safe (Youth Council)
- Good if the Council could facilitate space availability, free spaces for community organisations to support vulnerable. (Wellington Women’s Health Collective)
- Strong support for harm reduction on alcohol and gambling. Support positive ageing, Smokefree 2025. We need to do all we can to make our blessed city more healthy, safe, family friendly for all whānau especially the most vulnerable (Toby Bourke).

Other comments and proposals for amendment

There were comments that are not addressed through amendment to the strategy. These are discussed in the table below and have been circulated to teams across the Council for noting and / or action.

Many organisations and individuals proposed amendments to address gaps or amend content of the strategy.

All comments are discussed below (Table 1 – Summary of submission commentary) mainly arranged by comments about:

- 1) Corrections and improvements identified by Council officers
- 2) Gaps
- 3) Comments relating to the section entitled, “The Council’s current contributions”
- 4) Comments relating to the sections “Council’s roles” and “Determining if the Council has a role”, and
- 5) The section identifying and describing the “Key Issues”.

For reference, the sections of the framework, are, in order:

- Purpose
- We are Wellington
- What do we mean by social wellbeing?
- Wellington City Council’s community outcomes framework

-
- The Council's current contributions
 - Council's roles
 - Strategic context
 - Principles
 - Appendix Key issues

All amendments proposed are referenced as "Proposed amendments marked-up". This mark-up is in Attachment 2 to the accompanying Council Committee paper, "Social Wellbeing Framework and the Strategy for Children and Young People – Consultation and Approval", Social Cultural and Economic Committee, 5 August 2021. The mark-up is shown in strikethrough and red ink underlined and page numbers refer to Attachment 2.

Table 1 - Summary of submission commentary

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
1) Corrections and improvements identified by Council officers				
1	Wellington City Council	Alignment	<p>These parts of the strategy have common content with Aho Tini and the Strategy for Children and Young People: "Principles" "Strategic context", and "Council's roles".</p> <p>These sections have proposed amendments to keep them up to date and aligned. In the principles, text is changed to read "mana whenua and Māori". the change is to be inclusive, as not all Māori living in Wellington are from a local iwi.</p>	<p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.10 "Principles": amendments to the first principle to refer to "tangata whenua and Māori".
2	Wellington City Council	Key issues restructure of content	<p>The "Key Issues" section had a section entitled "Ongoing Monitoring". This content has been moved to the start of the section and the "Key Issues" identified as an appendix to be concise and clear.</p>	<p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.11 "Key Issues" text moved and amended to form an introduction to the key issues and identify as an appendix.
2) Gaps and omissions in the strategy				
3	Inner City Wellington	Community engagement	<p>In resilience [refers section, "The Council's current contribution"], there is no mention of community engagement – this is critical for successful outcomes, evidenced in Covid-19 response. The Council gives information and seeks response rather than seeking from community what is wanted.</p> <p>Propose, add at "strategic objectives" under "social" [refers section Wellington City's community outcomes framework] a specific commitment to</p>	<p>Agree in part. In the Strategy for Children and Young People there are specific objectives around participation. The same objective could also be visible in the framework and inclusion is proposed.</p> <p>Co-design is a specific approach to designing solutions. It is not excluded from Council approaches, but it is not proposed to define and express a commitment via the framework. Participation in design is often sought in</p>

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
			community engagement and co-design.	consultation, so the term “design” is added. Proposed amendments marked up: <ul style="list-style-type: none"> ➤ Refer p.5 “Wellington City’s community outcomes framework / Longer-term direction – Strategic Objectives / Social”: add “People and organisations are engaged and involved in Council decision-making”. ➤ Refer p.5/6 “The Council’s current contributions / Connected”, add “and design” at the existing point about community engagement and involvement in decisions.
4	Inner City Wellington	Adoption and review dates	The strategic context map is useful but raises that there is a lot of work with words, and not enough focus on action. A multitude of separate strategies means decisions can be made that don’t work together. Propose: <ul style="list-style-type: none"> ➤ reduce the number of strategies (e.g. combine for young and for older people) ➤ review all policies every three years with interim one-year and two-year reviews ➤ policies should not be more than 10 years old, and they should have a date of adoption. ➤ the proposed environmental scan of social wellbeing indicators should inform policy review. 	Agree in part. Some policies could be archived or repealed if they are no longer current. However strategies and policies can arise from political choices, from central government legislation, the breadth of Council operational functions, and other processes. Once policies are adopted, reviewing and amending is resource intensive for the Council and for public participation, required under the Local Government Act 2002. A review can take weeks of Council officer time, requires Council consideration, and can engage hundreds of public participants. It takes six to eight months to move through all processes. Review after 10 years is a good rule of thumb but is not always possible. Reviews every two to three years would not be practical or necessary. Proposed amendments marked up: <ul style="list-style-type: none"> ➤ Refer p. 2 “Purpose”: content added with an

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
				<p>adoption date.</p> <ul style="list-style-type: none"> ➤ Refer p. 11 “Key Issues”: the section has a reworked introduction and is structured as an appendix to enable updating (refer also this table row #2).
5	Volunteering NZ, Volunteer Wellington	Recognition of volunteering	<p>Volunteering has a strong evidence base as a contributor to wellbeing – both at a personal level and at a community level (e.g. sense of purpose, wellbeing, reduced stress, happiness, self-confidence). The dependence of the Council on volunteering should be acknowledged, and the positive impact of volunteering should be stated.</p>	<p>Agree.</p> <p>Council officers propose amendment to recognise the role of volunteering in wellbeing, and the role of voluntary and not-for-profit organisations in the Council’s ability to deliver on many aspects of social wellbeing.</p>
6	Volunteer Wellington	Recognition of volunteering	<p>Volunteering is a critical part of wellbeing across all elements of the wellbeing framework. Its contribution is poorly acknowledged with one line in the Council’s contributions. There are 116,000 voluntary based organisations in New Zealand focussed on culture, sport, recreation, social services, health, education, environment, and housing. Of these 89 percent do not have paid staff. Evidence through Covid-19 response was of significant contribution alongside essential services to ensure communities were fed, healthy, housed. More than 1.3 million New Zealanders participate and provide services.</p> <p>Proposals:</p> <ul style="list-style-type: none"> ➤ strategic objectives: state the undeniable impact involvement in volunteering has on all aspects of the strategic objectives in the framework ➤ discuss the role of the Council’s reliance on voluntary organisations to achieve the strategic objectives – Council’s role is to support and 	<p>Regarding the strategic objectives – these are very high level and need to be concise. An amendment is proposed to give a line of sight to organisations, including the voluntary sector (refer below), that people and organisations be involved in Council decision-making.</p> <p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p. 3 “What do we mean by social wellbeing?” add reference to the role of voluntary activity in wellbeing. ➤ Refer row # 3 above about p.4/5., at strategic objectives, add “people and organisations are engaged and involved in Council decision-making” ➤ Refer p.5/6 “The Council’s current contributions”: <ul style="list-style-type: none"> ○ add acknowledgement of the role of

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
			<p>acknowledge community organisations without whom their goals would not be achieved.</p> <p>➤ raise the priority of developing relationships with community organisations to a strategic objective. The Council should develop relationships and use expertise of volunteering organisations that we offer.</p>	<p>voluntary and not-for-profit activity at the introduction</p> <ul style="list-style-type: none"> ○ add “supporting the voluntary and not-for-profit sector” at “connected” <p>➤ Refer p.7 “Determining if the Council has a role”, add reference to “not-for-profit”.</p>
7	St Peter's	Recognition of faith-based contribution to wellbeing	<p>The framework should recognise the contribution and commitment of faith groups to community wellbeing. Both through the role of faith in community, and more widely, benefits for the community e.g. faith based communities (e.g. provide green spaces and comfortable indoor meeting spaces, gathering spaces for the faithful and secular, provide services for the vulnerable, opportunities for connection, and for volunteers to contribute with both secular and non-secular participants (e.g. Freestore Willis street, Blueprint volunteers).</p>	<p>Agree in part.</p> <p>This section about wellbeing has been reworked to reference faith and volunteering as commonly understood contributors to wellbeing.</p> <p>Faith-based organisations also contribute to wellbeing through their work, the term 'not-for-profit' sector is preferred as a more general term, this is a wider term that includes faith-based organisations, social enterprise and potentially others.</p>
8	Wellington Interfaith Council	Recognition of faith-based contribution to wellbeing	<p>The spiritual / religious aspects of wellbeing are omitted from the concepts of wellbeing. Forty percent of Wellingtonians profess to a faith. Faith and interfaith activities should be encouraged.</p>	<p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.3 “What do we mean by social wellbeing”, add reference to the role of faith in wellbeing. ➤ Refer rows 5 and 6 above, acknowledge not-for-profit organisations.
9	St Peter's	Arts	<p>Lack of reference to the arts, places and resources for the arts and cultural activities in the framework.</p>	<p>Noted. There is some reference in the framework, and more detail is addressed through Aho Tini.</p>
10	Wellington Interfaith Council	Directory	<p>Propose a directory of faith-based organisations and more engagement between Council and faith-based organisation.</p>	<p>Noted. Council Committees and advisory Committees were recently reviewed, and an option has not been proposed for these purposes.</p>
11	Wellington Interfaith	Advisory panel	<p>Propose there should be an advisory panel on faith and interfaith, promoting spiritual wellbeing. Could</p>	

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
	Council		contribute on available spaces and use, and services. Council works with DCM and City Mission, there are many more.	the Wellington Interfaith Council and acknowledges the contribution that many in this sector make to community wellbeing. The Council does not propose to create a directory.
12	Martin Sharpe, Ekta NZ	Advisory group	Propose an ethnic advisory group for the Council be established. An ethnic organisations directory is needed.	
3) Comments relating to “The Council’s current contributions” (these are described and listed by these concepts: inclusive, liveable, resilient, learn, connected, well housed, safe, health)				
13	Youth Council	All concepts	The Council needs to increase its efforts in multiple areas to realise the vision for the city – transport, support for the arts, infrastructure, better urban planning. There is a lack of delivery in some areas (e.g. wet house).	Agree in part. “The Council’s current contributions” are described in this section of the strategy and grouped by “Concept” and “Current council activities that contribute”. These comments express support for the areas or encourage the Council to do more. The framework is not going to include specific actions. Comments have been noted and circulated to all teams with a role in the activities.
14	Wellington Interfaith Council	Inclusive	Placemaking - propose a non-denominational space in the city for people to go for quiet. Could also be a community space for nongovernment organisation use.	
15	Youth Council	All concepts	Propose the wide range of activities provided by Council be better advertised to support wellbeing.	
16	St Peter’s	Inclusive Connected Learn	To support wellbeing the Council should: <ul style="list-style-type: none"> ➤ create more citizen spaces - a story telling space initiative to share oral history, share books ➤ facilitate networks between community groups ➤ welcome more refugees and bring into city life ➤ better use of Council owned resources – community support should come before economic success ➤ encourage volunteers to participate in making our city safer and inclusive, and ➤ be open and flexible towards new ideas. 	

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
17	Paula Warren	Connected	A much more pro-active approach to design spaces and transport choices to foster community connection – this should be in the framework. For example, daily exercise shouldn't be a product of sports fields and gyms, it should be an inevitable outcome of living in a walkable city and seldom using a car and being part of a community shouldn't rely on a community centre, it should be an inevitable outcome of living in a dense, walkable city, design that encourages interaction (refers Jane Jacobs, author and urban specialist).	<p>Agree. Active transport and design to enhance connection should be visible in the framework.</p> <p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.5 “The Council’s current contributions / Connected” add “that enhance connection and encourage active transport”.
18	Grace Smit	Connected	Increasing opportunities for connection are important.	
19	Martin Sharpe, Ekta NZ	Connected Health	There should be community participation in grants allocation, not only elected Councillors. Grant analysis should be published (who has and hasn't received funding). And there should be regular and structured community engagement.	<p>Noted. Kāwai Whakatipu, the Council Grants Subcommittee oversee the allocation of grants- these decisions are delegated to this group of Councillors. Public participation is encouraged in the meetings and the recommendations made within the reports include full lists of all applicants (including those who are not recommended to be funded). Following the introduction of the framework and the Strategy for Children and Young People, the Council will be reviewing the grant outcomes criteria for the social and recreational pool of funding.</p> <p>The Council is also committed to transparency and provide feedback to applicants about why they were not supported with funding.</p>
20	Wellington Interfaith Council	Inclusive	Propose funding should be set aside for faith and interfaith activities. Creating awareness of different faiths helps develop a more inclusive society.	
21	Johnsonville Community Association	Well housed	How will the Council manage wellbeing trade-offs around Council activity? For example, addressing housing issues with more dense housing and six	<p>Noted. The framework is a conceptual tool to understand the Council’s role. It is to help consider wellbeing when decisions are made. Decisions that</p>

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
	(housing trade-offs) Anna Prendergrast (trade-offs)		<p>story buildings may reduce factors that otherwise contribute to wellbeing (e.g. less land for parks and recreation, reducing sunlight, loss of community feeling if growth not managed well, more congestion).</p> <p>There are problems if facilities don't keep up with population growth (e.g. pressure on schools, mall is degraded and in need of upgrade but in private hands - a good mall is part of wellbeing, space for connection and community, but the upgrade is continually postponed). What can Council do?</p>	<p>have a material effect will generally be made through the Long-term plan, Annual Plan, Spatial plan and be subject to relevant public consultation.</p> <p>In future, as options are developed, more reference to wellbeing outcomes can be expected when evaluating options. A problem like the degraded mall may, in future, be analysed from the wellbeing perspective – and the case for an upgrade viewed from a wellbeing perspective amongst others (e.g. the material cost).</p>
22	Vincent's Art Workshop, Hilary Staples	Healthy (grants related)	<p>Vincent's is internationally and nationally recognised as a creative space, for accessible inclusive ways, and for nurturing wellbeing. Funding and sustainability is always an issue for the organisation. From July this year there are challenges. Council is a major lifeline.</p> <p>The organisation receives some central government funds – but provides services for at least three times the number it is funded for. Vincent's has intention, but not sufficient capacity, to attract independent funding.</p>	<p>Noted. The contribution of Vincent's to wellbeing and funding challenges faced by Vincent's have been noted. The contribution of Vincent's crosses many aspects of wellbeing (e.g. arts, social connection, mental health support).</p> <p>As noted above, following the introduction of the framework and the Strategy for Children and Young people the Council will be reviewing the grant outcomes criteria for the social and recreational pool of funding. The framework will enable a more holistic approach and wellbeing perspective, and this may assist organisations like Vincent's to accessing funding in future – through recognising wider contribution rather than only, for example, "arts" or "mental health".</p>
23	Sustainability Trust	Resilient	Infrastructure that encourages active transport helps to combat carbon emissions. Access to natural environment important for people's mental health	Agree. Reference to active transport has been added to the section "Connected" (refer above).

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
			and connection.	
24	Dwell Housing Trust	Well housed	Absolutely support aspirations for people to be well housed. To accelerate progress: <ul style="list-style-type: none"> ➤ inclusionary zoning (proportion of developments reserved for those on lower incomes) ➤ work with community housing providers to provide affordable rental and home ownership. 	Support is noted. This type of work comes under the housing strategy and related work. Comments have been referred to the Council's housing development teams.
4) Comments relating to the sections "Council's roles" and "Determining if the Council has a role"				
25	Enterprising People	Advocacy Facilitation	There is room for the Council to improve in both these areas to; make better use of position in the capital to develop relationships with central government and take an advocacy role and facilitate where others are better placed to deliver and have more in-depth knowledge of communities (without only taking the credit).	Noted. The framework will enable the Council to consider its' appropriate role in wellbeing a structured way and it will also enable clearer consideration of advocacy and facilitation.
26	Sustainability Trust	Appropriate role	Strongly support this part of the framework [Council considers appropriate role] support those who can best deliver and consider community led solutions.	
27	Anna Pendergrast	Assessing the problem or opportunity	If the question is "how large is the community"? There is a risk of smaller communities being consistently disadvantaged.	Agree. The size of a group is not highlighted as a key part of "assessing the problem or opportunity".
28	Hilary Staples	Business	Large companies in Wellington need to become part of the community and be encouraged to participate. Companies also have a role in employee wellbeing.	Agree. Many businesses and local enterprises make a strong contribution to social wellbeing, and employee wellbeing is supported through employment and how employees are treated. The focus of the framework is on social wellbeing and the Council's contribution to social wellbeing. Business contribution can be significant, and a better line of sight to this is proposed.

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
				<p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.3 “What do we mean by social wellbeing”, add reference to the role of businesses as employers and to support employee wellbeing. ➤ Refer p.5 “The Council’s current contributions”, and that businesses and other partners participate. ➤ Refer p.7 “Determining if the Council has a role” add “Businesses in the city contribute to improve community outcomes; as employers and participants in employee and community wellbeing”.
5) Comments about section identifying and describing the “Key Issues”				
29	Inner City Wellington	Housing challenges	<p>The UN Standards for Living Environments should be built into the framework particularly developing research questions and identifying indicators and outcomes, e.g. housing only “warmth” and “insulation”. The UN Standards include security of tenure, habitability, accessibility, affordability, availability of services, materials, facilities and infrastructure, location, cultural adequacy.</p> <p>There are no indicators for how inner-city residents feel about the inner city – as oppose to those who work, shop, and come in for recreation. There should be more local data systematically collected.</p>	<p>Noted. For the framework, high level indicators are used as an indicator of issues. These are also drawn from the most robust sources available (e.g. Statistics New Zealand).</p> <p>The Council does collect much more detailed information (e.g. the Quality of Life surveys) and this information is published on the Council website. Proposals for breakdown of data by where people live have been forwarded to the Council research team.</p>
30	Youth Council	Personal safety and	The data used for safety does not completely reflect the feeling of safety at night experienced by youth	Agree. New data now available from the Council’s Quality of Life survey 2020 does indicate decline in

#	Submitter / s	Topic / Part	Submission comments	Council officers' response
		wellbeing	councillors and those spoken to. There has been a decline in feeling of safety and since data collected from 2014 – 2019.	safety, and data in this section is updated. Data has been discussed with the Council research team and analysis by gender and age may be completed for survey results in future (e.g. Residents' Survey 2020). Proposed amendments marked up: Refer p.16 "Key Issues – Personal Safety and Wellbeing": ➤ newly available data for 2020 is added to data series ➤ the top three issues identified by residents as problems in 2020 has been added as a better indicator of issues.
31	Inner City Wellington	Personal safety and wellbeing	There is a well-documented increase in lack of safety. Needs a holistic approach. Should be in stakeholder discussions, e.g. about a "social contract". Camera Base should not have been disestablished.	

Appendix A: Consultation and engagement Information

The objectives of consultation were to raise awareness of the draft framework and encourage people of all ages and backgrounds to have their say on the proposed framework. There was online and face-to-face promotion and engagement.

Face-to-face

Face-to-face engagement was undertaken through combined events to engage and consult on the framework, the Long-term plan, the Strategy for Children and Young People, and Aho Tini. Many events were attended by Councillors. Face-to-face engagement included:

[note, this material is repeated in the summary of submissions for the Strategy for Children and Young People]

Expos: Information boards were set up expo style and manned by subject matter experts to talk to 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.

- Five fully staffed expos were held.
 - three were combined with the Māori ward and priority work (refer detail below).
 - two others were held at Te Papa.
- The expos were promoted on social media, radio and newspaper.
- A partially staffed expo was set up in the foyer at the Asteron building next to the Railway Station staffed mornings and lunchtimes. This high traffic location raised awareness and we spoke to about 10 people each time.

Consultation with Māori: There were three expos combined with the Māori ward and korero on aspirations for Māori in Pōneke.

- Ngati Toa – event at Linden Community Centre
- Taranaki Whānui – event at Pipitea Marae
- Mataawaka – event at ASB Sports Centre in Kilbirnie. Te Upoko o te Ika Māori radio station streamed live from the event which pushed the reach of the event.

There were a small number of attendees at these three events, but the conversations were in-depth and meaningful. All three were held in the evening.

Community pop-up tours: There were visits to 13 communities and officers spoke to about 30 people at each. At pop-ups we usually set up a table, flag, with documents and hand-outs. Pop-up were in high traffic locations such as outside supermarkets. Mostly these took place in weekends or, at lunchtime in the CBD. The 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.

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

Feedback on the face-to-face events was generally good. People appreciated the effort Council had made to come to them rather than expecting them to come to us. They also appreciated discussing issues directly from Councillors if they were in attendance. 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.

Online

There was online promotion via social media and the Council channels. People were able to make submissions online using the Let's Talk Wellington webpages and forms at www.letstalk.wellington.govt.nz, by email or by post and drop boxes at libraries.

Most of the 37 submissions were made online, and any submissions received by post were entered into the online system. During the consultation period there were 347 visits to the Let's Talk Wellington Social Wellbeing Framework pages and 110 downloads of the draft framework.

At the face-to-face engagement activities several in depth conversations were held to discuss the framework and develop understanding. Themes recorded in the conversations were subsequently picked up in the written submissions so are not separately addressed, mainly:

- agreement on the role of housing and concern about housing affordability
- the importance of public places in social connection
- agreement on the importance of feeling safe
- comments that increased housing density needs to be done in a way that enables social connection and access to green spaces.

During the consultation period, other opportunities were taken to discuss the strategy including promotion at the Community Networks meeting (21 April 2021) and discussion with staff at Taituarā (SOLGM).

Submission form responses

Question 1 - The framework is a tool to help understand the Council's role in supporting the social wellbeing of its communities. Do you support the overall approach outlined in the framework? (31 respondents)

Scale	Respondents ²	Percentage ³	Added percentages
Strongly support	15	48	93 total support
Somewhat support	14	45	
Neutral	1	6.5	6.5
Somewhat or Strongly oppose	0	0	0

Question 2 - Social wellbeing can be difficult to define. The framework describes the concepts (e.g. what inclusive means) and how the Council currently contributes to this. Do you support the framework's descriptions of inclusive, liveable, resilient, learn, connected, well housed, safe and healthy? (31 respondents)

Scale	Respondents	Percentage	Added percentages
Strongly support	25	80	96 total support
Somewhat support	5	16	
Neutral	1	3	3
Somewhat or Strongly oppose	0	0	0

Question 3 - The framework outlines a process for assessing problems and opportunities in relation to social wellbeing. Do you support the approach to determining whether the Council has a role in responding to emerging social wellbeing issues and opportunities? (30 respondents)

Scale	Respondents	Percentage	Added percentages
Strongly support	15	50	86 total support
Somewhat support	11	36	
Neutral	2	7	7
Somewhat oppose	1	3	6 total oppose
Strongly oppose	1	3	

Question 4 - The framework proposed that there are five key issues that the Council need to consider in decision-making. Do you agree that the five key issues outlined are the major ones that impact social wellbeing?

² Not all submitters answered the questions.

³ Percentages are rounded, so may be just over / under 100 percent.

This question had a scale: strongly agree, somewhat agree, somewhat disagree, strongly disagree and neither agree nor disagree (neutral).

Issues identified in the framework	Level of agreement / disagreement	Percentage in agreement “strongly” and “somewhat”
Inequity and social disparity are increasing	31 responses: most in agreement (26 strongly, one somewhat), three disagreed, and one was neutral.	87
Growing cities can reduce social cohesion	31 responses. 22 agreed (17 strongly, five somewhat), five disagreed (two strongly, three somewhat), and four were neutral.	70
More people are facing challenges in finding affordable housing of an acceptable standard.	31 responses: 29 agreed (28 strongly, one somewhat) 2 disagreed, one was neutral.	93
Physical and mental health are critical aspects of social wellbeing and resilience	30 responses: All agreed strongly.	100
Personal safety is fundamental to having a strong sense of wellbeing.	31 responses: 29 agreed (26 strongly, three somewhat), two disagreed.	93

Demographic information

The Let’s Talk website enables some demographic information to be collected. All the organisations who submitted were Wellington based. Some demographic information was available for 23 of the submitters:

- The most common identification was female (16 of the 23)
- a range of ages were represented with submitters born from the 1940s to the 1990s, although nobody born after 2,000 responded to this question, and
- 19 submitters identified as European.

Demographic has been not be highlighted or subjected to further analysis as there are a relatively small number of submitters and not all responded.

Attachment 2: A Social Wellbeing Framework for Wellington

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A tool to understand Wellington City Council's role in supporting the social wellbeing of its communities

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Te Whāinga Purpose

Wellington City Council (the Council) plays a key role in supporting people in their day-to-day lives. We provide programmes, experiences and facilities that encourage participation in recreational, cultural, creative, social and learning opportunities. As a people-centred city, we want all individuals, whānau and communities to have these opportunities to connect, participate and thrive in the city. Improving and maintaining our infrastructure (such as water, transport, urban design, community facilities and open space network) makes Wellington a liveable city, but the work we do to support human connection is what makes the city thrive.

Social inclusion, resilience and an ability for all people to access the necessities of life are key ingredients for a city to be able to support itself. The Council's role in this depends on a number of factors. Sustainable community development practices encourage community-led responses, but some communities may need more active support from the Council.

The purpose of this framework is to:

- acknowledge the many groups that make up Wellington City
- explore key issues that affect the social wellbeing of our people
- outline the Council's different roles in improving social wellbeing
- encourage consideration of evidence and measurable impacts.

This framework is a tool for understanding the Council's role in improving social wellbeing for Wellingtonians, rather than a strategy that would outline the goals and plans for how the Council will improve social wellbeing.

[The framework was adopted on 5 August 2021 by the Council Social, Cultural and Economic Committee.](#)

Ko Pōneke tātou We are Wellington

As well as fitting into simple groupings based on age and life stage, people belong to communities based on who they are, their whakapapa, shared interests and challenges, cultural affiliations and physical location. This presents potentially endless combinations but shows the great diversity of Wellington's people. It also helps us to understand that to be truly inclusive means understanding the needs, aspirations and challenges of all the groups in our community.

The Council's Long-Term Plan commits to building strong partnerships with mana whenua to ensure te reo and te ao Māori are woven into the social, cultural, environmental and economic development of our city, and our city's connection with Papatūānuku is restored. Acknowledging Māori as first peoples and our bicultural foundations through Te Tiriti o Waitangi are important for

building a partnership with mana whenua. The Council's work also acknowledges Māori who live in Wellington but are not in a Taranaki Whānui or Ngati Toa mana whenua group.

He aha te māramatanga o tā mātou e kī nei, hauora ā-hapori?

What do we mean by social wellbeing?

Through the Council's long-term planning work and community consultation, the community outcomes framework defines social wellbeing as:

An inclusive, liveable and resilient city where people and communities can learn, are connected, well housed, safe and healthy.

Strong social connections, access to basic amenities, feeling safe and having a good quality of life are important aspects of social wellbeing. Everyone has different factors that contribute to their individual social wellbeing, some commonly understood ones are the role of voluntary activity in wellbeing, and the role of faith for many. However, Wellington's compactness, and close proximity to the natural environment are often cited as really important features that support Wellingtonians' mental and physical wellbeing. Businesses have a role, as employers and in their efforts to support employee wellbeing.

Local government is required to consider the impact on social, environmental, cultural and economic wellbeing when making decisions, Local Government Act 2002 (Section 10 (1)(b) refers. In practice, these four areas are intertwined. For example, people need certain resources and support to be able to determine their own path, and insufficient income will limit a person's ability to participate in and socially connect with their community.

Hauora in te ao Māori is holistic, linking people and the environment, and is whānau-centred. While there are universal measures of wellbeing that apply to all, this framework acknowledges the need for specific understanding of the unique characteristics for Māori. For example, there is an interrelationship of whenua (land) and its familial and spiritual connections defined by cultural concepts such as whakapapa (genealogy) and kaitiakitanga (stewardship) and economic potential for future generations.⁴

Professor Mason Durie's model of wellbeing, Te Whare Tapa Whā⁵, uses the four walls of a whareniui to represent all that is needed to sustain hauora: taha hinengaro (mental health and emotions) taha wairua (spirit), taha tinana (body) and taha whānau (extended family health).

Equal access to those things that support social wellbeing is not shared by all. We need to consider all types of accessibility challenges (such as financial, physical, technological) across different groups with different lived experiences.

⁴ *An Indigenous Approach to the Living Standards Framework 2019* (Te Puni Kōkiri and the Treasury)

⁵ Prof Mason Durie, *Measuring Māori Wellbeing* 2006, <https://treasury.govt.nz/sites/default/files/2007-09/tgls-durie.pdf>

Te Pou Tarāwaho a Pōneke mō ngā putanga ā-hapori Wellington City's community outcomes framework

The Community Outcomes framework is being was developed alongside the Long-term Plan.

Vision

Wellington 2040:

An inclusive, sustainable and creative capital for people to live, work and play

Community Outcomes - environmental, social, cultural and economic

<i>A sustainable, climate friendly eco capital (Environmental wellbeing)</i>	<i>A people friendly, compact, safe and accessible capital city (Social wellbeing)</i>	<i>An innovative, inclusive and creative city (Cultural wellbeing)</i>	<i>A dynamic and sustainable economy (Economic wellbeing)</i>
A city where the natural environment is being preserved, biodiversity improved, natural resources are used sustainably, and the city is mitigating and adapting to climate change – for now and future generations	An inclusive, liveable and resilient city where people and communities can learn, are connected, well housed, safe and healthy	Wellington is a vibrant, creative city with the energy and opportunity to connect, collaborate, explore identities and openly express, preserve and enjoy arts, culture and heritage.	The city is attracting and developing creative talent to enterprises across the city, creating jobs through innovation and growth while working towards an environmentally sustainable future.

Longer-term Direction - Strategic Objectives

Strong partnerships with mana whenua uphold Te Tiriti o Waitangi and weave Te Reo and Te Ao Māori into the social, cultural, environmental and economic development of our city and restore our city's connection with Papatūānuku (Mother Earth)

Wellington has a culture of creativity and innovation integrated into the social, economic and sustainable development of the city

An accelerating zero carbon transition with communities adapting to climate change and the city economy developing a low carbon infrastructure and buildings

Environmental	Social	Cultural	Economic
<ul style="list-style-type: none"> Our natural ecosystem health is being restored, with a growing native biodiversity and innovative nature-based solutions to climate change A quality natural environment is attractive and accessible to all Wellingtonians and visitors An increasingly waste free city with more responsible disposal and accelerating reuse A functioning, resilient and reliable three waters network with improving harbour and waterway quality and, reducing water usage and waste. A sustainable urban environment incorporating 	<ul style="list-style-type: none"> Children and young people are thriving in diverse and inclusive neighbourhoods Communities and cultures are connected, thriving, have a sense of identity and enjoy access to open public spaces Access to affordable, good quality and resilient homes Our older, disabled or most vulnerable communities are supported, financially secure and connected Residents can develop healthy and active lifestyles with access to quality community, sport and recreation facilities 	<ul style="list-style-type: none"> Our cultures, community diversity and inclusive city life are nurtured celebrated and enriched Wellington's history and built heritage is celebrated and supports a strong sense of identity and place Sites of significance to mana whenua are preserved and recognised as part of city's identity There is a vibrant, thriving, and creative, arts and cultural sector with pathways for emerging creative talent The city has resilient and fit-for-purpose community, creative and cultural spaces for people to connect, 	<ul style="list-style-type: none"> A recovering city economy is diversified, growing sustainably, and resilient Talent and businesses are attracted and retained to the city where it is easy to start, develop skills, innovate & grow A compact central city that is the economic heart of the region with thriving suburban centres The city offers opportunities for education, employment and experiences that contribute to residents' high quality of life The city's core transport infrastructure is a safe, resilient, reliable and efficient network that supports active transport choices, and an efficient, productive and sustainable economy

water sensitive urban design	<ul style="list-style-type: none"> Wellington is an affordable and resilient place to live with an accessible, compact and connected city People and organisations are engaged and involved in Council decision-making. 	develop and express their arts, culture and heritage	<ul style="list-style-type: none"> A thriving Māori economy is generating incomes, jobs, and opportunities for rangatahi, iwi, hapū and whānau Māori to grow
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Ngā tāpaetanga o nāianeī a Te Kaunihera

The Council's current contributions

The main concepts from the definition of social wellbeing are described below, together with how the Council currently contributes. [Many Council contributions would not be possible without the participation of voluntary and not-for-profit organisations, and of businesses and other partners.](#)

Concept	Description	Current Council activities that contribute
Inclusive	Different communities are acknowledged and celebrated, and there is a strong sense of belonging	Public placemaking so that spaces are inclusive Active protection of treaty obligations and mana whenua relationships Community events sponsorship Grants that support inclusiveness as well as individual community groups Community building and neighbourhood activities Supporting community-led volunteer network Family friendly and inclusive events
Liveable	Urban and suburban environments that are accessible, enjoyable, functional and enable social connection	Designing an accessible and inclusive urban environment Providing family-friendly spaces Designing play spaces for informal and formal play Providing effective transport and active transport networks Food security initiatives enabling access to healthy food Providing a public space and recreation activity network
Resilient	People and communities are prepared for environmental, seismic and other adverse events	Community resilience work Being prepared to mitigate and adapt in adverse events Funding initiatives to support mental health services Maintaining the green spaces and parks network Managing water infrastructure and assets
Learn	People can acquire information, knowledge, skills and experiences	Community and information services Library services Programmes supporting volunteering, skill acquisition such as learn to swim, public programmes Experience Wellington, Wellington Zoo, Zealandia offerings Creating and maintaining parks and open spaces Interpretation and story telling
Connected	Opportunities to connect, be informed	Community and information services Providing an events programme

Concept	Description	Current Council activities that contribute
	and engage with others	<p>Libraries and community facilities</p> <p>Implementing efficient urban design and transport networks <u>that enhance connection and encourage active transport</u></p> <p>Grants for community building initiatives</p> <p>Community engagement work and involvement in decision making <u>and design</u></p> <p>Leases and support for community-run facilities</p> <p>Supporting an arts and culture ecosystem</p> <p><u>Supporting the voluntary and not-for-profit sector</u></p>
Well housed	Safe, healthy and accessible housing and wrap-around support for those experiencing homelessness	<p>City Housing and Build Wellington</p> <p>Housing Strategy and homelessness response</p> <p>Community Services, through partnerships, collaborations and grants funding.</p> <p>New builds consent processes</p> <p>District Plan settings</p>
Safe	Promotion of public health and personal safety (crime and accidental harm)	<p>Harm reduction and crime prevention initiatives</p> <p>Enforcing public health bylaws</p> <p>Providing a safe transport network system</p> <p>Supporting safety in the city, for example through lighting, urban design, local host work, partnerships</p> <p>Initiatives to improve safety in the suburbs</p> <p>Emergency management plans and services</p>
Healthy	Physical and mental well-being and access to play, sporting, recreational and volunteering opportunities	<p>Sports and swimming facilities</p> <p>Designing play spaces for formal and informal play</p> <p>Providing parks and open spaces</p> <p>Creating cycling networks and active transport</p> <p>Community grants to improve mental health and wellbeing, and opportunities for vulnerable groups</p> <p>Providing Leisure Cards to support affordability</p> <p>Supporting natural environment (streams, soils, ecosystems)</p> <p>Leases for sports clubs and community facilities</p>

Ngā haepapa a te Kaunihera Council's roles

Local government can play a number of different roles in the community. It is important to be clear on the Council's role, acknowledge where there are complex issues and be fiscally prudent at all times.



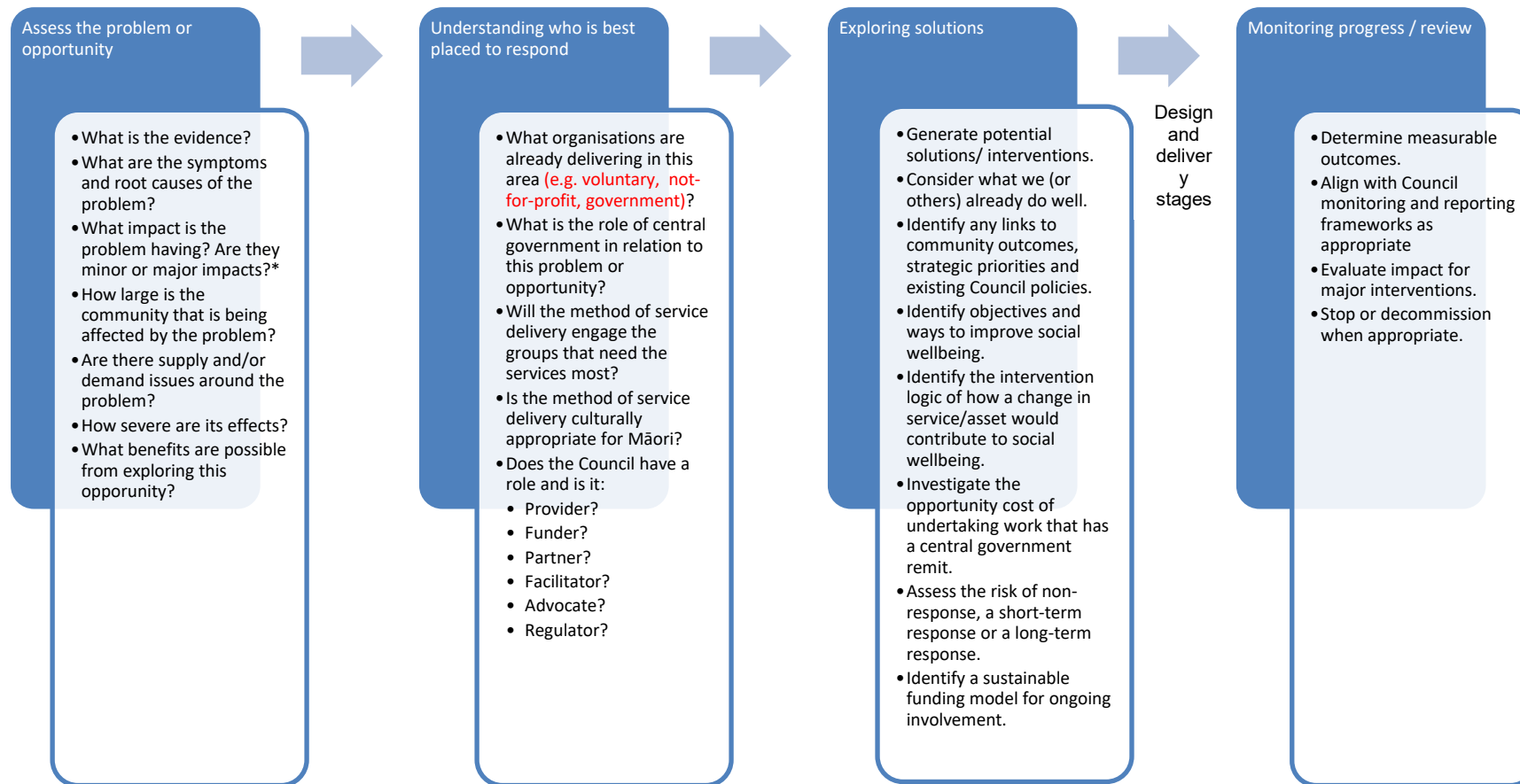
Determining if the Council has a role

Wellington City has a vibrant network of non-governmental organisations, committed volunteer groups, [not-for-profit organisations](#), and government agencies working to improve community outcomes. [Businesses in the city contribute to improve community outcomes; as employers and participants in employee and community wellbeing.](#)

Duplication or fragmentation of services can make it harder to reach clients in need and reduces effectiveness. There may also be instances of unmet need in the community. If a central government agency has a clear mandate to respond to a problem, the Council's primary role will be only as

advocate or facilitator, or we may have no role at all. The Council may, however, assist with short-term responses.

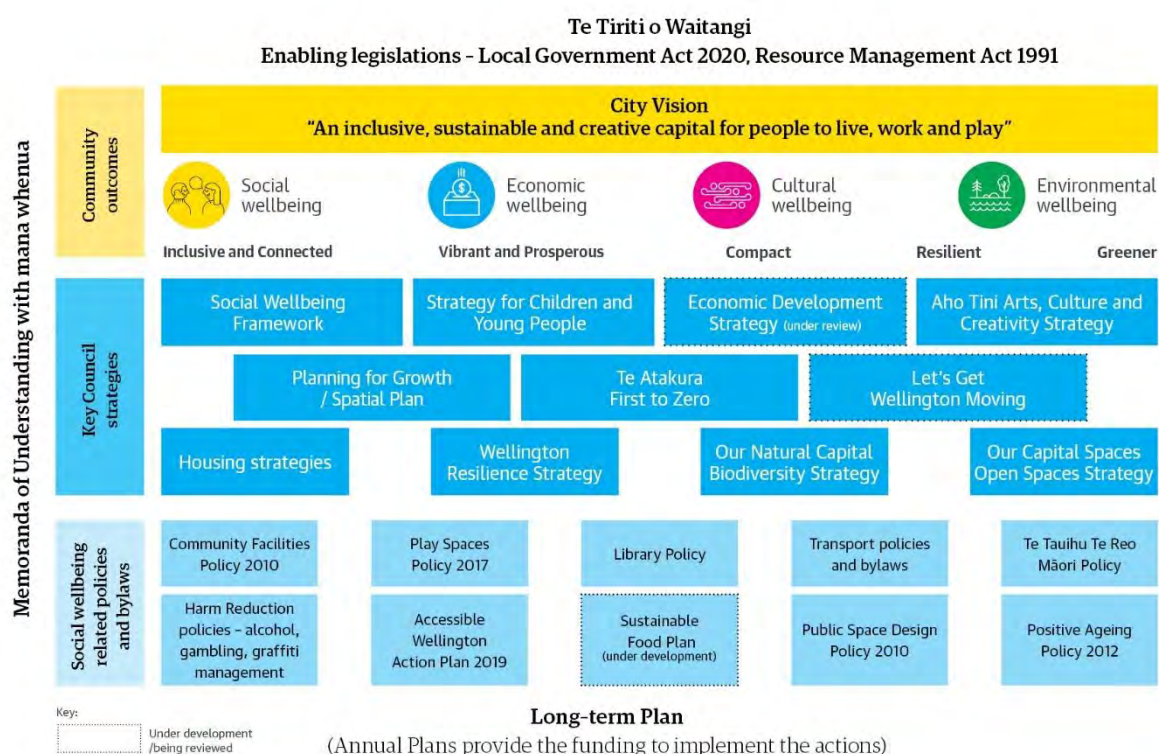
The Council goes through these steps to determine whether we should have a role in relation to particular social wellbeing issues and opportunities and if so, what that role should be and how we should go about it.



* Minor impacts are temporary or limited impacts on social wellbeing (for example if some participation opportunities are limited with no viable alternatives). Major impacts are substantial effects on quality of life, serious harm, (for example, severe impairment, loss of life), limited access to basic amenities, discrimination and inequitable access to opportunities.

Te horopaki ā-Rautaki Strategic context [updated]

The Council has a number of strategies and policies in place to deliver on the 2040 vision and improve wellbeing for the people of Wellington. This framework also responds to community feedback on other Council proposals where it has related to social wellbeing.



Ngā Mātāpono Principles

While the Council is concerned with the wellbeing of the people of Wellington City, many of the barriers to achieving wellbeing will need to be addressed by others. As outlined above, the Council can take on various roles in improving social wellbeing. The following principles describe how we will do this.

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

Fundamental to the success of this strategy is forming partnerships with local iwi mana whenua and Māori to understand their desired outcomes and how best we can best work together to achieve them.

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 for improving wellbeing.

We work creatively and collaboratively with others for our diverse communities

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 central government agencies and the diverse population in Wellington (particularly Māori, Pacific peoples, other ethnic groups, people with disabilities and rainbow communities) in a way that works for them.

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

Many place-based, local government initiatives result in multiple benefits, and this principle will encourage us to broaden our approach to understanding value.

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.

Appendix to the Social Wellbeing Framework: Ngā take nui Key issues

We have identified the following key issues that can affect the choices people make about their participation and contribution in the city.

- Inequity and social disparity are increasing.
- Growing cities can reduce social cohesion.
- More people are facing challenges in finding affordable housing of an acceptable standard.
- Physical and mental health are critical aspects of social wellbeing and resilience.
- Personal safety is fundamental to a having a strong sense of wellbeing.

[text moved and adapted]

The analysis for the key issues was prepared during 2020 / 21. The analysis will be repeated, and an environmental scan completed prior to review of the framework and / or to inform the next Long-term plan.

The Council's quarterly reporting and research and evaluation programme cover many of the aspects of social wellbeing highlighted in this framework, such as the information obtained through the Quality of Life survey and the Residents' Monitoring Survey. Outcome indicators monitor our city

over time and provide information on trends that may be outside our direct control. We do not set targets for outcome indicators although we do have a desired trend direction.

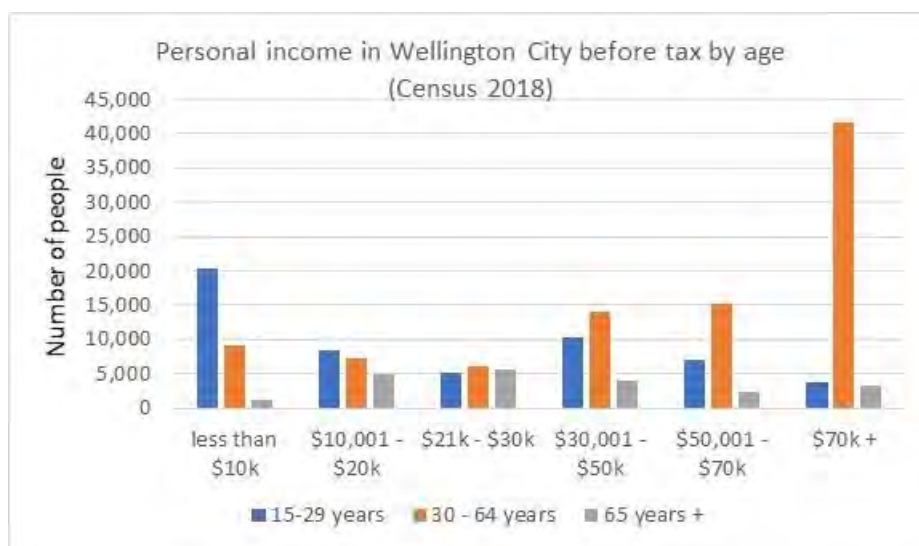
Increasing inequity and social disparity

COVID-19 is expected to have an ongoing economic and social impact on the lives of people in Wellington City and will exacerbate underlying issues already affecting some communities. It has also had a disproportionate effect on women, young people and Māori in terms of employment.⁶

Wellington City has an annual before-tax median income of \$41,800. This means approximately 85,000 people over 15 years of age were earning less than \$41,800 (before tax) at the last Census.⁷

Other cities	Median income \$	Region	Median income \$
Auckland	34,400	Wellington City	41,800
Hamilton City	30,200	Porirua City	34,400
Tauranga City	31,600	Upper Hutt City	35,400
Christchurch City	32,900	Lower Hutt City	34,700
Dunedin City	25,500		

While Wellington City’s median income is relatively high compared to other cities, a large number of Wellingtonians are on very low incomes. Census data shows that of the 29,000 households with children, approximately 6000 were earning less than \$70,000.⁸ Wellington’s relatively young population also has a bearing on the spread of incomes.



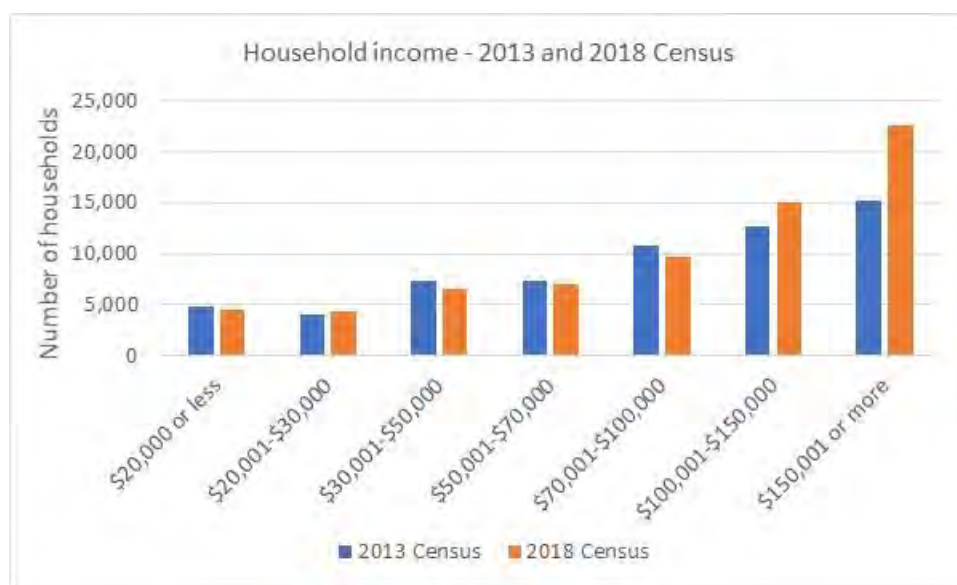
⁶ Household Labour Force Survey, December 2020

⁷ Info.stat query, Total personal income (Census 2018)

⁸ For a household of two adults and two children, \$68,952 is a basic living wage according to Living Wage Aotearoa

From 2001 to 2009, income inequality indicators in the Wellington region worsened and were also higher than the national level.⁹ 2018 Census data shows that nationwide, the top 10% of households earn \$213,000 or more. However, in Wellington City 18% of households are in this top decile.¹⁰ The national shift in the average mean income of the bottom decile between 2006 and 2018 (\$9,100 to \$12,600, or 38%), did not keep pace with the increase in the top decile (\$135,000 to \$213,000, or 58%). This increase in the top decile household income is even more pronounced in Wellington City.

The 2018 Census shows a significant increase in the number of Wellington households earning \$150,000 or more.



Wellington follows the national trend of disparity between Māori and non-Māori median weekly household incomes (\$1,362 and \$1,564 respectively). However, there is an even more marked disparity between Māori household net worth and European net worth (\$23,000 and \$114,000 respectively) resulting in less ability to absorb financial shocks and unplanned expenses and far lower rates of home ownership.¹¹

Overall, from a regional perspective, we have noted the following statistically significant shifts from 2014 to 2018 (before COVID-19).¹²

- In 2014, 16.4% of those surveyed reported going without fruit and vegetables in the previous 12 months to keep costs down. In 2018 that increased to 20.9%.
- In 2014, 51.5% of those surveyed spent less on hobbies or special interests in the previous 12 months than they would have liked. In 2018 that increased to 59.9%.

⁹ Regional Income Inequality Indicator, 2011, Market Economics

¹⁰ Customised data request, Statistics New Zealand February 2021

¹¹ An Indigenous Approach to the Living Standards Framework, TPK and the Treasury, January 2019

¹² Statistics NZ, Wellbeing time series 2014–2018, Wellington region (General Social Survey)

- In 2014, 24.6% of those surveyed put up with feeling cold in the previous 12 months. In 2018 that increased to 27.6%.

There are three primary measures of child poverty used by Statistics New Zealand which produce different estimates of the numbers of children facing extreme material hardship. Of the 113,800 children in the Wellington region, between 9700 and 14,400 are living in poverty in the year ended June 2020.¹³

Growing cities and social cohesion

In the next 10 years it is estimated that Wellington City will be home to 18,000 more people.¹⁴ Growing populations impact on where and how we live. To the extent possible, the District Plan settings and this Social Wellbeing Framework will help support the desire for people to live in communities that are compact, resilient, vibrant and prosperous, inclusive and connected, and greener.

A city with strong social cohesion is inclusive, where diverse groups feel included, are able to participate in community activities, express their own identities and not suffer discrimination or bullying. Increasing population density in the city brings both opportunities and risks from a social perspective, for example adding vibrancy but also more people living in closer proximity. Potentially polarising issues include responses to climate change and environmental degradation, intergenerational wealth issues, discrimination and systemic racism.

With the most common social networks for people now online (such as Facebook, Twitter, online gaming communities and forums), internet access has become crucial for maintaining social connection. The increasing rate of online bullying nationally is a cause for concern. We can expect that over half of those targeted will suffer an emotional and/or behavioural impact.

- In both 2014 and 2018, online social networks were the most common – 59% in both years – while participation in more traditional networks (for example clubs and work or school networks) fell.¹⁵
- In 2014, 8% reported not being part of any social network, and in 2018 12% reported this.¹⁶
- Discrimination is disproportionately felt by Māori, Pacific people, other ethnic groups, women, people with disabilities and the rainbow communities.¹⁷
- In 2020, 36% of the participants who identified as refugees and respondents reporting disabilities experienced difficulties accessing WIFI at least some of the time. For participants

¹³ Statistics NZ, Child Poverty Statistics, Year ended June 2020

¹⁴ Greater Wellington Region COVID-19 economic impact, BERL, Pipiri 2020

¹⁵ Quality of Life Surveys 2014 and 2018

¹⁶ ibid

¹⁷ <https://www.netsafe.org.nz/wp-content/uploads/2019/12/Measuring-trends-in-online-hate-speech-report.pdf>

identifying as either Māori or rainbow communities this was 34%.¹⁸

Housing challenges

There is significant pressure on our housing market in terms of housing supply, affordability and housing quality. There is a strong correlation between warm, safe and dry homes, security of tenure, and an individual's sense of wellbeing. An appropriate range of housing types will be needed in response to current needs as well as the expected population growth.

A recent study by the University of Otago suggested that there were an estimated 1,287 severely housing deprived people in Wellington City (comprising homeless, those in temporary accommodation or shared accommodation).¹⁹

- The number of people on the Ministry of Social Development's housing register has more than doubled since March 2019 (from 361 to 754 in June 2020).²⁰
- In 2014, 49.2% of people surveyed reported that their house or flat was colder (always or some of the time) than they would like in winter. In 2018 that increased to 56.5%.²¹
- In 2014, mortgage payments as a proportion of income was 0.283 and in 2019 this had increased to 0.31 (down from a high of 0.438 in 2008 before the Global Financial Crisis).²²

The proposed approach to housing intensification dominated the recent consultation on the Spatial Plan. Submitters who were stating concerns about the quality and availability of housing in Wellington were generally supportive of plans to intensify housing and reduce restrictions relating to character areas.

Physical and mental health – critical to social wellbeing and resilience

Participation in play, active recreation and sport and using active transport provides physical benefits and opportunities for social connection. Access to green spaces has a well-documented positive impact on mental health. Indoor places where people can connect with others and pass time freely (often referred to as a third place, that is, not home or a workplace) are important for social wellbeing and are currently limited in Wellington. Such spaces need to be considered as part of good urban design.

Changing lifestyles are having an impact on overall physical health of New Zealanders and key issues of concern are high rates of obesity and the harmful effects associated with alcohol/drugs and smoking.

- In 2014, 58.9% of those surveyed reported their health to be in good or excellent condition. In 2018 that had fallen to 53%.²³

¹⁸ May 2020, MYD Youth Pulse Check Survey (national figure)

¹⁹ University of Otago, *Severe housing deprivation in Aotearoa New Zealand*, 2018, July 2020

²⁰ Ministry of Social Development, Housing Register statistics for Wellington City, June 2020

²¹ ²¹ Statistics NZ, Wellbeing time series 2014–2018 Wellington region (General Social Survey)

²² Infometrics portal, Regional Profiles, Wellington City

- Between 2017 and 2018, there was a 2% drop in participation in sport, exercise or recreation for adults aged over 18 years. Of those surveyed, 25% said they had not exercised over the previous seven days.²⁴
- In 2014, 63.5% reported not feeling lonely in the previous week. In 2018 that had fallen to 56.3%.²⁵
- Over time there has been a gradual increase in the number of adults nationwide reporting psychological distress in the previous four weeks – in 2011/12 it was 4.5% and in 2018 that had increased to 8.2%.²⁶

Personal safety and wellbeing

Safety from intentional harm is an essential part of social wellbeing. Wellington City is a relatively safe city when compared to other cities internationally. In 2019, Wellington was the 18th-equal safest city in the world, alongside Zurich.²⁷ This index takes into account digital, health, infrastructure and personal security indicators.

Crime incidence data demonstrates actual levels of harm occurring in the city, while residents' perceptions of safety show how safe individuals are feeling in relation to crime-related risks.

- ~~In 2014, 53% of residents felt graffiti, car related crime and dangerous driving were problems. In 2018, this had reduced to 45%.²⁸~~
- In 2020 more than half of Wellington residents saw theft and burglary (59%), dangerous driving (56%) and vandalism (53%) as problems in the city over the past year²⁹.
- In 2014 and in 2020, 69% of residents surveyed felt “very safe” in their home after dark. In 2018, this was higher, had increased to 75%.
- In 2014, 14% of residents felt “very safe” in the central city after dark, and in 2018, 17% felt very safe, and in 2020, 11% felt very safe³⁰. The combined number who felt “safe” or “very safe” in the central city after dark were, 67% in 2014, 72% in 2018, and 62% in 2020.
- In 2014, there were 36 reported sexual assault and related offences in Wellington City, and 436 acts intended to cause injury. Both types of offence have trended up – increasing to 128 sexual assaults and 1,090 acts intended to cause injury by 2019.³¹ Sexual violence is well known to be under-reported due to barriers faced by victims in coming forward and the

²³ Statistics NZ, Wellbeing time series 2014–2018 Wellington region (General Social Survey)

²⁴ <https://sportnz.org.nz/media/1472/regional-tables-wellington-2018-final.xlsx>

²⁵ Statistics NZ, Wellbeing time series 2014–2018 Wellington region (General Social Survey)

²⁶ Ministry of Health, New Zealand Health Survey 2018–19

²⁷ <https://www.nec.com/en/global/ad/safecitiesindex2019/index.html>

²⁸ Quality of Life surveys 2014, 2018³⁰

²⁹ Quality of Life survey 2020.

³⁰ ~~bid~~ Quality of Life surveys 2014, 2018 and 2020.

³¹ <https://www.police.govt.nz/about-us/publications-statistics/data-and-statistics/policedatanz/victimisation-time-and-place> – report as at 3 March 2021

nature of this type of violation. Of the respondents who had experienced sexual violence in the previous 12 months, 94% said they had not reported it to the Police.³² This means it is difficult to say whether the actual number of sexual assaults has increased, or that more victims are coming forward to report the assaults.

The causes and drivers of crime in all of its various forms are complex and dynamic. Family violence, sexual violence and other assaults are of major concern as they often have a long-lasting impact on victims and their wellbeing.

Safety in the city, particularly at night, is a high priority for the Council (and other stakeholders) so that all Wellingtonians can experience and enjoy a vibrant and safe city at night.

~~Te araturuki e haere tonu ana~~ ~~Ongoing monitoring~~

~~[\[text moved and incorporated into the introduction to the framework and to the key issues\].](#)~~

~~The Council's quarterly reporting and research and evaluation programme cover many of the aspects of social wellbeing highlighted in this framework, such as the information obtained through the Quality of Life survey and the Residents' Monitoring Survey.~~

~~Outcome indicators monitor our city over time and provide information on trends that may be outside our direct control. We do not set targets for outcome indicators although we do have a desired trend direction.~~

~~To ensure that this framework remains current, we will review it regularly. A broader environmental scan of social wellbeing indicators can be performed every three years with a view to informing early Long Term Plan review considerations.~~

~~Aligning this with the long-term planning timeframes also provides a good opportunity to ensure that the framework continues to be aligned with both local government and Wellington city outcomes. If the framework itself needs to be amended this would go through the Council's policy review processes.~~

³² [NZCVS-Y2-A5-KeyFindings-v2.0-.pdf \(justice.govt.nz\)](#)

Attachment 3: Summary of Submissions: Strategy for Children and Young People

The development of the Strategy for Children and Young People (the strategy followed extensive research and pre-engagement with children and young people in Wellington and with the wider community. This was reported to the Committee on 25 March 2021 in two reports:

- Children and Young People in Wellington City, Key data 2020, and
- Children and Young People in Wellington City, Current Council activity / Pre-engagement summary.

The Wellington City Youth Council was closely involved at key stages of developing the strategy. Te Ahi o Ngā Rangatahi, a youth group from the Boys and Girls Institute (BGI) were key advisors, attending four workshops during development.

Public consultation on the Statement of Proposal for the strategy was open from 6 April to 10 May 2021 and extended for two weeks to enable more engagement via schools.

For the wider public consultation, many consultation and engagement activities were combined activities for joint consultation on the Long-term Plan, AhoTini and the Social Wellbeing Framework. There was additional tailored engagement for children and young people – online and face-to-face. A description of the public consultation and engagement is attached (Appendix A: Consultation and Engagement).

The Council received eighty-six submissions on the strategy during the consultation period. 18 of these were from organisations and the remainder from individuals – at least 30 from school students. Organisations are listed below. A much larger number of people engaged in the process, either through face-to-face conversation, getting information online, or completing a quick poll or a short survey (Appendix A).

Type of organisation	Name	Oral Submission
Council organisations	Wellington City Youth Council (Youth Council)	Yes
	Tawa Community Board	Yes
	Wellington City Council Pacific Advisory Group	
Schools and education institutes and organisations	Hataitai School Year 7 / 8	
	Wellington High School	
	Whanau Manaaki Kindergartens	
	Wellington Girls College Year 9 Social Studies	Yes
	Pasifika Student Council Victoria University of Wellington (VUW)	
	UpsideDowns Education Trust	Yes

Youth and other community organisations	Te Ahi o Ngā Rangatahi, a youth group of the Wellington Boys' and Girls' Institute (BGI)	Yes
	D-sport	
	Generation Zero	Yes
	Wellington City Mission	
	Youthline Wellington	
	The Sustainability Trust	
	Barnados New Zealand	
	InsideOUT Kōaro	
Government organisations	Hutt Valley District Health Board (DHB)	
	The Children's Commissioner, Judge Beecroft	

Oral submissions were heard from the six organisations noted above and four individuals on 10 June 2021. All submissions were provided to the Strategy and Policy Committee at the same meeting.

The strategy is structured in the following sections:

- Introduction
- Vision
- Where we are now
- Aspirations
- Principles
- Council's role
- Strategic fit
- What children and young people said
- Focus areas:
 - Focus Area 1 Our central city
 - Focus Area 2 Hauora across the city
 - Focus Area 3 The basics
 - Focus Area 4 You belong
 - Focus Area 5 Pathways

-
- Focus Area 6 Participating in change
 - Implementation of the strategy
- Appendix: Indicative Action Plan (Years 1 – 3)

Submission form questions

There were four questions on the consultation submission form. Three questions were to gauge levels of support for:

- the overall direction of the strategy
- the alignment of the strategy with the Government Child and Youth Wellbeing Strategy, and
- the action plan.

Responses on these three questions showed more than eighty percent support amongst submitters (Appendix A). A fourth question sought views on each of the six focus areas of the strategy. Support was indicated at around 80 to 90 percent for each focus area. There were very few responses that were opposed to any aspect of the strategy and relatively more were neutral than opposed (Appendix A).

Submission commentary in support / not support

Nearly half of the submitters also provided written commentary about the strategy.

Submission commentary not in support

One submitter expressed direct opposition to the strategy, noting that as a parent, they were responsible for their children and the Council should just get the library up and running (John Hall). Although a very small minority in the submitted views, it indicates that there are people who would prefer the Council to have a narrower focus. One submitter supported the plan, but also asked to just get the library up and running (Bernard O'Shaughnessy).

Submission commentary in support

These submitters expressed support or strong support in their commentary:

- Organisations: The Children's Commissioner, Tawa Community Board, Sustainability Trust, Pasifika Students' Council VUW, Generation Zero, Barnados Wellington, UpsideDowns Education Trust, Whanau Manaaki Kindergartens, dsport, Hataitai School Year 7 / 8, the Pacific Advisory Group, the Youth Council and BGI.
- Individuals: Peta McMillan, Toby Bourke, Eva Brooker-Munro.

Points raised about what they appreciated about the strategy included:

- how it is underpinned by Te Tiriti o Waitangi

-
- alignment with the Government's Child and Youth Wellbeing Strategy
 - that priorities reflect what Council heard from children
 - the voices of children and young people reflected in the strategy
 - relevance, children are big users of services such as libraries, parks, swimming pools and public transport, all of which can support mental and physical wellbeing
 - common messages across Council strategies and alignment with Council work
 - appreciation of being involved early in the development process of the strategy (e.g. BGI, Youth Council), and support of the development process

Other points of support were made directly about the focus areas:

Focus Area 1 Our central city

- Strongly support safety and health aspects of strategy. Addressing alcohol harm is good; support liquor bans and greater cooperation with hospital and Salvation Army to treat harms. Suggest low cost or free use of Council spaces for meetings of Alcoholics Anonymous and Narcotics Anonymous (Toby Bourke).
- Strongly support safety and priority on safety. We don't feel safe at night and would like to see shorter licencing hours and more street lighting (Wellington Girls College Year 9 Social Studies).
- Support education about consent (Wellington Girls College Year 9 Social Studies).
- Support the youth hub proposal (action 1.2); it shows listening to young people and commitment to safety and wellbeing, a safe hub is vital, a great idea as well as other safe inclusive spaces. (BGI, Youth Council, dsport, Charlotte Moffat, InsideOUT, Wellington Girls College Year 9 Social Studies, Generation Zero, Cal Walter).

Focus Area 2 Hauora across the city

- Support increased opportunities to get involved with the natural environment. Being in touch with nature improves physical and mental wellbeing (BGI, Youth Council, Wellington Girls College Year 9 Social Studies).
- Support green spaces, even very small areas (Charlotte Moffat)
- Support active transport (Wellington Girls College Year 9 Social Studies, Sustainability Trust)

Focus Area 3 The basics

Housing and equity were identified as a key issue and its inclusion important:

-
- Support programme for kids in poverty, and engaging with them to hear what could be done (Wellington Girls College Year 9 Social Studies)
 - Commend approach to facilitate solutions for young people experiencing homelessness. Keep improving housing (Youth Council).
 - Services are ambulance at bottom of cliff. Council needs to be more ambitious to address issues like housing (Generation Zero).
 - Housing is definitely a serious issue for young people, affordability and quality. Not sure if Council can have much role in helping (Charlotte Moffat).
 - Many children experience homelessness still living with whānau. Children should be a central focus in social and emergency housing provision – and all social services (Barnados Wellington).
 - Healthy homes are essential for children to grow up with the best possible health outcomes. The trust provides health homes assessments targeted at low-income households with children and are keen to work with the Council on this issue (Sustainability Trust).
 - We see families under a lot of stress through housing affordability and quality. Compliance with new quality standards needs tenants to complain – they do not all. The Council needs to advocate for people (Whanau Manaaki Kindergartens).

The actions and approach around community gardens and food security were welcomed:

- These are effective - community initiatives, food security (Tawa Community Board)
- Would like to see increase in community gardens and fruit trees, relates to food security, connection, volunteering and job prospects (Sustainability Trust)
- Support initiatives on food security / sustainable food – climate change may make things worse. Many young people have no idea about cooking. Education around food waste is useful - we use food rescue to teach cooking and contribute to food security (BGI).

Focus Area 4 You belong

- Support. Believe in importance of partnering with mana whenua. Value in support and programme for young Pacific people, migrants and refugees. Support showcasing young cultural performing arts groups (Youth Council).
- Support approach on te reo and te ao Māori (UpsideDowns Education Trust, Whanau Manaaki Kindergartens, Peta McMillan, Wellington Girls College Year 9 Social Studies)
- Support the value the Council has placed on equity, inclusion and diversity (BGI).

-
- Support promoting Wellington as a family friendly city (Peta McMillan).
 - Support [action 4.2] and suggest the Council engage young people in decision-making on these actions (Tawa Community Board).

Focus Area 5 Pathways

- Strongly support the need to connect young people to employment, learning or volunteering opportunities (BGI, Wellington Girls College Year 9 Social Studies).
- Can partner with Council to ensure that migrant families and low-income families know of kindergarten free services around the city (Whanau Manaaki Kindergartens).
- Good goals for library and partnering with tertiary (Wellington City Youth Council).
- Library fees and fines could be a barrier for young people and support looking at this [action 5.1] (Tawa Community Board).
- Young people with Downs syndrome and other intellectual disability are overrepresented in NEET³³ statistics. Good to see this area, note good example in Wellington, Changemaker brewery. Good opportunities can attract families (UpsideDowns Education Trust).

Focus area 6 Participating in change

- Support proposed commitment to hearing young peoples' voices. There is immense value in involving young people in the design of aspects of the city that are important to them (BGI, Youth Council).
- Support. In digital space – ensure those who do not have access are not negatively impacted (Youth Council).
- Strongly support lowering the voting age to 16 (action 6.4) as a way of booking the political voice and leveraging the power of our young people (InsideOUT).

Submission commentary with proposals and / or supporting operational detail

Detailed comments proposing changes to the strategy, or comments to be noted by teams working on the action plan, are summarised and discussed below (Table 1).

The contents of Table 1 are grouped and ordered:

- 1) Submission comments about perceived gaps and about the introductory sections of the strategy – introduction, principles, strategic context
- 2) Submissions comments about accessibility and / or disability (these are grouped due to a relatively high number of submission points addressing these topics)

³³ Not in education, employment or training.

-
- 3) Focus Area specific comments covering introductory text and action points about each focus area (and not already covered under headings 1 and 2).

All amendments proposed are referenced as “Proposed amendments marked up”. This mark-up is in Attachment 4 to the Council Committee paper, “Social Wellbeing Framework and the Strategy for Children and Young People – Consultation and Approval,” Social Cultural and Economic Committee, 5 August 2021. The mark-up is shown in strikethrough and red ink underlined. Page numbers refer to Attachment 4.

A more designed copy of the strategy, using more graphics, photos and visual presentation was presented in the Statement of Proposal. After the Committee agrees to adopt the strategy, a final designed version will be prepared.

Table 1: Summary of submission commentary

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
1) Submission comments about perceived gaps and about the introductory sections of the strategy – introduction, principles, strategic context				
1	Council officer comments	Alignment	The principles, Council's role and strategic fit sections of the document are consistent across Aho Tini and the Wellbeing Framework. Changes are proposed to align with amendments made via consultation on those documents.	Align content comment to other strategies. Proposed amendments marked up: ➤ Refer pp.7-8, Principles: At principle three add dDeaf and a footnote definition (aligns changes from Aho Tini).
2	Council officer comments	Ongoing management of the strategy	Staff across the organisation will be involved in implementing initiatives, and many actions are covered in teams' work programmes or are also specific Annual Plan initiatives. Officers propose to meet after the plan has been adopted and determine co-ordinated reporting. The text discussing ongoing monitoring and reporting, has been brought into the introduction, and removed from the end of the document. Adjustments are made to enable a working group and ongoing engagement with key stakeholders.	To be clearer about adoption and ongoing management, officers propose information be moved and added to the introductory section. Proposed amendments marked up: ➤ Refer p.1 Introduction: Adoption date with background about development. A thank you to participants is also provided. ➤ Refer p.3 Introduction: final paragraph of the section, a description of the planned approach to report on the framework has been added / adapted.
3	Council officer comments	Minor amendments	Reference to multiculturalism could be clearer in Focus Area 4. At Action 1.2 and 1.5, the youth hub proposal has been approved and funded through the Annual Plan, so the action requires reporting, rather than consideration.	Proposed amendments marked up: ➤ Refer p.16 Focus Area 4: the term "multiculturalism" is added. ➤ Refer p.13 Focus Area 1 Action 1.2 and Action 1.5, "report" rather than "consideration".

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
4	Tawa Community Board	Principles Te Tiriti	Note that many urban rangatahi Māori are disconnected from iwi and whakapapa as a result of colonisation. Ensure the voice of rangatahi mātāwaka are included in this conversation.	<p>Agree. The Council acknowledges Māori who live in Wellington but are not Taranaki Whānau or Ngati Toa mana whenua group in the Social Wellbeing Framework.</p> <p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.7 Principles write our Te Tiriti o Waitangi in full, add “and Māori” [changes in Aho Tini and Social Wellbeing Framework will be made to keep alignment], and align at p. 25 Action 4.1: align “mana whenua and Māori”.
5	Etienne Wain	Pākeha viewpoint rather than te ao Māori	<p>The framework is written from a pakeha perspective of children’s rights as a starting point. It is less likely to work for mokapuna Māori. The framework should consider a Māori conception of mokapuna rights.</p> <p>The submission recommended and provided a copy of an article: <i>Oranga Mokopuna, A tāngata whenua rights-based approach to health and wellbeing</i>. Paula King, Donna Cormack and Mark Kōpua DOI: 10.20507/MAIJournal.2018.7.2.6.</p> <p>Officers have considered the article which is about the rights of Māori as tangata whenua to health and wellbeing.</p> <p>A model of health and wellbeing rights for children and young people called, “Oranga</p>	<p>The strategy has been developed to align with the Government Child and Youth Wellbeing Strategy adopted in 2019. The Council can expect that the Government strategy was developed working with Māori as tangata whenua based on Te Tiriti o Waitangi partnership. The Council also consulted directly with mana whenua and Māori to develop the strategy (Appendix A). The strategy principles speak to partnership with mana whenua and Māori and Focus Area 4 and related actions cover working in partnership to plan priorities and progress Te Tauhi – the Council’s te reo Māori policy.</p> <p>It may be possible in future to develop a strategy expressed from a te ao Māori perspective. This approach has been used by the newly established Mental Health and Wellbeing Commission in the wellbeing framework they have developed, the He Ara Oranga Wellbeing Outcomes Framework. This type of</p>

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			<p>Mokopuna”, is put forward and described in the article. The model has been developed through PhD research and is based on:</p> <ul style="list-style-type: none"> ➤ the United Nations Convention on the Rights of the Child ➤ the United Nations Declaration on the Rights of Indigenous People (referred to as he Whakaputanga o te Rangatiratanga o Nu Tīreni), and ➤ the Māori version of Te Tiriti o Waitangi. 	<p>approach would require policy and engagement and advisory resource including time investment from mana whenua and other Māori communities in Wellington.</p> <p>Officers propose that the ability to take this approach be considered when the strategy is first reviewed. The Council is also developing a 10-year Māori strategy.</p>
6	Peta McMillan	Māori play	Be good to encourage more traditional Māori play.	Noted. This crosses multiple areas especially Focus Areas 2 and 4 and has been referred to Council working group teams.
7	Hutt Valley DHB	Action Plan	Propose annual review of the Action Plan.	Noted. A working group comprised of Council teams with a role in the action plan and working in consultation with key stakeholders will report on progress. This is likely to be at least annually. Actions are also part of the team workplans and subject to reporting already. Review of the Action Plan is due in year three.
8	Barnados Wellington	Alignment with government strategy	<p>Propose better alignment of these focus areas with the National Child and Youth Wellbeing Strategy:</p> <ul style="list-style-type: none"> ➤ FA2 – “Hauora Across the City” should relate to, “Children are happy and healthy” ➤ FA3 – “The Basics” should related to “Children and young people have what they need”. 	<p>Agree. There was an error in the Statement of Proposal between the MSWord version and the designed print version.</p> <p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ The symbols were mixed in the designed document. The correction will be made in the designed document.
9	Judge Andrew Beecroft, Children’s	Child Impact Assessment Tool	Recommend that in addition to ensuring the voices of children and young people are listened to that the team apply the	Agree. The Council policy team have briefly checked the Child Impact Assessment Tool and consider the strategy is in alignment (e.g. children have been

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
	Commissioner, Barnados Wellington		Government's Child Impact Assessment Tool – to identify impacts of any policies on the rights and wellbeing of children including those with disabilities.	involved and consider in the development of the strategy) - the tool may be used when Council policies are developed or reviewed.
10	Youthline Wellington	Rainbow youth	Can the Council work with schools on less heteronormative sex education, and support inclusion of Rainbow people.	Focus Area 4 speaks to inclusion of Rainbow people. Council work on inclusion may have visibility and influence, but school curriculum is out of scope of the Council.
11	Barnados Wellington, The Children's Commissioner	United Nations (UN)	Align the strategy with and / or commit to implement the United National Convention on the Rights of the Child. Could be reflected in the vision and focus areas.	Noted. The Council have aligned with the Government Child and Youth Wellbeing Strategy and made a reasonable assumption that the recently developed Government Strategy aligns with the UN Convention. Commitment to the UN Convention is being considered by the Council via other projects.
2) Submission comments about accessibility and disability				
12	dSport	Disability	There is no specific mention of disability, so not clear if included. If an omission, can work with Council to address. Propose addition of strategy / action: Identify and support programmes for disabled young people	Agree. The Council has considered the UN Convention previously and expressed commitment in the Council plan: Accessible Wellington the Accessible Wellington Journey Action Plan 2019 , "The Council supports the achievement of the goals of the convention and its Optional Protocols (A/RES/61/106)". The plan has an ongoing action to; "(...) look at options of inclusive play where practical and possible when we undertake upgrades to play spaces and the development of new play spaces".
13	UpsideDowns Education Trust	Diversity and inclusion	Council should consider role of speech and language therapy under diversity and inclusion, to reach those who without help will not be able to engage – making it less inclusive for neurodiverse or with intellectual disabilities.	The Council is also committed, through the Accessible Wellington Action Plan, to outcome five of the New Zealand Disability Strategy 2016-2026, "We access all places, services and information with ease and dignity".
14	Children's Commissioner, dSport	UN Convention	Propose include in principles the United Nations Convention on the Rights of People with Disabilities.	
15	dSport	Accessibility	One in four people in New Zealander identify as	

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			disabled. 95,010 young people. Dsport have 201 members in Wellington, disabled people and their whanau and supporters. Overall, strategy is “ableist”. A recent swing was crowd-funded – should be more accessible playgrounds provided by Council.	<p>The Accessible Wellington Action Plan expresses diverse approaches, through for example, urban design, mobility parking, accessible navigation, accessible democracy, and accessible design. Officers do not propose to replicate the UN content, but agree overall to more clearly reference accessibility in the strategy.</p> <p>Proposed amendments marked up:</p> <ul style="list-style-type: none"> ➤ Refer p.4 Vision paragraph 3: add “accessible” when talking about places ➤ Refer p.7 Principles: wording is changed to “disabled people” rather than “people with disabilities”. This is understood to be a preferred term. ➤ Refer p.7 Principles: Add to the explanation about diversity reference to “accessibility”, and a footnote about the Accessible Wellington Action Plan. ➤ Refer p. 13 Focus Area 1: <ul style="list-style-type: none"> ➤ 1) mention accessibility 2) Action 1.3 add reference to safety 3) add reference to accessible play spaces and events 4) add “accessible” when talking about the youth hub, 5) Action 1.3 reference accessibility. ➤ Refer p. 21 Focus Area 2: Action 2.1 add reference to inclusion and accessibility (re: play spaces), add reference to opportunities for disabled young people – and at Action 2.2 add “develop an understanding of appropriate measures to encourage and promote disabled sport” ➤ Refer p.16 Focus Area 4: add reference to accessible events.
16	dsport	Accessibility	Council can lead and show way for other territorial local authorities. Engaging with dsport was good- engage early and keep engaging directly to understand needs of disabled young people with organisations like dsport - even though there is an <u>Accessibility Advisory Group</u> .	
17	UpsideDowns Education Trust	Safety	Regarding Focus Area 1 Our central city, safety should include accessibility.	
18	Barnados Wellington	Consistency	Regarding Focus Area 1 Our central city. The action plan talks about neurodiversity [1.3 refers], visually impaired and disabilities. This should be mentioned in the descriptive part of the document.	
19	Dsport, Barnados	Accessibility	<p>There should be a focus on accessibility for all children. More opportunities are needed for disabled young people to participate in sport and active recreation. Refer UN Convention on the Rights of Persons with Disabilities, Article 30.</p> <p>Propose addition of strategy / action: Support existing and new recreational opportunities for disabled young people.</p>	

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
Focus Area 1 Our central city				
20	Kerryn Palmer	Spaces	Propose further consultation with young people about art space (some overlap with Aho Tini). New theatre space for young, that is accessible, perhaps in new library – where young truly welcome. Concerned about Capital E being the National Theatre for Children and Creative New Zealand Totara status.	Noted. Referred for the youth hub development. This theme is also addressed through Aho Tini.
21	InsideOUT	Rainbow	There is reference to safety for rainbow communities, but this isn't backed up in the action plan. Recommend a commitment to resource rainbow competency training with InsideOUT to bars, venues, event organisers.	Noted. These submission points about action have been referred for implementation. No changes to the action plan are required – this does not mean the proposals will not be considered. They may be considered under the listed actions already and other Council work if appropriate.
22	Margaret Jeune	Online safety	Concerned about online safety. Also, that some children don't have online access.	
23	Wellington Girls College Year 9 Social Studies	Safety	Make places safer through design: more lighting, handrails, drinking fountains, maps, unisex bathrooms.	
24	Youthline Wellington	Safety	Like to see more about the Night Plan. Support consent education and continuation of it.	
25	BGI	Safety	Understand Night Forum in March was distracted to be about fines and drinking in public. Propose a meeting over a weekend to discuss safety and ideas.	
26	BGI, Wellington City Youth Council, dsport, Charlotte Moffat, InsideOUT, Wellington Girls College Year 9	Youth hub	These submitters expressed support for the proposed youth hub (noted in the general supporting comments). They also proposed details relevant to implementation: <ul style="list-style-type: none"> ➤ work with young people in its design and location ➤ make sure it is well resourced ➤ needs to be near public transport, 	Agree. As a result of the overwhelming support for safe inclusive youth spaces in the city, funding has been allocated through the Long-term Plan. \$2.97 million operating expenditure over six years, and \$1.1 million capital expenditure. The funding is to cover a youth hub until Te Matapihi / The Library is ready (and assumed

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
	Social Studies, Generation Zero, Cal Walter		<p>affordable, active transport, accessible (e.g. disabled parking nearby)</p> <ul style="list-style-type: none"> ➤ should consider space for arts and performance in it ➤ phone chargers, free wifi, affordable cafeteria ➤ should be welcoming to women and LGBTQ+. 	<p>to incorporate a space). Submission commentary has been referred to the team working on the hub.</p> <p>The work on the youth hub is progressing and it is planned to open in February 2022.</p> <p>The comments that note risks around establishing a youth hub have been referred to the team working on the youth hub and will be carefully considered as the work progresses.</p>
27	Barnados Wellington	Youth hub	<p>Propose a focus on multiple spaces being youth friendly rather than a “one stop shop” – or alongside a youth hub. A youth hub is likely to be challenging to establish. Some experience from Barnados is that these spaces can become dominated by one group quite quickly.</p> <ul style="list-style-type: none"> ➤ “(...) over years at watching these things get developed is that they quite quickly morph into places that young people don't want to go” ➤ “(...) can easily gain traction with one sector of young people which almost by nature start to exclude other groups of young people – I have seen this time and time again”. 	
Focus Area 2 Hauora across the city				
28	Michael Person (BGI)	Local led	Engaging young people through the Zoo and Zealandia provides more of a 'show'. Propose engage through more hands-on local initiatives to connect to environment.	Noted. Officers have sought a balance between local led initiatives and city experiences.
29	BGI, Etienne Wain, Sarah	Environment	There needs to be a stronger focus on the natural environment in the strategy, on	Noted. Although a youth issue, the environment and climate change are addressed through different Council

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
	Habib, Cal Walter		Papatūānuku. Climate change is a youth issue – strong commitment to climate change is needed to support young people’s mental wellbeing. We need measurable goals.	approaches, plans, strategies and policies.
30	Whanau Manaaki Kindergartens	Equity	The Council should ensure access for Council tenants to activities like the zoo. Cultural co-ordinators to ensure access for diverse groups across the city.	Agree. Referred to the action plan teams.
31	Wellington City Mission	Equity	<p>Equity is a big issue in participation in sport and activity.</p> <p>It is critical that we reduce the gap between those who can and those who cannot. Sport / activity can make a difference in the life of a person, especially a person who is living in poverty. There is a very strong evidence base about the benefits of participation – individual benefits (e.g. movement, innovation, resilience, leadership) and collective (e.g. social cohesion, reducing dependency on mental health resources, enhanced productivity, reduced crime rates). There are barriers to participation for those living in poverty e.g.</p> <ul style="list-style-type: none"> ➤ only 5 percent of the students at decile 1-3 primary schools belong to sports clubs versus 30 percent at high decile schools ➤ the Council leisure card offers discounts to those in need, but participation is still unaffordable for many (e.g. the City Mission has given out 3,010 swim passes for targeted communities) ➤ many children can’t afford sports equipment like mouth guards. 	<p>Agree.</p> <p>Following the introduction of the strategy (and the Social Wellbeing Framework), the Council will be reviewing the grant outcomes criteria for the social and recreational pool of funding.</p> <p>In the long term, this will enable a more holistic view of wellbeing across funding and including consideration of equity outcomes.</p>

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			The City Mission introduced the Community Sports Bank project to reduce cost barriers, and "Play Days".	
32	Peta McMillan	Play	The role of play in ensuring a healthy childhood doesn't have a strong enough profile in the introductory sections, and it's more than just playgrounds.	Play is presented broadly in the Play Spaces Policy (2017) and was also identified as most important to children and young people in the Quick Poll (Appendix A). Proposed amendments marked up: ➤ Refer p.14 Focus Area 2 wording added "and support play, active recreation and sport". ➤ Refer p. Focus Area 2 Action 2.1 reflect wording changes as above.
33	Kevin Francis, Tiger Francis, Martin Lim, Hataitai School Year 7 / 8	Skateboarding	"Make Wellington one of the best cities in the world to be a skateboarder". Skateboarding had a poor reputation, but today is practiced by people from all walks of life and professions and is an Olympic sport. The more skate friendly places there are, the less likely skaters are to use places they aren't wanted. Suggestions by submitters: ➤ a long-term plan for skateboarding ➤ invest in making spaces suitable for skateboarding / scooter / roller blading ➤ a central city skate park near public transport (e.g. upgrade Waitangi Park to all levels and to hold competition level events) ➤ have an indoor place for during winter, there was one at Kilbirnie recreation centre ➤ create a skate friendly plaza (e.g. Barcelona – MACBA) ➤ include skateboarding in infrastructure,	Noted. The consultation on the strategy took place alongside Annual Plan and Long-term Plan (LTP) consultation, and the Council has been able to respond to preferences expressed across all of these in a joined-up way. The initiatives in the LTP had been developed following consultation with the skate community during 2020, Skate Community Engagement . Now approved in the LTP is \$1.5 million capital expenditure has been reinstated in the Long-term Plan for upgrading skatepark facilities at Waitangi Park, Ian Galloway Park, Tawa, and Nairville Park. This excludes \$3 million for an Olympic level destination park planned for Kilbirnie. Officers will be reporting back on the costs and feasibility of the Kilbirnie facility for the 2022 / 23 Annual Plan.

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			<p>make bike lanes inclusive for skateboarding and scooters, remove the rough ground and it's also possible to make them exciting with pump-bumps and / or banks</p> <p>➤ more skateparks in the suburbs.</p>	
34	Sustainability Trust	Existing programmes	It would be better to support existing programmes that connect children to nature (e.g. Wilderkids Holiday programme, Conservation Volunteers, Wellington Forest and Bird, Upstream – Friends of Central Park) – rather than new (e.g. pilot Kids Greening Te Whanganui a Tara).	<p>Noted.</p> <p>Officers will consider this feedback alongside the evaluation of Kids Greening Te Whanganui a Tara, and for ongoing consideration by the action plan and funding teams.</p>
35	Tawa Community Board, Youth Council	Support what is working well.	Be good to see programmes that are working well receive support (Youth Council). Propose Tawa be a priority for investment in mental health and wellbeing. Significant hauora issues, and programmes that are working well. Commends Council for support of “Take 10 Arvos”, free after-school programme in Linden – but not well advertised, keep is going and try to grow. Propose advocate for a full-time social worker (TCB).	As noted above (refer row #31) grants outcomes criteria are to be reviewed.
36	Sustainability Trust	Action 2.4	Would like to see inclusion of active transport to get to all opportunities (not just around schools).	<p>Agree.</p> <p>Refer proposed amendments at Action 4.2 (below) about active transport.</p>
Focus Area 3 The basics				
37	Barnados Wellington	Reaching young people	Reach children and young people through the places and services they already use – collaborate with the community organisations, schools, churches and marae already	<p>Agree.</p> <p>These comments about supporting children and young people have been referred to the community and social</p>

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			accessed. A youth-hub could have benefits, but not all will access it.	teams.
38	Tawa Community Board	Housing	<ul style="list-style-type: none"> ➤ the needs of the 18 to 24 year-old group could use more discussion, advocacy, and attention ➤ consider rangatahi in all work in social housing ➤ 18-24 want high density housing so they can stay ➤ note good work in Linden of Te Āhuri Mōwai, the housing arm of Ngati Toa Rangatira. 	
39	Wellington Girls College Year 9 Social Studies	Poverty	Make school uniforms more affordable, lunches to lower decile schools, supervised Council housing.	
40	Barnados Wellington	Vulnerable groups	Young people living on a Youth Payment, Unsupported Child Benefit (UCB) or other benefit are often missed and under-supported by Government and other service providers. Propose a focus for them.	
Focus Area 4 You belong				
41	BGI, Cal Walter	Identity	Would like more emphasis on opportunities to engage and explore one's identity, e.g. whakapapa tracing workshops.	Noted. Referred to the action plan teams, staff and steering group.
42	Barnados Wellington	Online	The link between approach and the outcome of 'lower rates of online bullying' should be made clearer. Can't see anything on cyber bullying.	Noted. Referred to the action plan teams.
43	Etienne Wain	Te reo capital	There are no apparent actions towards growing te reo in our city.	At action 4.1 an abbreviation was used about Te Tauihu – Te Reo Māori Policy. Proposed amendments marked up:

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
				➤ Refer p.26 Action 4.1. And strategic context, use the full name Te Taihū – te reo Māori Policy to clarify.
44	Charlotte Moffat	Action 4.2	Discounts for tertiary students make students feel welcome. More discounts on transport and a student fare for the train.	Noted. These suggestions have been referred to action plan teams for consideration with these actions.
45	Pasifika Students' Council VVUW Generation Zero	Action 4.2	Propose free public transport on weekends for young people to access city centre (Generation Zero), propose free public transport for children and youth for travel to events and big celebrations (Pasifika Students' Council VVUW).	
46	InsideOUT	Action 4.2	Rainbow Tick for Wellington Zoo action - recommend rather getting training from InsideOUT as a more local and connected option than Rainbow Tick.	Noted. Referred to the action plan teams. It may be more appropriate to use a local programme.
47	Pasifika Students' Council VVUW	Action 4.3	This action at this part of the strategy is at "to be determined". This is one of few sections about Pasifika people and that it is not thought out is disappointing. It feels like Pasifika people are an afterthought and does not encourage a sense of belonging.	<p>Agree. This content was added when the draft strategy was considered by the Strategy and Policy Committee and there was not time to develop proposals prior to publication. The intent was to allow time to ensure that options were developed through engagement with young Pacific people and other communities – however – it is understandable that this impression was created.</p> <p>Proposed amendments marked up:</p> <p>➤ Refer p.26 Action 4.3 the action is drafted for a first step to work with young people to identify appropriate actions. Council officers propose to progress this action as a priority.</p>
48	Pasifika Students' Council VVUW	Tokenism	In general, cultural events are good, but can feel tokenistic - a small part of the year. We would like to see a space in Wellington where young Pasifika children can say, "that's for me".	Noted. Council officers propose to address this comment with the proposed action noted above for more consideration at Action 4.3.

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
			We strongly support the erection of the proposed Fale Malae that with encourage a strong sense of belonging amongst our Pasifika youth.	
Focus Area 5 Pathways				
49	BGI	Business connection	Need to build relationships with local business as well as tertiary education providers.	Agree. Proposed amendments marked up: ➤ Refer p.28 Action 5.3 refer local business.
50	BGI, Cal Walter	Life skills	There needs to be a stronger focus on learning that builds life skills e.g. financial literacy, saving, writing CVs.	Noted. Referred to teams working on implementation.
51	Generation Zero	Affordable housing	Wellington is becoming less affordable to stay. Need to fix the systemic issues, not band aid with targeted support.	Noted. The Council approaches system issues like housing via other strategies e.g. Housing Strategy.
52	Tawa Community Board	Schools	Propose also work with schools on pathways for rangatahi into education and employment. Note Kāhui Ako programme in Tawa.	Referred to the action plan teams, staff and steering group.
Focus Area 6 Participating in change				
53	Pacific Advisory Group	Diversity and participation	Propose more involvement and active participation from across our diverse communities when implementation begins.	Agree.
54	Barnados Wellington, Cal Walter, BGI	Strategy	Ensure consultation on the strategy with children, young people and their families is ongoing.	Funding has been allocated through the Long-term Plan to improve youth engagement. This has been another benefit from developing the strategy alongside the Long-term Plan. New allocation for youth engagement is \$147,000 operating expenditure per annum and \$50,000 capital expenditure to support better engagement with youth, including more diverse groups.
55	Generation Zero, Pasifika Students' Council VVUW,	Making consultation easier	Propose ➤ Make short easy consultation documents ➤ Make us feel welcome. It doesn't have to be much, at least reciprocal "hello".	

#	Submitter / s	Topic / Part	Submission Comment	Council officers' Response
	BGI, Cal Walter, Wellington Girls College Year 9 Social Studies		<ul style="list-style-type: none"> ➤ Presentation times that are school friendly. ➤ Use social media Issues noted by these submitters included: <ul style="list-style-type: none"> ➤ Processes favour those who can take time off work and funded groups. ➤ Submissions are heard during school hours. ➤ Processes are intimidating, submitters have been bullied by other submitters, environment of debate with adults, sometimes Councillors can appear unfriendly. ➤ There are too many consultations on details – listen to our feedback to take bold climate action – not expect participation in every detail like where we want buses ➤ The Let's Talk website makes it seem like comments won't be heard. 	<p>It includes funding for a youth summit and a dedicated staff member to focus on relationship building with young people.</p> <p>Regarding mechanisms for consultation and processes around Council meetings, comments have been referred to the policy, communications, engagement and democracy services staff and teams who all have a role in these processes.</p>
56	Generation Zero	Poor track record	How is the Council going to engage with young people, has done a poor job in the past.	
57	Youth Council	Advertising	There are good facilities and programmes for young people - advertising should be increased.	
58	UpsideDowns Education Trust	UN	Propose explore work of UN Youth New Zealand and Aotearoa Youth Declaration.	Agree. These are noted for future reference as the action plan is developed. Officers do not propose adding direct reference – the UN work is also been considered under different workstreams at the Council.

Appendix A: Consultation and engagement

As noted in the Summary of Submissions, pre-engagement and the co-development were extensive, and have previously been reported to the Council.

Public consultation on the Statement of Proposal was open from 6 April to 10 May and extended to 24 May to enable more school participation in term time. The Statement of Proposal was promoted online, in print, and via face-to-face engagement to engage with and encourage people of all ages and backgrounds to have their say – especially and young people. There were dozens of events and engagements through the consultation, adding to the significant earlier engagement to develop the strategy.

People were able to make submissions online using the Let's Talk Wellington webpages and forms at www.letstalk.wellington.govt.nz, by email or by post and drop boxes at libraries. There were 86 submissions 75 made online, 11 via post. There was also engagement through a quick poll 67 participants and a short survey with 145 participants.

This document outlines the online and face-to-face approaches (both combined with other consultations and tailored for the strategy) and notes submission form question results.

Online

Website traffic

There were 1,600 visits to the Let's Talk Wellington Strategy for Children and Young People page. Of those, 460 looked at multiple pages, downloaded a document and / or completed a quick poll or short survey.

Social media

The consultation was promoted on Council social media channels and shared by our networks – these reshares really boosted our reach. We used a video fronted by the then chair of the Youth Council, Ella Flavell to encourage young people to check out the draft strategy. <https://youtu.be/vvXVoTIDgZE>. We also used posts, media releases / news stories. Through these channels results were:

- Facebook total reach 39,053
- Twitter total impressions 10,289
- Instagram total impressions 7,810 (includes news stories and reshares)

Quick Poll

A poll was run on the Let's Talk page before the consultation. It asked people what they thought was most important to the wellbeing of children and young people. Sixty-seven people responded, their top selections were: play / tākaro (24 percent), support / tautoko (19 percent), socialise / whakarata (13 percent), connect / tūhono (15 percent) and learn / ako (12 percent).

Short survey

This was used because the registration requirements for Let's Talk was seen as a barrier for young people. There were 145 respondents. Questions and results were:

- *How important is it to you Wellington City is a place that supports the wellbeing of children and young people?* 66 percent selected "very important", 25 percent selected "important", and 8 percent selected "moderately important". No respondents selected it was "not at all important".
- *How much do you agree that Wellington City is a place that supports the wellbeing of children and young people at the moment?* 9 percent selected "strongly agree", 34 percent selected "agree", 39 percent selected "neither agree nor disagree" and 12 percent selected disagree. No participants selected "strongly disagree".
- *The strategy sets out how the Council will work towards improving the wellbeing of children and young people in the city. How much to you support or oppose the overall direction of the strategy?* 39 percent selected "strongly support", 43 percent "somewhat support", 8 percent "neither support nor oppose", one person selected "somewhat oppose" and one person selected, "strongly oppose".

Overall, the short survey indicated support for the strategy given the high combined proportion of support and strongly support (82 percent).

Short survey participants also had the opportunity to submit comments. These were generally brief, and most topics raised were also covered in the more formal written submissions or had been covered in pre-engagement with children and young people. Some indicative comments about what people liked, didn't like, or thought was missing:

- *More bike tracks, more skateboard parks, more BMX ramps / parks*
- *There is no strategy my friends get jumped all the time*
- *I think mental health resources are really important*
- *More gaming places*
- *I love it*

-
- *A safe space will be good but walking to that safe space is still an issue*
 - *I live in the city in the city and I can't really go out at night since it's not the safest*
 - *I liked that you think about what kids are doing and not just adults*
 - *I think it's good and you should keep going*
 - *Great if the Council sticks to what they say they will be doing (...)*
 - *The ideas were accurate and moving forward to make a stronger future for us*
 - *I loved it very much, the only thing I see is nothing is really happening now or going to anywhere, all they are doing is just talking and making very little change*
 - *All of it is important.*

Face-to-face engagement

[note, this material is repeated in the summary of submissions for the Social Wellbeing framework]

Face-to-face engagement was combined with Long-term plan expos and community engagement. Some events were attended by Councillors. These engagement activities included expos, consultation with Māori, community pop-up tours, university pop ups at Victoria University and Massey University.

Expos: Information boards were set up expo style and manned by subject matter experts to talk to 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.

- Five fully staffed expos were held.
 - three were combined with the Māori ward and priority work (refer detail below).
 - two others were held at Te Papa.
- The expos were promoted on social media, radio and newspaper.
- A partially staffed expo was set up in the foyer at the Asteron building next to the Railway Station – staffed mornings and lunchtimes. This high traffic location helped raise awareness and we spoke to on average 10 people a day.

Consultation with Māori: There were three expos combined with the Māori ward and korero on aspirations for Māori in Pōneke.

- Ngati Toa – event at Linden Community Centre
- Taranaki Whānui – event at Pipitea Marae
- Mataawaka – event at ASB Sports Centre in Kilbirnie. Te Upoko o te Ika Māori radio station streamed live from the event which pushed the reach of the event.

There were a small number of attendees at these three events, but the conversations were in-depth and meaningful. All three were held in the evening.

Community pop-up tours: There were visits to 13 communities and officers spoke to about 30 people at each. At pop-ups we usually set up a table, flag, with documents and hand-outs. Pop-up were in high traffic locations such as outside supermarkets. Mostly these took place in weekends or, at lunchtime in the CBD. The 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.

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

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 discussing issues directly from Councillors if they were in attendance. 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.

There were also several engagement activities uniquely for the strategy. Highlights included a class activity for all Wellington schools year seven to 10 social studies classes (and translated into te reo for Kohanga Reo and Kura), visits and discussions at the ASB school holiday programme, and a presentation at the first multi-cultural Youth Council Wellington hui. There were also meetings in April and May with DSport, with theatre for young audiences sector, and with the Tuia Programme mentee.

Messages from face-to-face engagement

In face-to-face engagement, particularly at universities, safety in the city was a major issue. The safety concern was raised by both young and old. Year 6 -8 students, in terms of perceptions of safety in the city being a deterrent for coming into the city independently. Tertiary students and young workers, people living in the city and other members of the community also voiced strong concern about safety in the city.

Submission form questions and responses

There were four general questions on the submission form to get an overall response to the strategy. Most submitters responded to the questions – with a good majority indicating support. The results do not have the rigor of a sample-based survey but provide a useful indicator. The participants were nearly all from Wellington, from across a range of ages, and relatively balanced between male and female identified (with a small number non-identified).

Following are the four questions and responses summarised. A descriptive approach is used so as not to conflate the responses with a fully representative survey.

Question 1 - The strategy sets out how the council will work towards improving the wellbeing of children and young people in the city [refer pages 4 – 5]. Do you support the overall direction of the strategy? (80 respondents)

Question 1 responses

Scale	Respondents ³⁴	Percentage ³⁵	
Strongly support	45	55	Strong and somewhat support combined, 86%
Somewhat support	25	31	
Neutral	2	2.5	
Somewhat or strongly oppose	0	0	

Question 2 – The government launched a strategy in 2019 to improve the wellbeing of children and young people nationally. This strategy for Wellington aligns with it [link]. Do you support the alignment of the Council strategy to the government framework? (80 respondents)

Question 2 responses

Scale	Respondents	Percentage	
Strongly support	41	51	Strong and somewhat support combined, 81%
Somewhat support	24	30	
Neutral	8	10	
Somewhat or strongly oppose	4	5	

Question 3 - To achieve the vision for children and young people in Wellington, the strategy sets out focus areas to prioritise effort and resources. Do you support the following focus areas?

This question had a scale: strongly support, somewhat support, somewhat oppose, strongly oppose, neutral or don't know. Most people selected the support options, with only a small number indicating opposition. A few used the "don't know" response.

Question 3 responses

FA	Focus areas identified in the strategy	Level of support / opposition
1	Central city / 80 responses	<ul style="list-style-type: none"> most supported (44 strongly, 23 somewhat) one was somewhat opposed seven were neutral, 5 selected don't know.
2	Hauora across the city / Hauora, puta noa i te taone 80 responses	<ul style="list-style-type: none"> most supported (50 strongly, 19 somewhat) one was somewhat opposed six were neutral, four selected don't know.

³⁴ Not all submitters answered the questions.

³⁵ Percentages are rounded, so may be just over or under 101 percent.

3	The basics / 77 responses	<ul style="list-style-type: none"> • most supported (53 strongly, 17 somewhat) • one was somewhat opposed • two were neutral, 6 selected don't know.
4	You belong 79 responses	<ul style="list-style-type: none"> • most supported (54 strongly, 17 somewhat) • two were somewhat opposed • two were neutral, four selected don't know.
5	Pathways 76 responses	<ul style="list-style-type: none"> • most supported (48 strongly, 15 somewhat) • one was somewhat opposed • seven were neutral, five selected don't know.
6	Participating in change 79 responses	<ul style="list-style-type: none"> • most supported (53 strongly, 15 somewhat) • one was somewhat opposed • seven were neutral, three selected don't know.

Table 4: Question 4 – A proposed Action Plan for the first three years sets out ongoing activities, enhancements and new areas of work that will deliver on the principals and direction in this strategy. Do you support the proposed action plan for years 1 to 3?

Question 4 responses

Scale	<i>Respondents</i>	<i>Percentage</i>	
Strongly support	35	44	Strong and somewhat support combined, 83%
Somewhat support	31	39	
Neutral	6	7.6	
Somewhat oppose	1	1.3	
Strongly oppose	1	1.3	

The question responses showed a general level of support for the proposals. There were quite a few “somewhat support” responses, but very few in opposition.

Attachment 4: Strategy for Children and Young People

Proposed amendments are in red text underlined and ~~striketrough~~.

TE WHAKATAKINGA INTRODUCTION

Developing the Strategy for Children and Young People

1. The children and young people of Wellington are the future of our city. We have a diverse, youthful, creative and talented population who are motivated by the challenges facing the city, Aotearoa and the world.
- 2.
3. The Strategy for Children and Young People (the strategy) was developed during 2020 and 2021 through targeted consultation with children and young people, their families, whānau, and supporting government and non-government organisations, and through public consultation. The Council adopted the strategy on 5 August 2021.
- 4.
5. The strategy details a vision that supports the wellbeing of children and young people in Wellington through the unique features of our place and qualities of our people.

[text moved] The Council would like to thank the Youth Council and members of Te Ahi o Ngā Rangatahi for their advice on the development of this draft strategy, as well as the hundreds of young people, their whānau and families who participated in consultation to develop the strategy.

Government framework

6. The ~~proposed~~ strategy aligns with the 2019 Government framework for Child and Youth Wellbeing (the Government framework) and its six wellbeing outcomes that children and young people:
 - Are loved, safe and nurtured.
 - Have what they need.
 - Are happy and healthy.
 - Are learning and developing.

- Are accepted, respected and connected.
- Are involved and empowered.

7.

8. ~~What we're proposing~~ Council framework

9. ~~We used~~ The Council used the Government framework wellbeing outcomes above to have conversations with young Wellingtonians to understand where our focus areas in Wellington need to be. The scope of the strategy is for 0 to 24-year olds, who currently make up one-third of the city's population. The ~~Strategy for Children and Young People~~ strategy outlines six focus areas which will bring our vision to life and direct the work of the Council. It will help to guide council controlled organisations (such as Wellington Zoo, Zealandia Te Māra a Tāne, Experience Wellington and WellingtonNZ).

10.

11. The six focus areas are summarised as follows:

12.

1. **Te waengapū o tō tātou taone/Our central city** – making sure all children and young people feel safe and supported in our city at any time of the day. This includes the Council working with partners to develop a central youth hub or space where young people can hang out safely, connect with others and access support if they need it.
2. **Hauora, puta noa i te taone/Hauora across the city** – delivering spaces, places, performances and programmes that support the hauora, or wellbeing, of children and young people throughout the city. This places a wellbeing focus on the creative, recreational, sporting and environmental programmes we currently deliver for children and young people.
3. **Ngā tūāpapa/The basics** – working with others to ensure access to food, safe and healthy housing, and wrap around support when experiencing homelessness. This focus area acknowledges that we have children and young people in Wellington who are in need.
4. **Tō tātou hononga tahi/You belong** – making the city welcoming and celebrating all of our diverse groups of children and young people. This focus area is about embracing biculturalism and making sure all of our diverse communities feel a strong connection and sense of belonging and can express who they are.
5. **Ngā huarahi/Pathways** – building life-long learners who have pathways to opportunities. This focus area recognises the importance of our libraries as places of learning and connection and that more can be done to connect young people to employment, learning or volunteering opportunities.

6. **Te whai wāhi ki te panoni/Participating in change** – helping young people take on the world starting with children and young people becoming actively involved in their local communities. This focus area is about amplifying the voice of children and young people so that they can influence the decisions being made on their futures.

13.

[text moved] The way we will give effect to the strategy is outlined in a set of principles:

- We honour Te Tiriti [o Waitangi](#) and the Council’s partnership with mana whenua [and Māori](#) in the outcomes we deliver
- We ensure the foundations are in place for everyone to realise their aspirations
- We work creatively and collaboratively with others for our diverse communities
- We invest to deliver measurable results across multiple outcomes (economic, social, environmental, cultural)
- We deliver outcomes to enhance the lives of current and future generations

14. **Action plan** [text moved and adapted from the end of the document]

15. ~~Following approval of this strategy,~~ Implementation will take place through the Children and Young Persons’ Action Plan [2021 – 2024 \(the Action Plan\)](#). ~~A proposed Action Plan for the first three years is outlined as an appendix to the strategy. The Action Plan sets out ongoing activities, enhancements and new areas of work that will deliver on the principles and direction in this strategy.~~

16.

17.

The Action Plan, which supports the strategy’s six focus areas, sets out:

- Areas of ongoing work that Council (including CCOs) already undertakes and delivers to the community
- Actions that will require adjustments to existing projects, programmes and functions in order to deliver on the principles or direction in this strategy
- New projects or initiatives that need to be developed and implemented
- Areas where the Council will look to partner with others to achieve a desired outcome

18. A working group comprised of teams who deliver services within the scope of the action plan will provide oversight and report to Councillors on progress against this strategy through the Council's reporting processes. Work will continue to be undertaken in consultation with youth representatives and other key stakeholders including Council Controlled Organisations (CCOs).

19.

~~20. A Steering Group will be set up to periodically review progress against this strategy. The Steering Group will include youth and CCO representatives.~~

~~21. The Action Plan will be reviewed and updated in year three.~~

22.

TE WAWATA VISION

We support the wellbeing of children and young people in Wellington through the unique features of our place and qualities of our people. We want our children and young people to feel connected to Pōneke with a strong sense of belonging – helped by visible stories of mana whenua and Māori and celebrating the diverse Pacific and other cultures and communities living here.

We want Wellington to be a place where children and young people, and their families, whānau or caregivers can enjoy quality time together. Wellington's nearby green spaces and natural environment can provide opportunities to play, be active, protect the environment, and support mental and physical health and wellbeing.

Our facilities and programmes will enable children and young people to learn, connect, compete, be creative and have fun. Safe, ~~and~~ inclusive and accessible places to hang out, and more family-friendly and accessible activities will make Wellington a better, cooler, more supportive place for children and young people.

Nurturing our children and young people to be creative, life-long learners provides them with pathways to opportunities. We will leverage our status as the capital city and home to Parliament to empower young people to have a voice locally and nationally. Most of all, we want young people to be motivated to stay and contribute their talents and abilities to our workforce and our community, and to continue to call Wellington home.

~~You will see~~ The actual words of children and young people have been used in this vision.

Wellington is a city known to support the wellbeing of children and young people so they are optimistic and self-confident. Under 5s in Wellington, and their families, whānau or caregivers, have fun places and safer streets and family events that everyone can access. And as they grow and explore, they enjoy mountain bike trails and skate parks, the vibrant waterfront, shops and space, and cheaper theatre and arts entertainment and clean public toilets. Most importantly, there are safe spaces to hang out and relax and get support if needed. Being home to Parliament, Wellington is a good place to stand up and fight for the environment, and there are heaps of opportunities to get involved in the community. As they look around, our children and young people see there are more green spaces and urban city gardens. There is less expensive housing, it is warm, affordable housing and there is plenty of it. We asked our Youth Councillors to describe a child or young person in Wellington 10 years from now and they described someone who:

- feels safe biking
- swims in pools and the ocean
- cherishes the natural environment
- holds a conversation in te reo Māori and has lots of knowledge about different cultures
- has fewer financial stresses
- accesses work, university, home and leisure within 20–30 minutes
- runs and relaxes on a more vibrant waterfront
- loves the strong café culture

-
- has a lot of knowledge about what the Council and the Government do.

TĀ MĀTOU TŪRANGA I TĒNEI WĀ WHERE WE ARE NOW

The children and young people of Wellington are the future of our city. We have a diverse, youthful, creative and talented population who are motivated by the challenges facing the city, Aotearoa and the world. This strategy focuses on the wellbeing of young Wellingtonians to support them in living happy and fulfilling lives in the city.

Children and young people (0–24 years) represent over 33% of the population who live in Wellington city. For the 10,300 under 5 year olds in Wellington city (2018 Census), positive early life experiences positively impact their future outcomes.

This strategy is also mindful of the young people in the Wellington region who may visit, study or work here but live elsewhere. They also make an important contribution to the city and add to its vibrancy and success.

Wellington City Council already does a lot for children and young people

Wellington City Council (the Council) has not had a strategy for children and young people before. However, the Council already provides many programmes, facilities, events and attractions that support children and young people. These include:

- Library collections and services
- Parks, play spaces, and sports and active recreation facilities and programmes
- Community development work (for the whole community and at-risk groups)
- Family-friendly events, attractions and experiences with dedicated child and youth offerings
- Transport safety for schools

Wellington is well-positioned to enable easy, often free, access to the natural environment through a network of parks and environmental attractions like Wellington Zoo, Zealandia and Wellington Gardens. Major strategies such as Te Atakura (our climate change response), Let's Get Wellington Moving

(moving more people with fewer vehicles) and our Spatial Plan (responding to housing availability, affordability and quality issues) have a long-term focus that will support the future needs of today's young people.

Children and their carers need to have access to, and be supported by, a city that meets their needs, and this will benefit everyone. Demographic trends mean our young people will need to support a much larger proportion of older people in the population, so all young people will need to be active in a sustainable economy. They will need to be resilient in the face of climate change impacts and unforeseen events. This strategy means we will be doing more to respond consistently to youth concerns today so that we all have a brighter future.

NGĀ WAWATA ASPIRATIONS

In 2019 the Government launched a Child and Youth Wellbeing Strategy and a programme of action with a particular focus on reducing child poverty. We have used these wellbeing objectives for our conversations with young Wellingtonians to understand where our focus areas in Wellington need to be. We need to make the most of being a city that offers easy access to nature and creativity, and is the home to Parliament, Te Tiriti [o Waitangi](#), national institutions and so much more

OVERVIEW: THE FRAMEWORK

Our Vision: New Zealand is the best place in the world for children and young people.

Essence: Whakatōngia te kākano aroha i roto i ā tātou taitamariki kia puāwai i roto i tō rātou tupuranga aranui oranga. Plant the seed of love in our children and they will blossom, grow and journey towards the greatest pathway of life.

CHILDREN and
YOUNG PEOPLE...



... are **LOVED, SAFE**
and **NURTURED**

This means:

- they feel loved and supported
- they have family, whānau and homes that are loving, safe and nurturing
- they are safe from unintentional harm
- they are safe from intentional harm (including neglect, and emotional, physical and sexual abuse)
- they are able to spend quality time with their parents, family and whānau



... have **WHAT**
they **NEED**

This means:

- they and their parents or caregivers have a good standard of material wellbeing
- they have regular access to nutritious food
- they live in stable housing that is affordable, warm and dry
- their parents or caregivers have the skills and support they need to access quality employment



... are **HAPPY**
and **HEALTHY**

This means:

- they have the best possible health, starting before birth
- they build self esteem and resilience
- they have good mental wellbeing and recover from trauma
- they have spaces and opportunities to play and express themselves creatively
- they live in healthy, sustainable environments



... are **LEARNING** and
DEVELOPING

This means:

- they are positively engaged with, and progressing and achieving in education
- they develop the social, emotional and communication skills they need as they progress through life
- they have the knowledge, skills and encouragement to achieve their potential and enable choices around further education, volunteering, employment, and entrepreneurship
- they can successfully navigate life's transitions



... are **ACCEPTED, RESPECTED**
and **CONNECTED**

This means:

- they feel accepted, respected and valued at home, school, in the community and online
- they feel manaakitanga: kindness, respect and care for others
- they live free from racism and discrimination
- they have stable and healthy relationships
- they are connected to their culture, language, beliefs and identity including whakapapa and tūrangawaewae



... are **INVOLVED** and
EMPOWERED

This means:

- they contribute positively at home, at school and in their communities
- they exercise kaitiakitanga: care of the land and connection to nature
- they have their voices, perspectives, and opinions listened to and taken into account
- they are supported to exercise increasing autonomy as they age, and to be responsible citizens
- they and their families are supported to make healthy choices around relationships, sexual health, alcohol, tobacco, and other drugs

NGĀ MĀTĀPONO PRINCIPLES

While the Council is concerned with the wellbeing of children and young people in Wellington City, many of the barriers to achieving wellbeing will need to be addressed by others. The Council will apply the following principles as we work to improve wellbeing.

We honour Te Tiriti [o Waitangi](#) and the Council's partnership with mana whenua [and Māori](#) in the outcomes we deliver

Fundamental to the success of this strategy is the forming of partnerships with [mana whenua](#) ~~local iwi~~ and [Māori](#) to understand their desired outcomes and how we can best work together to achieve them.

For tamariki and rangatahi, applying this principle will mean taking a whānau-based approach and ensuring our interventions are designed in a culturally appropriate way for Māori.

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 for improving wellbeing.

The Government framework clearly identifies the foundations that are needed for children's and young people's wellbeing (such as places to play and express themselves creatively) and can be used as a basis for applying this principle. Tools that the Council use include the District Plan, open spaces and recreation strategies, reserve management plans and agreements, the Play Spaces Policy and libraries plans.

We work creatively and collaboratively with others for our diverse communities

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 central government agencies and the diverse population in Wellington (particularly Māori, Pacific peoples, other ethnic groups, [d/Deaf](#)³⁶ ~~people with disabilities and access needs~~ [and disabled people](#) and the rainbow communities) in a way that works for them.

Strong partnerships are needed when addressing social wellbeing for young people because social issues are complex and the Council does not have the ability or scope to cover all aspects of these issues. We need to understand the specific barriers to access at a detailed level – for example, the needs of

³⁶ [d/Deaf is an inclusive term for those who identify as Deaf with their own languages and those with a hearing diagnosis or are hard of hearing.](#)

austistic children will be different from the needs of physically disabled children, [and accessibility³⁷ needs to be considered for different perspectives and contexts.](#)

[We invest to deliver measurable results across multiple outcomes \(economic, social, environmental, cultural\)](#)

Many place-based, local government initiatives result in multiple benefits and this principle will encourage us to broaden our approach to understanding value.

A good example for young people is offering learning to swim programmes, which results in gaining life skills, improving physical fitness, opportunities to connect socially, understanding water safety and indirect economic benefits through related spending on water-based activities.

[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.

Young people have high levels of environmental awareness and are very interested in seeing action to reduce carbon emissions and use our natural resources in a more sustainable way. Supporting schools to visit our environmentally focused council-controlled organisations (CCOs) – Wellington Zoo and Zealandia – and Wellington Gardens presents good learning opportunities for children and young people about influencing the future state of the planet.

³⁷ [The Council is committed, through the Accessible Wellington Action Plan, to outcome five of the New Zealand Disability Strategy 2016-2026, “We access all places, services and information with ease and dignity”. The Accessible Wellington Action Plan expresses diverse approaches, through for example, urban design, mobility parking, accessible navigation, accessible democracy, and accessible design.](#)

NGĀ HAEPAPA A TE KARAUNA COUNCIL'S ROLE

The Council cares about the wellbeing of all people and communities in the city. Our Social Wellbeing Framework outlines our different roles in influencing outcomes, and these also apply as we support children and young people.

We acknowledge that families, whānau, schools, the community and the hundreds of organisations that work with children are also vital.

Here are examples of work we are already doing for children and young people in our different roles.

Provider

Providing libraries, play spaces, and sports and recreation facilities and programmes.

Funder

Granting funding to groups who support at-risk youth or better health outcomes, such as Zeal, Evolve, Youthline, The Toimata Foundation (Enviroschools).

Partner

Working with others to support target groups to participate in active recreation (including Leisure Card partners and the Shift Foundation).

Facilitator

Supporting community activities and promoting active participation, such as Neighbours Day or predator-free initiatives or play days.

Advocate

Participating in forums with key government agencies and stakeholders, such as the Wellington at Night forum which includes government agencies, businesses, students associations and NGOs.

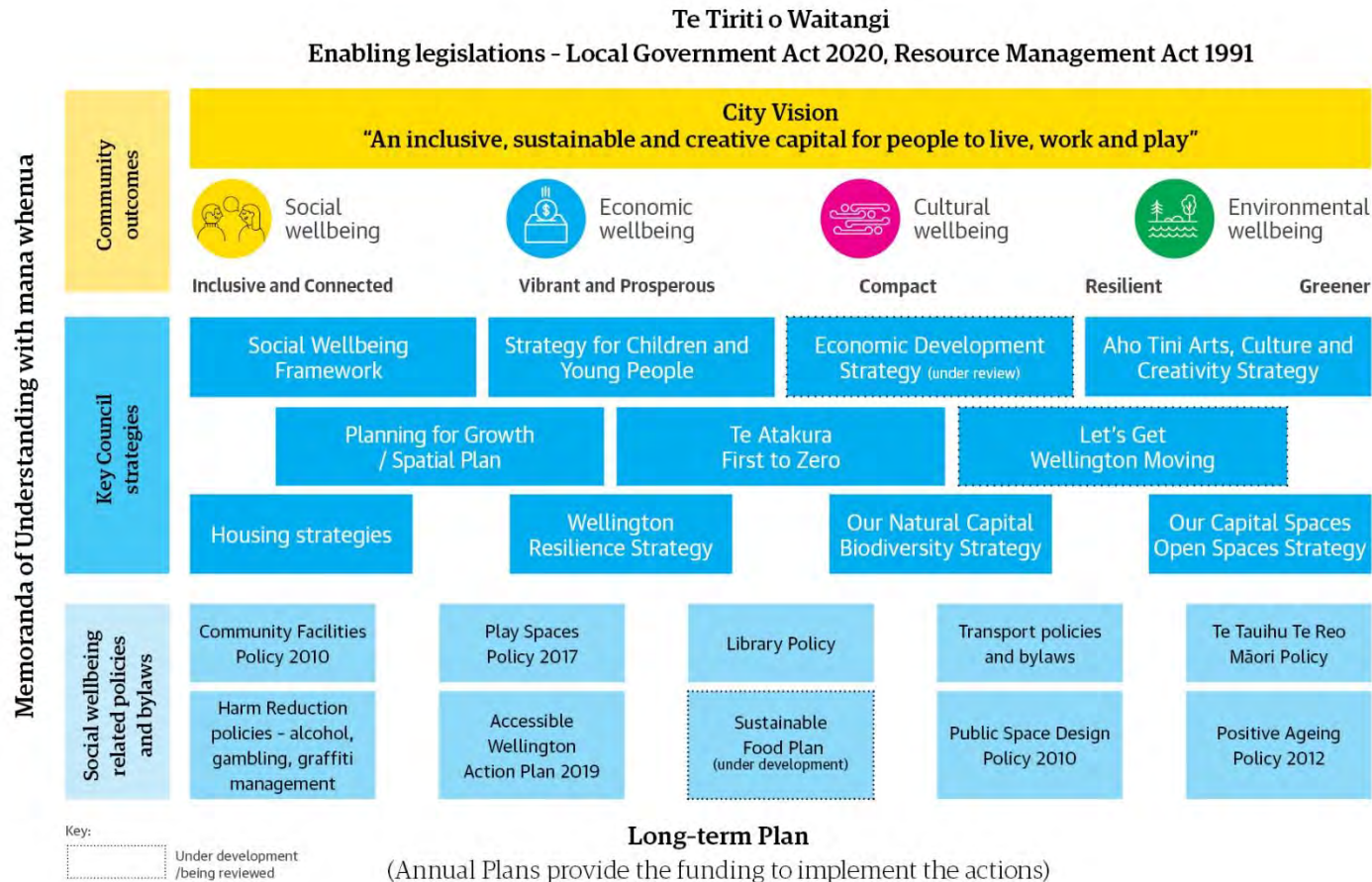
Regulator

Enforcing harm-protection bylaws around alcohol.



TE HANGA TIKA Ā-RAUTAKI STRATEGIC FIT [updated]

The Council has a number of strategies and policies in place to deliver our 2040 vision and improve wellbeing for the people of Wellington. This diagram shows a hierarchy of overarching city goals and a new community outcome framework that focuses on the four wellbeings. The current major strategies are outlined along with the policies and bylaws that have a direct impact on social wellbeing.



NGĀ URUPARE A NGĀ TAMARIKI ME TE HUNGA RANGATAHI WHAT CHILDREN AND YOUNG PEOPLE SAID

Within the broad age range of 0 to 24 years, it is very important to understand the diversity of views and needs within each age and stage. For the purposes of this strategy, the age group is segmented as follows:

- Babies and preschoolers (0–5 years)
- Primary school age (5–11 years)
- Intermediate school age (11–13 years)
- Secondary school age (13–17 years)
- Tertiary students (18 years +)
- Young workers (18 years +)
- Young parents (under 24 years)
- Job seekers and young people not in education, employment or training (16 years +)

Parents, caregivers and whānau provide insights on the needs of our babies and preschoolers. The best possible start in life is acknowledged throughout the Government framework. In the Wellington context, rising housing costs and the impact of this on the family's budget can be a major source of stress. This situation is particularly challenging for single parent families, and families with children who have various access needs and disabilities. Access to Council facilities such as libraries and pools, as well as community events, is important for families with young children.

Access to play spaces and spending quality time with family, caregivers and friends were common themes from primary school age children. Exploring the city to experience new things is important to this group and there is a clear sense of what is fun in the city. Year 5 children already have good knowledge of wellbeing and the things they can do to improve it, such as the importance of exercise, spending time with family and friends, and creative activities (like writing, art, reading and music).

Wellington's waterfront, access to green spaces and beaches, and its compact nature are important to young people. Parks, pools, play spaces and fun things to do are valued by younger school age kids in Wellington. Access to facilities like pools and libraries and sports for all abilities are particularly important for children and young people with disabilities or other support needs.

Young people see Wellington City as diverse and friendly, but many also have concerns about discrimination against different groups. Young people want to see more te reo Māori in the city, and greater acceptance and respect for all the different communities in Wellington.

What you told us about your wellbeing

Engagement for this strategy in 2020 and recent youth-led research³⁸ showed that Wellington children and young people have a strong sense of what wellbeing means and the types of activities and experiences that improve their wellbeing. Spaces to hang out, social connections (families, whānau and friends), exercise (including play and sport), technology-based games and entertainment, and eating well were the main ways young people listed as helping to improve their sense of wellbeing.

The changes you want to see

The major ideas that were highlighted by young people reflected their age and stage but some common themes were expressed:

1. Looking after our environment – more green spaces, climate change action, less plastic, less fossil fuels, clean water and safe swimming
2. Getting around the city easily and on time
3. More spaces (indoor and outdoor) for young people to safely hang out, play, ride bikes and skate
4. A greater range of events (cultural, music, sports) and programmes (such as ones that build skills)
5. Better public spaces and facilities – cleaner public toilets and colourful streets and buildings
6. Greater safety in the city
7. Helping people in need

From 18–24 year olds, we heard about the need to improve housing quality and affordability, particularly if we want to attract and retain young people in the city.

³⁸ *What's Next for Mental Wellbeing*, 2020, Te Ahi o Ngā Rangatahi

Here's what the students at South Wellington Intermediate School had to say

"More eco friendly stuff like at the supermarkets and car industries and just stop being wasteful."

"A more convenient bus timetable for school children (cough cough – make the #23 come earlier)."

"Add waterslides to Kilbirnie pool, make better skate parks."

"You shouldn't be able to just spit gum out on the concrete, it just doesn't make our city nice."

"Kids can go to town and can be safe – maybe have a patrol."

"Homeless people should get a big dinner every week."

ARONGA 1: te waengapū o tō tātou taone FOCUS AREA 1: Our central city

All children and young people feel safe in the city any time of day

The first time young people visit the central city on their own or with friends is a big milestone. We want the central city to be a safe place for families, children and young people as they become increasingly independent. During the day, the vibrant waterfront presents recreation, play and learning opportunities for children and young people. At night-time, safety is important, particularly for our rainbow communities and women. A vibrant city with lots to do gives children, young people and their families plenty of reasons to visit and experience the city.

More and more cities are recognising the need for central youth hubs and spaces where young people can go and hang out safely, connect with others and access support if they need it. Over 6,600 under 24 year olds already live in the central city³⁹ and many more visit every day. As the city dwellings intensify, safe “third places” to go (that are not home or places of study/workplaces) will be increasingly important.

Wellington has an existing strength in the arts and creative industries and these strategies will apply an innovative and creative approach to central city design. Significant projects like Let’s Get Wellington Moving and Central Library redesign will engage with young people and take their views into account.

Our approach

Make the central city a safer place to hang out 24/7

Deliver more safe and inclusive spaces for young people

Reflect the needs of children, young people and their families in city placemaking, development and investments, [including accessibility](#).



What you will see

- Children and young people enjoy new and enriching experiences
- Low crime rates in the city
- Everyone feels safe in the city (particularly women and rainbow communities)
- More options of safe places for young people in the city

³⁹ Central city SA2 areas of Wellington Central, Dixon Street, Vivian West and Courtenay, Census 2018

ARONGA 2: Hauora, puta noa i te taone FOCUS AREA 2: Hauora across the city

Spaces, places and programmes support the hauora of children and young people throughout the city



Play and creative expression are important for all ages but particularly for young children. They need time and space to just be themselves and play, explore and create. Quality time with a parent, caregiver, family or whānau can nourish and build self-esteem. Artistic performance, visual arts and creative experiences are known to improve mental health and wellbeing. Wellington offers a rich array of museums, galleries and places that cater for children and young people. Capital E is a centre for creativity for children and young people and the home of the National Theatre for Children.⁴⁰

Physical exercise is an essential part of being healthy and conveys many benefits – new life skills, social connection, physical fitness, technical sporting skills, self-esteem and good fun. Using active transport, for example walking, scooting or biking to and from school, is an important opportunity for physical wellbeing.

Children and young people enjoy many traditional sporting and recreational activities (for example netball, soccer and rugby) but this can change based on age and stage and personal preferences. We need to be responsive to the new ways young people are choosing to be active [and support play, active recreation and sport](#).

Our natural environment presents many opportunities to improve physical and mental wellbeing, and this is an area children and young people have told us is important to them. Wellington Gardens, Zealandia, Wellington Zoo, the waterfront, parks and reserves all offer children and young people nature-rich environments to explore and enjoy.

Our approach

Provide play spaces across the city and support play activation events, [including accessible play spaces and events](#)

Support new, [existing](#), emerging or growing recreational activities that children and young people enjoy (such as skating, parkour, sand court sports, basketball, mountain biking, pump tracks, Shift and new technologies), [and new and existing opportunities for disabled young people](#)

Increase the focus on initiatives that give children and young people the skills and experience to look after the environment

Partner with relevant agencies to improve access to parks, recreation spaces, performances and programmes to support mental health and wellbeing,

Partner to deliver a safe, ~~and~~ inclusive, and [accessible](#) youth hub

What you will see

- Children and young people enjoy new and enriching experiences
- Physical wellbeing improved through high rates of active recreation participation
- Reduced unmet need for mental health services
- More people have easy access to high-quality play spaces [and play activities](#)
- Higher satisfaction levels with Council facilities and services
- Improved access to nature-rich environments

⁴⁰ Experience Wellington includes Wellington Museum, Space Place, Cable Car Museum and Nairn Street Cottage, City Gallery Wellington and Capital E

ARONGA 3: Ngā tūāpapa FOCUS AREA 3: The basics

Children and young people can access food, safe and healthy housing, and wrap-around support when experiencing homelessness

Parents, families, whānau, agencies and the community all play a role in supporting children to have a great start in life. The Council can promote family wellbeing in much of the work we already undertake across the city. We offer many opportunities for quality family time – from free city events through to parks, beaches and public spaces around the city.

However, many families are experiencing a rising cost of living (particularly housing costs) that is not matched by rising wages. Of the 113,800 children in the Wellington region, between 9,700 and 14,400 are living in poverty.⁴¹ We are interested in new ways of tackling this problem collectively and also ensuring there are plenty of hands holding out the safety net for young people if they are going through difficult times. An example is the new pilot programme with the Ministry of Social Development for at-risk youth, which gives young people free recreation time at the Council's facilities so they can participate in a range of cultural and sporting activities.

We will be a strong advocate for young people who are experiencing mental health distress. A central youth hub would provide a focal point for assisting with information and connection to services for young people in need. Removing the stigma associated with needing food would be an important role of a youth hub.

Our approach

Advocate strongly on child poverty issues on behalf of the community

Facilitate solutions for young people who are experiencing homelessness

Improve the housing experiences of independent young people



What you will see

- Reduced levels of child poverty in Wellington City
- More options for young people before sleeping on the streets
- High levels of compliance with new healthy homes regulations in Wellington
- Increased satisfaction levels of City Housing families
- Increased number of community gardens, māra kai and fruit trees in the city

⁴¹ Statistics New Zealand estimate June 2020

Continue the City Housing community support work

Partner with relevant agencies on food security and encourage more kai markets across the city, suburbs and schools

ARONGA 4: Tō tātou hononga tahi FOCUS AREA 4: You belong

Wellington welcomes, celebrates and includes the diversity of all children and young people



... *one* ACCEPTED, RESPECTED
and *and* CONNECTED

All children and young people need to feel accepted, respected and connected in Wellington. For tamariki and rangatahi our goal for Pōneke is to be a te reo Māori city by 2040. This will mean te reo Māori will be very visible in the city and the mana of te reo Māori in the rohe will be raised. Events and activities such as Rā Haka, waka ama and kapa haka respond to young people's feedback that the city needs to embrace biculturalism.

Multiculturalism is also important. We have many amazing groups of young people who will benefit deeply from showcasing their talents and abilities to the wider community. This includes our young Pacific people who want the opportunity to feel their identities are valued, recognised and supported in all spaces. [reference] Pacific Aotearoa Lalanga Fou, Ministry for Pacific Peoples 2018

Young people who are disabled, rainbow communities, recent migrants and New Zealanders from a refugee background all face unique challenges. It is important that all young people can feel a strong connection to Wellington and a sense of belonging.

This strategy acknowledges all of these groups and will promote and celebrate their talents and strengths. We want this aspect of Wellington to be a drawcard for families and young people to live, work, play and visit here. Continuing to acknowledge and celebrate events such as Matariki and Diwali will be an important commitment for events programming.

Our approach

Partner with mana whenua and Māori to progress Te Taihū the Te Reo Māori Policy Language Strategy) initiatives

Offer inclusive and accessible events that encourage all children and young people to participate (family-friendly and U18 events)

Identify specific support and programmes for young Pacific people, migrants and refugees

Showcase young cultural performing arts groups and role models

Focus on family- and child-friendly domestic tourism that is affordable and accessible

What you will see

- More te reo Māori speakers in the city
- More whānau have the opportunity to participate in cultural activities
- Strong sense of belonging
- High levels of participation in community initiatives
- Wellingtonians of all ages continue to value diversity and inclusion
- Lower rates of online bullying
- Support for cultural identities and languages
- More domestic family visitors to the city

ARONGA 5: Ngā huarahi FOCUS AREA 5: Pathways

Wellington is a place that builds life-long learners

The pathways for our young people are changing in response to new technologies, the future of work, employment opportunities and the changing world around us.

COVID-19 has affected many young people's study, work and travel plans, pathways and choices. We also know that the impacts of climate change will increase, and that young people are worried about this. Resilience and adaptability will be important skills for young people now and in the future.

Building life-long learners means providing great libraries as places of learning and connections, and ongoing support for education/volunteering in the natural environment. It also means providing practical opportunities for young people to obtain life skills that will help them get work experience. A dedicated youth space in the central city could provide a focal point for providing information to young people to help them on their journey.

Connecting young people to different types of opportunities and pathways also shows them that they are an accepted and valued part of the city. This is particularly true for our young people with disabilities, who often face multiple barriers to gaining meaningful employment.

Te Matarau a Māui is a regional strategy that plans to help rangatahi follow clear education and training pathways to employment. This strategy supports WellingtonNZ's (our economic development agency's) contribution to that mahi.

Wellington has a strong tertiary education offering and this brings vibrancy to the city and a pool of talented young people looking for opportunities to contribute newly acquired skills.

Our approach

Extend reach of libraries through a Youth Engagement Plan

Refurbish the Central Library to be a safe, and inclusive, **and accessible** place for children and young people



... are LEARNING and
DEVELOPING

What you will see

- Higher usage of libraries by children and young people
- Young Wellingtonians continue to engage with Wellington Zoo, Zealandia and Experience Wellington offerings
- More young people choose Wellington as a place of further education
- More pathways available for young people
- Lower NEET (Not in Employment, Education or Training) rate
- Wellington attracts and retains 20–30 year olds to live and work here

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

Support young people to connect to diverse employment, learning or volunteering opportunities

ARONGA 6: Te whai wāhi ki te panoni FOCUS AREA 6: Participating in change

Young people taking on the world

Having a say, building collective action and being able to influence decisions has a positive impact on wellbeing. This can be at a school, local, national or international level.

We are receiving more feedback from young people on subjects that are important to them through formal and informal channels.

Young people have told us that they are worried about climate change, housing and employment opportunities in the future. They also want issues of inequality addressed, for example period poverty.

Digital inclusion is an essential part of enabling young people to participate in democratic processes. Digital literacy and critical thinking skills are important for active participation, but one of the fundamental barriers for some young people is the cost of internet access.

Dedicated spaces, such as a youth hub, could support this outcome by providing information and making it easy for young people to have a say on important issues.

Our approach

Make it easy for young people to have a say on Council's decisions

Focus on digital inclusion at Council libraries and facilities

Involve young people in the design of aspects of the city that are important to them

Leverage our unique status as capital city to help empower young people

Ensure that harm-reduction policies and bylaws support children and young people to make positive choices



What you will see

- Children and young people actively involved in their local communities
- Greater involvement by young people in Council decision making
- More schools from around Aotearoa visit Wellington.
- More young people making positive choices around smoking, drinking, drug use and sex

~~TE WHAKATINANATANGA O TĒNEI RAUTAKI IMPLEMENTATION OF THIS STRATEGY~~ [Moved to introduction and amended]

~~Following approval of this strategy, implementation will take place through the Children and Young Persons' Action Plan. The Action Plan for the first three years is outlined in the appendix.~~

~~The Action Plan, which supports the strategy's six focus areas, sets out:~~

- ~~• Areas of ongoing work that Council (including CCOs) already undertakes and delivers to the community~~
- ~~• Actions that will require adjustments to existing projects, programmes and functions in order to deliver on the principles or direction in this strategy~~
- ~~• New projects or initiatives that need to be developed and implemented~~
- ~~• Areas where the Council will look to partner with others to achieve a desired outcome~~

~~A Steering Group will be set up to periodically review progress against this strategy. The Steering Group will include youth and CCO representatives.~~







~~The Action Plan will be reviewed and updated in year three.~~









HE ĀPITIHINGA – TE MAHERE KŌKIRI KUA TOHUA (Mō ngā tau 1-3)

APPENDIX: INDICATIVE ACTION PLAN (YEARS 1–3)







ARONGA 1: Te waengapū o tō tātou taone FOCUS AREA 1: Our central city







	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocate	 Regulator
1.1	Make the central city a safer place to hang out 24/7	<i>Ongoing</i>						
		<ul style="list-style-type: none"> Continue to invest in maintaining and creating new high-quality public spaces that are safer and more appealing to young people 	✓					
		<i>1–3 years</i>	<ul style="list-style-type: none"> Work with key stakeholders on delivering a Wellington at Night plan Support more initiatives focused on educating young people on consent, such as Don't Guess the Yes 	✓	✓	✓	✓	
1.2	Deliver more safe and inclusive spaces for young people	<i>1–3 years</i>	<ul style="list-style-type: none"> We will identify a suitable central city space for a youth hub (where young people will have access to activities and services) and report to for consideration at the Grant's Sub-Committee in December 2021. 	✓	✓	✓	✓	
1.3	Reflect the needs of children, young people and their families in city placemaking, development and	<i>Ongoing</i>			✓		✓	
		<ul style="list-style-type: none"> Increase visibility of mana whenua stories, history, te ao Māori and communities in places and spaces (including digitally) Involve creatives, mana whenua, young people and affected businesses in developing approaches to reduce 	✓	✓				







Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocator	 Regulator
investments	the impact of construction disruption in the central city						
	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> • New District Plan rules and design guides reflect the needs of children and young people • Explore opportunities for an indoor play space for children in the central city • Build a better understanding of placemaking and universal design for <u>accessibility, including neurodiversity, dDeaf, visually impaired and for children with other access needs and disabilities, including the logistics of managing multiple needs <u>and safety.</u></u> 	✓					
		✓	✓	✓	✓		
		✓					

ARONGA 2: Hauora, puta noa i te taone FOCUS AREA 2: Hauora across the city









Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocator	 Regulator
2.1 Provide play spaces across the city and support play activation events	<p><i>Ongoing</i></p> <ul style="list-style-type: none"> • Continue to invest in parks and other public places and spaces that enable children, young people and their caregivers or families to play, be active and engage with the natural environment • <u>Consider inclusion and accessibility when developing and redeveloping play spaces</u> • Continue to invest in formal play spaces close to where families live • Develop playgrounds to support site storytelling through 	✓					
		✓		✓			
		✓					

	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocate	 Regulator
		design, technology and bilingual signage						
		<p><i>1–3 years</i></p> <ul style="list-style-type: none"> Complete Ara Moana waterfront playground at Frank Kitts Park, including bilingual signage Continue to run play days across the city Improve opportunities and information for Play Street activities as part of the Trading and Events in Public Places Policy review by identifying appropriate streets and better website information. 	✓	✓	✓			
2.2	Support new, existing, emerging or growing recreational activities that children and young people enjoy (such as skating, parkour, sand court sports, basketball, mountain biking, pump tracks, Shift and new technologies).	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> Improve information to connect young people to emerging opportunities Develop a plan for social infrastructure that responds to community needs and growth Ensure public space design supports existing and new skate facilities and the skate community is consulted Develop understanding of appropriate measures to encourage and promote disabled sport alongside partner organisations such as Nuku Ora 	✓		✓	✓		
2.3	Increase the focus on initiatives that give children and young people the skills to experience or look after the environment	<p><i>Ongoing</i></p> <ul style="list-style-type: none"> Review and expand environmental or conservation experiences for children and young people who lack access Continue to activate the outdoor environment to build whole-self educational opportunities for young people: team, personal excellence, adventure 	✓		✓			
			✓		✓	✓		







	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocator	 Regulator
		<p><i>1–3 years</i></p> <ul style="list-style-type: none"> Evaluate Kids Greening Te Whanganui-a-Tara pilot Continue outreach work with young people (such as Wellington Zoo programmes, Children’s Garden and Otari Lab) Introduce a Wellington Zoo climate action focus through habitat design and learning sessions 	<p>✓</p> <p>✓</p> <p>✓</p>					
	Partner with relevant agencies to improve access to parks, recreation spaces, performance and programmes to support mental health and wellbeing	<p><i>Ongoing</i></p> <ul style="list-style-type: none"> Work closely with the school community (such as promoting Bikes in Schools and leveraging all available facilities) Continue work on prioritising road safety for the journey to schools so that kids can walk, scoot, ride independently to schools. Promote the work of Capital E to deliver new creative experiences to children and young people Continue to work with Leisure Card partner organisations to make <u>play</u>, sport and <u>active</u> recreation accessible to all children and young people 	<p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p>		
		<p><i>1–3 years</i></p> <ul style="list-style-type: none"> Align grants funding objectives with the focus areas outlined in this strategy, for example to support initiatives that contribute to positive mental health and wellbeing 	<p>✓</p>					
2.5	Deliver more safe and inclusive spaces for young people	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> We will identify a suitable central city space for a youth hub (where young people will have access to activities and services) <u>and report to the</u> for consideration at the 	<p>✓</p>	<p>✓</p>	<p>✓</p>	<p>✓</p>		

**PŪRORO RANGARANGA - SOCIAL,
CULTURAL AND ECONOMIC
5 AUGUST 2021**

	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocator	 Regulator
		Grant's Sub-Committee in December 2021.						



ARONGA 3: Ngā tūāpapa FOCUS AREA 3: The basics







	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocate	 Regulator
3.1	Advocate strongly on child poverty issues on behalf of the community	<i>1–3 years</i> <ul style="list-style-type: none"> Identify major areas of need in the city Advocate with central government for policy initiatives that support an improved standard of living for Wellingtonians in need 	✓				✓	
3.2	Facilitate solutions for young people who are experiencing homelessness	<i>Ongoing</i> <ul style="list-style-type: none"> Establish interagency forum on housing for homeless in Wellington 	✓			✓	✓	
		<i>1–3 years</i> <ul style="list-style-type: none"> Work with short-term accommodation providers to improve outcomes for at risk youth. 				✓	✓	
3.3	Improve the housing experiences of independent young people	<i>1–3 years</i> <ul style="list-style-type: none"> Review the Housing Action Plan and consider student housing and rental quality issues in collaboration with universities and government agencies Collaborate with Tenancy Services on new healthy homes regulations 	✓	✓	✓	✓	✓	✓
3.4	Continue the City Housing community support work	<i>Ongoing</i> <ul style="list-style-type: none"> Support youth projects and programmes for young people living in City Housing 	✓					
		<ul style="list-style-type: none"> Develop and maintain play spaces for children and young people in City Housing 	✓					
3.5	Partner with relevant agencies on food security and encourage more kai markets across	<i>Ongoing</i> <ul style="list-style-type: none"> Prioritise grants funding for organisations that provide food in a way that reduces the stigma of needing food Support and celebrate community initiatives that build 		✓				







the city, suburbs and schools	connections and promote food security	✓	✓	✓	✓		
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... we ACCEPTED, RESPECTED
and CONNECTED

ARONGA 4: Tō tātou hononga tahi FOCUS AREA 4: You belong

	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocate	 Regulator
4.1	Partner with mana whenua to progress initiatives that support tamariki and rangatahi	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> Continue planned Te Taihū Te Reo Māori Policy initiatives Work with mana whenua and Māori to develop a plan to support the aspirations of tamariki and rangatahi 	✓ ✓	✓	✓ ✓		✓	
4.2	Offer inclusive events that encourage all children and young people to participate (through family-friendly and U18 events)	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> As part of youth hub development, consider how young people get information about what's on in Wellington using the right channels and host events Build an online, multilingual Welcome to Wellington pack for new refugee families (and consider expanding to all new migrant families and families with new babies) Develop a new Employee Inclusion Strategy to ensure we confidently and competently interact with the diverse communities we serve Achieve Wellington Zoo Rainbow Tick accreditation Work with Greater Wellington Regional Council on initiatives that support greater uptake of active transport 	✓ ✓ ✓	✓	✓ ✓			

	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocate	 Regulator
		and public transport modes by children and young people						
4.3	Identify specific support and programmes for young Pacific people, migrants and refugees	<ul style="list-style-type: none"> To be determined. <u>Develop actions in consultation with young Pacific people and refugee and migrant groups.</u> 		✓	✓	✓	✓	
4.4	Showcase young cultural performing arts groups and role models	<p>1–3 years</p> <ul style="list-style-type: none"> Continue to focus on inclusiveness through Capital E theatre and performing arts work Provide events programmes to showcase young kapa haka and cultural performing arts groups 	✓ ✓	✓	✓	✓		
4.5	Focus on family- and child-friendly domestic tourism that is affordable and accessible	<ul style="list-style-type: none"> More active promotion of Wellington as a family friendly destination Work collaboratively to build Wellington's reputation for providing great learning opportunities outside the classroom (eg NZ history, creativity and performance, politics, conservation) 	✓ ✓		✓			

ARONGA 5: Ngā huarahi FOCUS AREA 5: Pathways



	Strategy	Actions	 Provider	 Funder	 Partner	 Facilitator	 Advocator	 Regulator
5.1	Extend reach of libraries	1–3 years						

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	through Youth Engagement Plan	<ul style="list-style-type: none"> Explore whether fees and fines may be a barrier to access for children and young people Consider longer opening hours in response to youth needs including participative events, discussion forums 	✓ ✓					
5.2	Refurbish the Central Library to be a safe and inclusive place for children and young people	<i>1-3 years</i> <ul style="list-style-type: none"> Central Library – children and young person spaces designed with young people to create a place to <u>be and do</u> 	✓					
5.3	Build a stronger, strategic relationship with tertiary education providers to make Wellington a great place to study and live	<i>1-3 years</i> <ul style="list-style-type: none"> Bring together tertiaries, local business, and practitioners to build career pathways in priority areas (for example, the tech sector, screen, gaming, trades and the environment) Work in partnership with tertiary institutions to attract domestic students to Wellington Collaborate with stakeholders on student safety initiatives as part of the Wellington at Night plan 	✓ ✓	✓ ✓	✓ ✓	✓ ✓	✓ ✓	
5.4	Support young people to connect to employment, learning or volunteering opportunities	<i>1-3 years</i> <ul style="list-style-type: none"> Run a Council event for Year 12 and 13 students on careers in local government (including CCOs) Support Te Matarau a Māui regional initiatives for rangatahi through WellingtonNZ, for example a Māori Youth Forum 	✓ ✓	✓	✓			



ARONGA 6: Te whai wāhi ki te panoni FOCUS AREA 6: Participating in change

Strategy	Actions	Provider	Funder	Partner	Facilitator	Advocator	Regulator
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6.1	Make it easy for young people to have a say on Council decisions	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> • Develop easy ways to make a submission • Promote Youth Council in new and creative ways, particularly in schools • Start relationship building and build trust with diverse groups of young people • Hold an event for young people to provide their views each triennium (such as a Youth Summit) 	✓			✓		
6.2	Focus on digital inclusion at Council libraries and facilities	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> • Continue Digital Inclusion initiatives at Wellington City Libraries (such as through the National Library programme and Digital Inclusion Alliance) 	✓		✓			
6.3	Involve young people in the design of aspects of the city that are important to them	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> • Review design principles to include better mechanisms for youth voice in design of public spaces and play spaces • Explore ways to build a forum for rangatahi (such as a Māori youth caucus) 	✓	✓	✓	✓		
6.4	Leverage our unique status as capital city to help empower young people	<p><i>1–3 years</i></p> <ul style="list-style-type: none"> • Advocate to lower the voting age to 16 • Introduce a Wellington Zoo climate action focus through habitat design and learning sessions • Explore youth-led ways to listen to young people through the arts and cultural expression, build youth voice and identity, and celebrate talents 	✓	✓	✓	✓	✓	
6.5	Ensure that harm-reduction policies support children and young people to make positive choices	<p><i>Ongoing</i></p> <ul style="list-style-type: none"> • Align with policy work programme and bylaw reviews and engage with young people 	✓				✓	✓

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

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to consider and receive the submissions on the consultation of the Aho Tini 2030 Arts, Culture and Creativity Strategy and Action Plan. It also asks the Committee to agree to the proposed amendments and adopt the amended Strategy and updated Action Plan.
2. In addition, the Committee is asked to direct a review of the current venue subsidy model to support better affordability and access for the community and arts and creative sectors.

Recommendation/s

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

1. Note the strong support expressed during consultation for Aho Tini 2030 Arts, Culture and Creativity Strategy.
2. Note the feedback provided by submitters and thank them for both their input and commitment to ongoing collaboration for the cultural wellbeing of Wellington.
3. Adopt the amended Aho Tini 2030 Arts, Culture & Creativity Strategy.
4. Adopt the updated Aho Tini 2030 Arts, Culture & Creativity Strategy Action Plan.
5. Revoke the Arts & Culture Strategy 2011.
6. Confirm the allocation of the funding (included in the 2021 LTP) to support the implementation Aho Tini 2030 Arts, Culture and Creativity Strategy projects (excluding already approved Venues and Openings Programme funding). The recommendations give priority to a number of requests through the Aho Tini submission process:
 - a. Aho Hononga Partnership with mana whenua and Māori funding at \$200k
 - b. Additional Arts & Culture Funding at \$200k
 - c. Toi Pōneke Arts & Creative Career Support funding at \$50k
 - d. Public Space Activation funding at \$80k.
7. Direct officers to undertake a review of the current venues subsidy model to support better affordability and access for the community and arts and creative sectors.

Background

3. 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) for 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, and the priority of community, creative and cultural spaces.
4. The strategy 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. Aho Tini 2030 will guide our collaborative mahi (work), challenging us to bring creativity and collaboration to everything we do.

5. The amended strategy for consideration outlines the vision and approaches for the mahi ahead, inviting others to partner and work with us (Attachment 1). The Action Plan included in the Statement of Proposal was in its early stages of development when consulted on and feedback provided by submitters has helped shape the changes to the updated version (Attachment 2).

Engagement summary

6. There was extensive engagement with both the community and the arts and creative sector. The engagement with the community was done alongside the LTP engagement programme. The engagement with the arts and creative sector included engagement and collaboration in partnership with Toi o Taraika Arts Wellington. We also carried out separate engagement with specific groups such as independent and indigenous arts communities and artists experiencing barriers to participation. More detail is provided in Attachment 3 - Aho Tini 2030 Communications and Engagement Summary Report.
7. A total of 137 submissions were received which provided helpful critique of the Strategy and input for the Action Plan. Valuable feedback was also provided by the Council's advisory groups and submitters during oral forums hosted by this Committee on 10 June 2021.
8. The development of Aho Tini 2030 has benefited from feedback provided on the consultation on the Children and Young People Strategy and the LTP. Detailed analysis of the feedback and engagement is provided in Attachment 4 – Aho Tini 2030 Feedback and Submission Analysis Summary Report. The full submissions report is available as Attachment 5.

Summary of feedback

9. Strong support for Aho Tini 2030 was expressed by submitters. A brief summary of feedback follows and some excerpts are provided 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

10. Submitters were asked to rate their level of support for the strategy and for its various components:
 - Support for the overall direction of the strategy: 90% with 4% opposing.
 - Support for strategy's vision: 91% with 4% opposing.
 - Support for the four focus areas: Aho Tangata Our People 98%, Aho Hononga Partnership with mana whenua and Māori 96%, and both Aho Whenua Our City is Alive and Aho Mahi Pathways at 92%.
 - Three quarters of submitters supported the Aho Tini 2030 Action Plan.
11. Submissions, largely from within the arts and creative sector including from national training institutions, proposed a wide range of ways to collaborate and had particular focus on the Aho Mahi Pathways Focus Area. This wealth of material will continue to inform our collaboration with the arts and creative sector over the life of the strategy. Paraphrased thoughts of one oral submitter summed up the perspective of many when they said that support for the overall submission 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 of supporting this relationship to facilitate collaboration are discussed later in this report.

Key themes

12. Careful analysis was undertaken of all the engagement and submission feedback and strong themes emerged:
 - Arts, culture & creativity are important to Wellingtonians and are central to Wellington identity.
 - Affordability for creatives to live in Wellington including housing, creatives being pushed out to the regions, and affordable office and rehearsal spaces. Additionally, the opportunity to connect artists with communities through hubs and programmes
 - Venues continue to be a big issue, in particular – a need for more mid-sized venues, venue affordability generally, and the accessibility of venues.
 - The importance of working with the creative sector to implement Aho Tini 2030 (including a call for more genuine engagement such as regular hui). Regular review of the Action Plan, and working across the region, with central government, other funders, key stakeholders, and the tertiary sector is also seen as critical.
 - A review of funding and grants, including a call 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 are seen as important (and less focus on council run events).
 - The importance of partnership with mana whenua and Māori and taking a by Māori, for Māori approach.
 - Accessibility and inclusion in arts, culture and creativity are major concerns
 - Sustainable careers and pathways for young creatives need to be nurtured. Partnering with the tertiary sector, including to work on internships and mentoring is needed.
 - General activation in the central city and neighbourhoods and utilisation of empty spaces should be undertaken.
 - A need to lift our ambition and recognise global connections, and our place as a capital city, as well as our indigenous leadership presence across the world.
13. While most submitters were from the arts and creative sector, there is a strong correlation between feedback on Aho Tini 2030 and responses in the recent resident

surveys⁴² which also stressed the importance and relevance of arts and culture for Wellingtonians.

Discussion

14. Informed by feedback, a range of recommended changes have been included in the amended Aho Tini 2030 and Action Plan. These changes include improving our partnership with mana whenua and Māori, and our ambition as a capital city, as well as specific recommendations for the Strategy and Action Plan. Changes to the Strategy are highlighted in yellow. Significant changes to the Action Plan have been informed by sector feedback.

Strategy changes

Partnership with Māori

15. Submitters provided valuable advice on how Aho Tini 2030 could better support the partnership with mana whenua and Māori. Foremost, they advised that the vision statement itself should reference the partnership and this has been amended accordingly. The following differing views regarding a separate focus area on the partnership were expressed:
 - the partnership should not need to be explained in the Focus Area 4 Aho Hononga and should be mature enough to be seamlessly expressed through whole strategy,
 - there needs to be a focus area to emphasise and articulate its importance.
16. Due to the importance of this kaupapa, it is recommended that the document have both a focus area and include approaches and actions across all four focus areas to support this mahi.
17. Submitters asked for clarity when referring to mana whenua, tangata whenua and Māori and these changes are included.
 - Focus area Aho Hononga Partnership with mana whenua and Māori now reads **‘We honour te Tiriti and the Council’s partnership with mana whenua and Māori in the outcomes we deliver’**.
18. Also, the wording of the Aho Whenua Our City is Alive Focus Area now acknowledges that the city is a living whenua:
 - **‘Aho Whenua Our City is alive – Our places, spaces and venues. Our city is alive with the possibility of art around every corner’**.

Ambition as a capital city

19. 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.
20. Changes have been made to the strategy narrative, the Aho Mahi Pathways focus area and approaches:
 - **‘Aho Mahi Pathways Successful arts and creative sector, and careers - Wellington is an incredible place to create, live, learn and work.’**
 - An approach has been included which recognises the importance of Wellington as the centre for arts education and learning and of working with tertiary institutions and training organisations to **‘make Wellington the best place in Aotearoa for young creatives to live, learn and grow’**.

⁴² Colmar Brunton ‘New Zealanders and the Arts’ 2020, Nielsen “Quality of Life 2018”, and the Wellington City Council “National Reputation Survey” 2020

- Also, an approach to **‘support the arts and creative sector to provide local and global leadership in arts, culture and creativity’**
- A further new approach has been added to **‘empower the capital city to be the home of mana whenua and Māori arts’**.

Cultural wellbeing for all

21. There is a call to focus on artists and excellence which would then benefit the community. In contrast, submitters also highlighted the need to focus on the community more broadly and provide inclusive events and opportunities. There are also varying thoughts about whether there should be more focus on particular parts of the community such as young people or artists.
22. The strategy’s vision continues to be on the cultural wellbeing for all in Wellington as directed by the Local Government Act 2002. This wider vision remains refined by the four focus areas which direct ambitious approaches. The recommended approach for our younger population is to recognise our unique place as the home of tertiary institutions and training organisations. This change will meet submitter concerns that this role and opportunity did not receive sufficient focus.

Venues and spaces

23. In recognition of the large amount of feedback about venues, the Aho Whenua Our City is Alive focus area has been amended to include venues to ensure a strong focus on the importance of the venues that the Council does and should provide:
 - **‘Aho Whenua Our city is alive – Our places, spaces and venues’**.
24. Bringing public spaces to life was a significant theme of submissions. Accordingly, one of the approaches to Aho Tangata Our People has been updated from ‘Enable communities to create in the central city and neighbourhoods to **‘Enhance local vibrancy for, and with, communities in the central city and neighbourhoods’**.

Streamlining, editing and language

25. The front section of the strategy has been condensed significantly as submitters asked for more brevity. The summary inserted for consultation purposes has been removed. 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.
26. 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.
27. 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.
28. The document 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’

Artist voice and input

-
29. In response to the call for increased artistic input into major infrastructure projects, an approach has been added to Aho Whenua Our City is Alive to realise to better creative and project outcomes.
- **'Ensure creative thinking and practitioners are involved early in our major infrastructure projects'**.
30. 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. Facilitating artist and creative input is particularly powerful due to the current focus on infrastructure and in particular Te Matapihi.

Action Plan changes

31. 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. The second iteration, for the years 2024-2027, will benefit from the increased sector collaborative input in its development and this will encourage shared ownership of the Action Plan.

Relationship infrastructure

32. There was strong feedback about the need to codesign collaborative relationship structures. There were many generous offers to partner and to collaborate and be a part of the design about how this occurs.
33. 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, 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.
34. The updated Action Plan includes the setting up of codesigned 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. Our 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 Partnership with mana whenua and Māori
 - 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 marginalised and underrepresented voices are heard and responded to
 - monitor progress and explore trends and opportunities

-
35. A mechanism will be created to ensure that the aspirations of mana whenua and Māori are expressed through the Aho Hononga Partnership and these aspirations will be brought to the groups in the way determined by mana whenua.
36. This relationship infrastructure will help keep Aho Tini 2030 a living document.

Implementation – LTP funding

37. During LTP deliberations, funding was approved to support the implementation of Aho Tini 2030. These Aho Tini 2030 projects were considered: Venues Programme, Toi Pōneke, Aho Hononga, and Activating Public Spaces. The following LTP decision was made:
- “Agree 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.”
38. A fuller description of the funding that was in the LTP is provided in the table below, together with recommendations:

Project	Description	Funding Year 1	LTP Decision	Reallocation Year 1 Recommendation
Venues and Openings Programme	Provide additional funding to improve access to, and affordability of venues, while a review of the venues subsidy models is undertaken. This programme will also support venue opening celebrations	\$545K	Funding committed at adoption of LTP, first year to come from City Recovery Fund	Funding committed at adoption of LTP, first year to come from City Recovery Fund
Activating Public Space	Staffing and programming to activate public spaces with activity and creative expression	\$180K	Funding to be confirmed post the Aho Tini consultation, in collaboration with the sector	Reduced to \$80K - <i>support activation in key sites</i>
Aho Hononga	Partner with mana whenua and Māori in arts, culture and creativity informed by the Māori Strategy	\$200K		\$200K
Toi Pōneke	Support creative the sector by preparing for a new Toi Pōneke service model. Move from the current inadequate, unfit for purpose building prior to the lease expiring	\$150K		Reduced to \$50K and refocused - <i>Toi Pōneke Arts & Creative Career Support</i>
Additional Funding for the Arts & Culture Fund	Funding to increase Council support. Focussed on support for Wellington-based, professional, project-funded companies, groups and artists across a variety of artforms. Often referred to as the “independent sector”			\$200K p.a. <i>new additional support in response to call from sector (from reductions above)</i>

39. Analysis of the engagement feedback, including during the oral forum, reconfirmed the importance of committing funding to enable access to affordable and appropriate venues for the sector.
40. The following points provide recommendations for the rest of the funding committed to support Aho Tini 2030.

Recommendation: the funding for the Aho Hononga Partnership with mana whenua and Māori remains at \$200K

41. Support for Aho Hononga and partnering with mana whenua and Māori to enable ngā toi Māori and te reo Māori was very strong and it is recommended that this funding (\$200K) be committed to support this mahi, informed by the 10 Year Māori Strategy. 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.
42. The following changes regarding the remaining funding are recommended.

Recommendation: Additional Funding for the Arts & Culture Fund \$200K

43. There were a number of submissions calling for an increase in the Arts and Culture Fund – project funding granted by the Council. This increase is recommended.
44. In discussion with various parts of the sector, 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.

Public Space Activation \$80k

45. Bringing public spaces to life was a significant theme of submissions and would contribute to Aho Whenua the City is Alive as well as the approach ‘enhance local vibrancy for, and with, communities in the central city and neighbourhoods’. While the total funding recommended is reduced, funding is still recommended to support activations in key public spaces. The activation of these spaces will enable creative expression and facilitate placemaking and help make our city more vibrant, diverse, safe, and inspiring. This initiative will also support the objectives of the draft Trading and Events in Public Places Policy.

Toi Pōneke Arts & Creative Career Support \$50k

46. Funding for this project would support emerging artist development in collaboration with tertiary institutions and training organisations. This work will provide a focus for this important collaboration. It is recommended that the remaining funding supports this mahi.

Accessibility and Inclusion

47. 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 already confirmed in the LTP and will support arts, culture and creativity accessibility and inclusion.

Options

48. The Committee may adopt the Strategy and Action Plan and confirm the financial allocation for funding agreed through the Long-term Plan. Alternatively, the Committee may amend the Strategy and Action or defer decisions to a later committee meeting.

Next Actions

49. If the Committee 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 co-design relationship infrastructure with the sector to support excellent collaboration to bring Aho Tini 2030 to life.

Attachments

Attachment 1.	Aho Tini 2030 Arts, Culture & Creativity Strategy ↓ 	Page 140
Attachment 2.	Aho Tini 2030 Arts, Culture & Creativity Action Plan ↓ 	Page 161
Attachment 3.	Aho Tini Communications & Engagement Summary Report ↓	Page 174
Attachment 4.	Aho Tini 2030 Arts, Culture & Creativity Feedback & Submission Analysis Report ↓ 	Page 179

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SUPPORTING INFORMATION

Engagement and Consultation

Refer to the Attachment 1.

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.

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 Attachment 1.

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 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 greener⁴³ **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.

⁴³ [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.⁴⁴ 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.

⁴⁴ 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

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/Deaf⁴⁵ 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, bio-diverse 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.

⁴⁵ d/Deaf is an [inclusive term](#) for those who identify as Deaf with their own languages and those with a hearing diagnosis or who are hard of hearing.

We must also acknowledge how the landscape we operate in has, and continues to be, shaped by the impact of colonisation. Artists and communities will continue to respond and react to this, and each decade opens up new pathways for thought, action, reinterpretation and redress.

Aho Tini 2030



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**

**Focus Area 3:
Aho Whenua/Our places and spaces– our city **is alive****

Māori in the outcomes we deliver.

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.

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 Pōneke and the City Art Collection.

As a provider we also:

- directly organise major and community events and festivals through partnership arrangements
- provide 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:
 - how to drive urban development
 - place management, interpretation and storytelling, street art
 - use of language and symbols.

Funder

Funding grants to support a wide range of arts and cultural activities.

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 principles⁴⁶ 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.

- 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.

⁴⁶ These principles are shared with the Children & Young People Strategy and the Social Wellbeing Framework

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 Kōkiri 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 co-designed 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.**

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 MAHITAHĪ KI TE IWĪ MĀORI - E
WHAKAMANA ANA MĀTOU I TE TIRITI O WAITANGI ME TE
HONONGA O TE KAUNIHĒRA 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.

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-colonial 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 AHUMAHĪ, 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 under-represented 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 Kōkiri 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 Council-owned 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 re-open 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 under-represented 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

1. 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

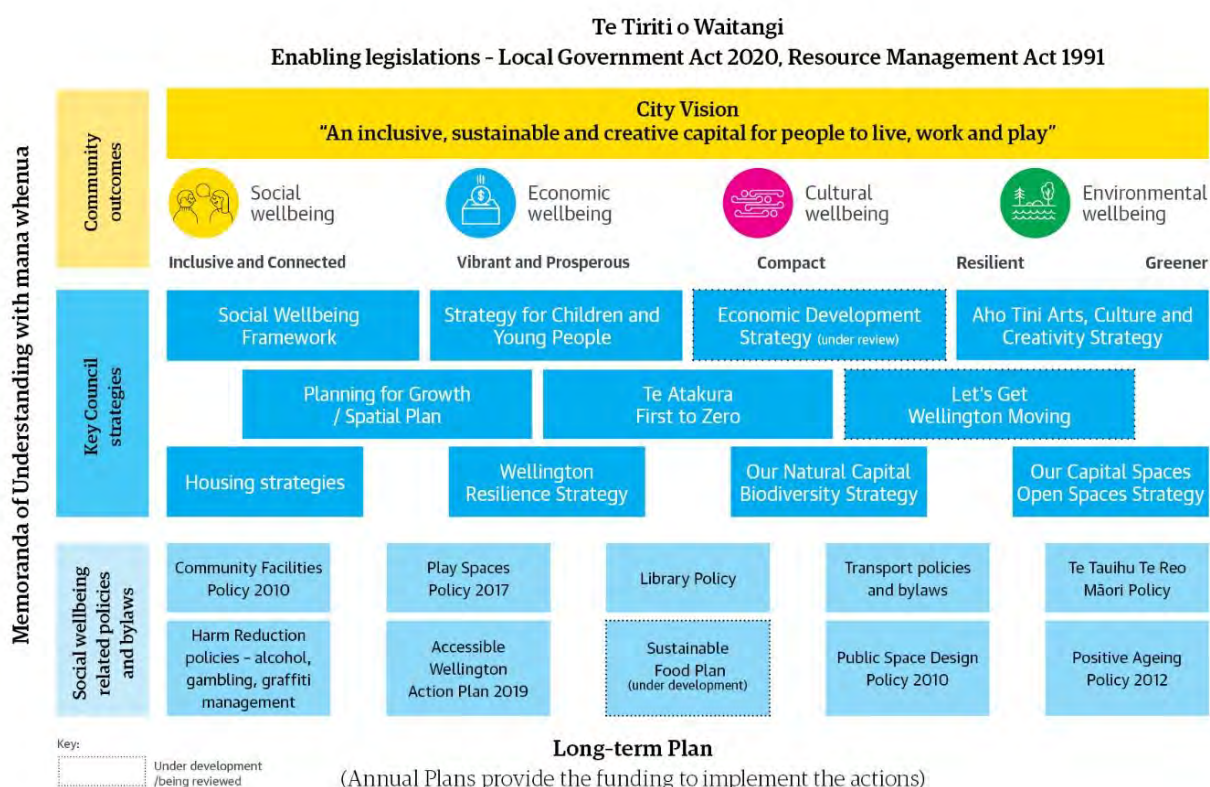
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- iii. evidence-based, data-driven information which enables us to understand in some detail the profile of Wellington's creative economy.
3. Further develop how Toi Pōneke can continue to support the arts and creative sector, including partnership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

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- 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 pop-up 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.
 - three were combined with the Māori ward and Māori Strategy engagement
 - 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 attend 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.

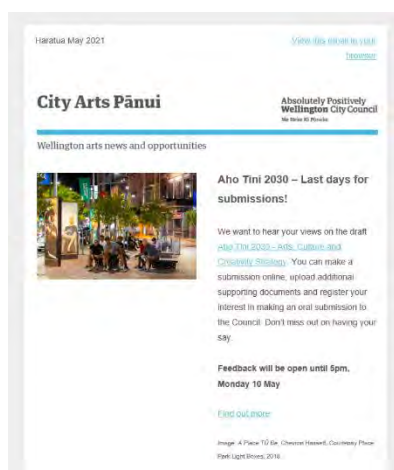
Social media

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 '[Wellington City Council doesn't have a magic wand for arts sector](#)'.

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.

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 pre-

engagement 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 preferable 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		
•	• <i>Number</i>	• 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 surveys⁴⁷. 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. <i>‘New Zealanders and the Arts’ 2020</i> 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%). <i>‘Nielsen Quality of Life 2018’</i>
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. <i>‘New Zealanders and the Arts’ 2020</i>
The importance of working with the creative sector to implement Aho Tini; including a call for more genuine	

⁴⁷ Colmar Brunton ‘New Zealanders and the Arts’ 2020, Nielsen “Quality of Life 2018”, and the Wellington City Council “National Reputation Survey” 2020

<p>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</p>	
<p>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)</p>	<p>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. <i>'New Zealanders and the Arts' 2020</i></p> <p>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 <i>'New Zealanders and the Arts' 2020</i></p>
<p>The importance of partnership with Māori and Mana Whenua and taking a by Māori, for Māori approach</p>	<p>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. <i>'New Zealanders and the Arts' 2020</i></p>
<p>Accessibility & inclusion are major concerns</p>	<p>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. <i>'New Zealanders and the Arts' 2020</i></p>
<p>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</p>	<p>60% of respondents think providing support programmes for creative businesses is important to the city's future. <i>'New Zealanders and the Arts' 2020</i></p>
<p>General activation in the central city and neighbourhoods and utilisation of empty spaces should be undertaken</p>	
<p>A need to lift our ambition, recognise global connections and our place as a capital city and our indigenous leadership presence across the world</p>	<p>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. <i>'New Zealanders and the Arts' 2020</i></p>

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.

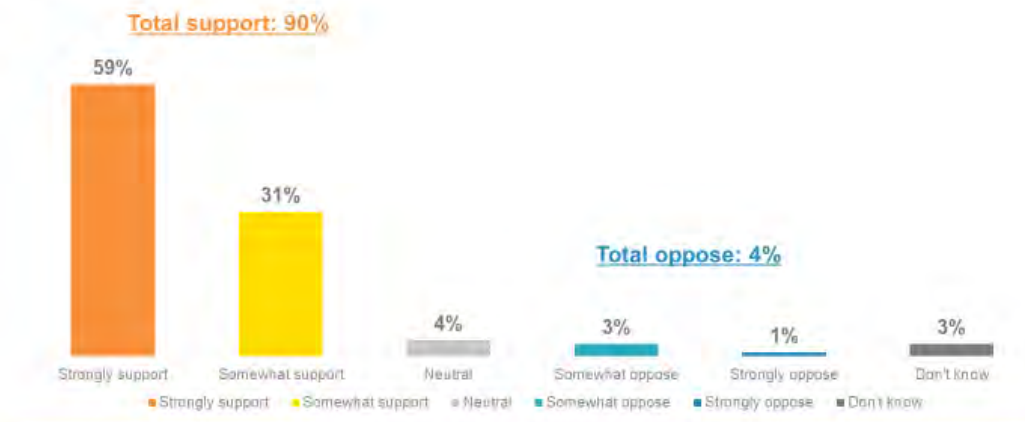
Overall direction

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

The overall direction for the Council Economic Development Organisation (CEO) in partnership with the Greater Wellington Regional Council (GWRC) is to support the growth of the region's economy and create jobs. The overall direction for the strategy is to support the growth of the region's economy and create jobs.



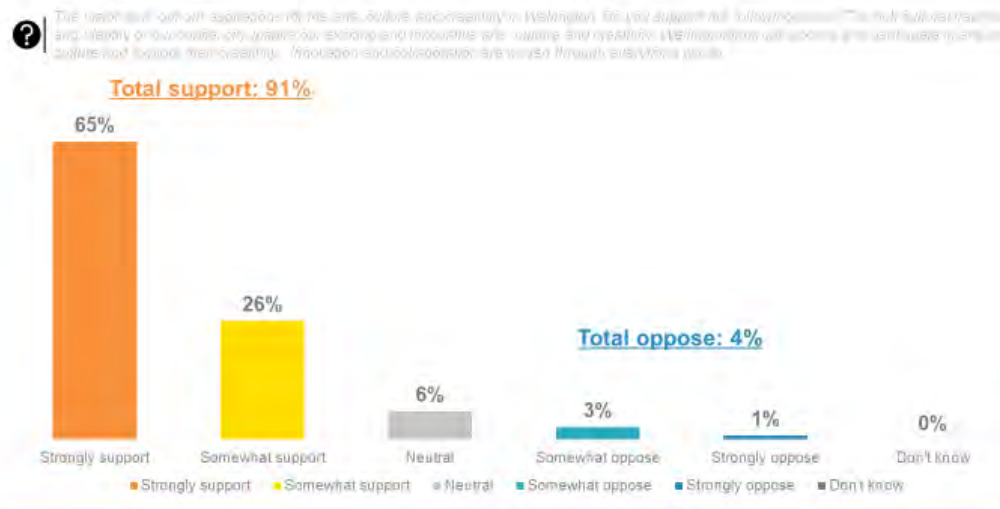
Theme	# Excerpts	Who/number of submitters	Summary	Section Summary & Response
Overall support statement	29	Arts Access Aotearoa, Brit O'Rourke, Christina Barton, Circa Theatre, Creative NZ, John Swan, Deirdre Tarrant, Drew James Creative Capital Arts Trust, Pasifika Students Council VUW, Rachael Mansfield 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/engagement 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.

Strong support for the strategy's vision



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 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.
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.	
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	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

			<p>increasing visibility of creative activity.</p> <p>Gentrification of Cuba Street.</p> <p>Earthquake strengthening.</p> <p>Increase in rent- creative activity cannot thrive with the rising costs of space.</p> <p>Newtown is a possible centre for arts activities.</p> <p>Lack of free public spaces</p>	<p>by this feedback. The upcoming review of the Housing Strategy will also be connected to this work.</p>
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	<p>Cultural capital of New Zealand. How our capital status sets us apart.</p> <p>Lacking in mana of a Capital City due to prioritising non-local art/artists.</p> <p>Needs more community focus.</p> <p>National and internationally recognised organisations and cultural institutions need to be continually supported as they strongly contribute to the Cultural Capital Identity.</p>	<p>Council agrees that we should leverage our opportunities from being the capital city and be ambitious.</p> <p>Council has responsibilities both at the local level and as the capital city, being home to national arts organisations and institutions. It is important for Aho Tini 2030 to support national</p>
Ability to deliver	16	Binge Culture, Claire Mabey Verb Wellington and Pirate & Queen, Creative NZ, Daniel McGaughran, Elizabeth Caldwell, Jan Bolwell, Kerry Palmer, Lisa Maule,	Concern that strategy doesn't always deliver on the ground results. Social factors like housing impact ability to	

		Maryanne Cathro, Massey Creative College of Arts, Rachael Mansfield, Sonia Johnson, Wellington Sculpture Trust	deliver. Current financial constraints. How? Need to focus on simple and achievable outcomes- too much going on. Measurable positive action. Waffle. Not being bold enough.	aspirations and the local creative economy. At the vision level, Aho Tini 2030 works to support the whole community – young 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
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.	
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' generations- not just 'present and future'.	Regional Council to improve these options. 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 diverse communities. Changes to funding and the development of measurable outcomes will come as part of the implementation of Aho Tini 2030.
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	
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.	
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'.	
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 Theatreview Trust	Some of the strategy is repeating itself, has/is already occurring. Nostalgia for previous buzz. Celebrate 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

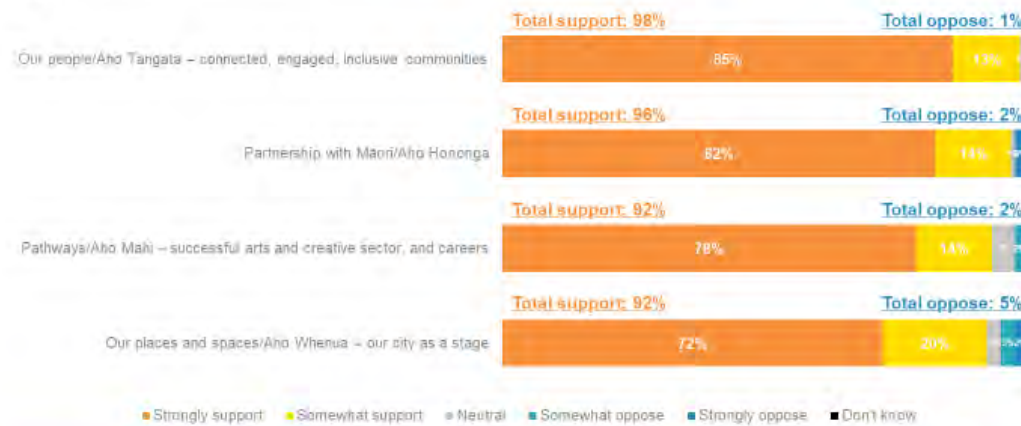
Focus Areas

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%.

Strong support across the four focus areas



To aotearoa, Aho Tini 2030 mō te mātauranga, te mātauranga āwhenua me te mātauranga āwhenua me te mātauranga āwhenua āwhenua.



Aho Tangata/Our People

Theme	#	Who	Summary	
Community				
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 under-represented 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, spaces and venues and in response to submissions ‘our places and spaces’ has
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	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	

		Places NZ, Lisa Ellingham NZIFF, Nic Lane- Everybody Cool Lives Here, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre, Sam Trubridge, Sophie Simons Nyssen, Stephanie Cairns, Tessa Redman, Thorndon Trust, Toby Bourke	communities. Library activities consistent. Artists and galleries connect. Artists and communities connect.	been extended to explicitly include our venues.
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	3	Arts Access Aotearoa, Nic Lane- Everybody Cool Lives Here, Toby Bourke	Rehabilitation, therapy, inclusion.	

offenders, marginalised groups			
People-centric style of buildings	3	Sacha Copland, RNZB, Stephanie Cairns	<p>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.</p> <p>“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.</p> <p>“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.”</p> <p>“Involving creativity and artists in placemaking and management across the city and neighbourhoods.”</p>
Prioritise funding for	2	Kris Wehipeihana, Eli Joseph	Prioritise funding for artists who work with community. “Identify your connected and engaged

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

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			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, Miria 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 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	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	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

		Ballet, Sacha Copland Java Dance Theatre, Sophie Simons Nyssen, Toi o Taraika, Vanessa Crofskey, WCC Pacific Advisory Group	<p>audience: lack of representation or economic status can impact whether one feels welcome.</p> <p>Transport is access: public transport doesn't work for everyone e.g. transporting technical gear.</p> <p>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.</p> <p>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"</p>	undertaken.
Access, Inclusion for d/Deaf and disabled people	8	Arts Access Aotearoa, Daphne Pilaar, Magnificent Weirdos, PVINZ	<p>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.</p>	

			Accessibility and inclusion at the heart of ones mahi- checklist for each show. Prioritise funding for organisations that provide opportunities to disabled people. The term 'people with disabilities' is better as 'disabled people'.	
Audience				
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.	
Other				
Independent Artists, Independent Sector	24	<p>Carolina Pratocasanova, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Dylan Pyle The Sealion Community, James Wenley</p> <p>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</p>	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,	Council agrees with submitters that there are barriers to participation and looks forward to working with the sector to drive inclusion and participation.

			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 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.	
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	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 People (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	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	Council agrees with submitters about the important part that arts, culture and

		Arts, Newtown Festival, Nic Lane- Everybody Cool Lives Here, PVINZ, Sophie Simons Nyssen, Wellington Theatre Awards Trust	for disabled CYP. Late teens also.	creativity play in children and young people's lives and the need to support pathways. There will be shared actions with the Children and Young People Strategy.
Students, Graduates	11	Circa Theatre, Haydn Carter, Historic Places NZ, Laura Jackson Wellington City Youth Council, Massey Creative College of Arts, Royal New Zealand Ballet, Sacha Copland Java Dance Theatre	Support for students fresh out of school. UBI for graduates until employment. Consult with tertiary institutions to help create pathways. Strategic 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.	
Collaboration				
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.	
Representation				
Representatio	14	Arne Hermann Choirs NZ, Creative NZ, Edwina	Long term partnership needed to achieve	Council agrees with

n		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	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, and cultural organisations. Upskilling and mentorship of marginalised groups to make the 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.	submitters on the importance of representation and the need for long term collaboration to increase representation and diversity.
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.	
Inclusion				
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 Crowskey	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.
Other				
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 on particular
Engaging with Business- impact of Arts	5	Bethany Miller, Creative Capital Arts Trust, Maryanne Cathro, Nic Lane- Everybody Cool Lives Here, Wellington Culinary Events Trust	Positive impact on hospitality and retail. Some small businesses at margins	populations and this has been done for young people to foster creative pathways in collaboration with tertiary institutions and training organisations.
Value of the Arts	5	Toby Bourke, Nic Lane Everybody Cool Lives Here, Dylan Pyle The Sealion, Creative NZ	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.	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, representation- 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 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.
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	

			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	<p>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.</p> <p>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.”</p> <p>“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</p>	

			holistic approach where mātauranga and Te Ao Māori are built into the city's institutions and ways of operating."	
Investment				
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 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	<p>WCC needs to recognise the difference between 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</p> <p>Aho Hononga will also have a positive effect on this focus area. More Council focus on Māori theatre. Help artists and arts organisations also implement partnership with Māori. Acknowledge that the strategy is a Pākehā framework.</p>	alongside those actions already identified in Te Taihu Action Plan.
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 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.	
Acknowledging 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, Communication	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 Māori	3	Massey Creative College of Arts, Haydn Carter	Consultation and review with each step taken in 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	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	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

		<p>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 Theatre, Arne Hermann Choirs NZ</p>	<p>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 with serving artists/the public. Cost excludes groups of people- a financial barrier to diversity and inclusion. Venues are currently overpriced.</p> <p>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!</p>	<p>investment in current venues such as strengthening work on the St James Theatre, Town Hall; and Te Matapihi and Takina:</p> <ul style="list-style-type: none"> • pilot a brokerage project to facilitate access to community venues • fund access to venues • review the venue subsidy model • Te Whaea <p>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 issue.</p>
Community spaces	47	<p>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</p>	<p>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</p>	<p>Public space activation work is also in the Action Plan.</p>

		<p>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 Dance Theatre, Sam Trubridge, St. Peters Willis, Stephanie Cairns, Tessa Redman, Tessa Waters, Toby Bourke, Urban Dream Brokerage, Wellington School of Drawing</p>	<p>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. 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."</p>	
Accessibility	40	<p>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</p>	<p>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</p>	

		<p>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 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</p>	<p>(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 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.</p> <p>“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</p>	
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			<p>expensive, rigid, colonial style buildings that do not allow flexibility for a plethora of new approaches to art making and the facilitation of story-telling, communication and expression. It is not enough to put a great deal of funding into a building without thinking both deeply and practically early on in the planning stages. Talking to artists and finding concrete examples with help. If the building needs to generate revenue, then the thought around this needs to be very specific. Who are you generating revenue from? Is that really helping to achieve the vision for the arts or is it undermining it? Does the type of revenue generating exclude people and make the range of stories we are telling narrow. Is it worth it? Can the venue be structured in a more sustainable way.”</p>	
Creating	30	<p>Arne Hermann Choirs NZ, BATS Theatre, Bethany Miller, Binge Culture, Brit O'Rourke, Christopher Alan Moore, Creative Kāpiti, Deirdre Tarrant, 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</p>	<p>Need accessible, affordable creating space. Financial stress does not cultivate innovation, experimentation, imagination that produces 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.</p> <p>“Utilising Council facilities outside of traditional usage-hours as spaces for creative</p>	

			and cultural development.” “Does the kaupapa of the building and the way it is run facilitate creativity, connectedness, access and experimentation?”	
Funding model	29	Annica Lewis, Arne Hermann Choirs NZ, Binge Culture, Cherie Jacobson, Claire Mabey Verb 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	Reducing cost will be made up in the 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 make venues + funding model more accessible.	

			<p>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.</p> <p>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</p>	
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 , Miria George, New Zealand Opera, Sacha Copland Java Dance Theatre, St. Peters Willis, Stephanie Cairns, Urban Dream Brokerage, Wellington Theatre Awards Trust	<p>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.</p>	
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,	<p>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</p>	

		Meg Williams Tāwhiri, Paul Ridley-Smith, Rachael Mansfield, Royal New Zealand Ballet, Tessa Waters, Urban Dream Brokerage, Wellington Sculpture Trust, Wellington Theatre Awards Trust	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.”	
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.	
Maximise usage	25	Carolina Pratocasanova, Christopher Alan Moore, Creative NZ, Elizabeth Grant, , James Wenley, Jan Bolwell, Jane Chewings, John Swan, Kerry 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.	
Rehearsal	18	Annica Lewis, Bethany Miller, Brit O'Rourke, Claire Mabey Verb Wellington and Pirate & Queen, Deirdre Tarrant, Hone Kouka Kia Mau	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	

		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	every day as one can only afford certain hours). Balance noise complaints with embracing noise making.	
Additional expenses	12	Arne Hermann Choirs NZ, Dawn Sanders SGCNZ, Haydn Carter, James Coyle, Kirsten Mason Orchestra Wellington, Wellington Theatre Awards Trust	High technical costs at Council owned venues a barrier. Also, security and staffing. Need for an equipment fund and equipment suppliers database. Get rid of tie to in-house catering.	
Functionality	12	Annica Lewis, Cherie Jacobson, Claire Mabey Verb Wellington and Pirate & Queen, Jan Bolwell, Jane Chewings, Katherine Mansfield Birthplace Society, Paul Ridley-Smith, Royal New Zealand Ballet, Sophie Simons Nyssen, Wellington School of Drawing	In many cases WCC owned spaces are not functional enough/not fit for purpose. Make 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 landlords- get 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.”	
Other				
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 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	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 and festivals. Many 'dark boxes' reducing city vibrancy.	Council acknowledges and would like to thank submitters for their thoughtful critique of the 'City is a stage' as a consequence and it is recommended that this be changed to 'the City is alive'
Activating space				
Activating, utilising spaces	30	Arne Hermann Choirs NZ, BATS Theatre, Binge Culture, Carolina Pratoscanova, 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	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

		Trust		
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 tertiary 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.
Central 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,	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

		Urban Dream Brokerage, Vanessa Immink Pūtahi Festival		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/Vehicles	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.	
Festivals				
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	Council agrees that festivals are important for the cultural wellbeing of the city and thank submitters for their insights

			design and public spaces.	
Digital, Screens 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 Ballet, Sarah Lee, Vanessa Immink Pūtahi Festival, Wellington Sculpture Trust, Explicitly support: NZ Opera, Wellington Sculpture trust	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 growing sectors with international potential.	Council acknowledges the importance of the gaming, digital and technology sectors to the City. In response to these submissions, it is 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.
Games	3	Massey Creative College of Arts, JB Bosch	Supercharge gaming sector. One of the world's largest industries. Weightless export- less reliant on agriculture.	
Other				
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, and creating. Increase engagement with heritage organisations. Heritage buildings also provide residencies (e.g. Lilburn residence, Rita Angus cottage).	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.
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	Jarrood 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..	
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Aho mahi/Pathways

Theme	#	Who	Summary	Response
Wellington City Council engagement, collaboration, and cooperation with artists				
WCC engagement consultation 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	<p>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.</p> <p>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</p>	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 co-designing 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 with artists		Lisa Ellingham NZIFF	providers	
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, Kerry 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.
Grants and 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	"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	Council has increased the budget for arts and culture and as we work together, we will identify further resourcing needs

	<p>van Zon, Haydn Carter, Jenny Neligan, Jessie 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</p>	<p>talent. The Arts & Culture Fund (the primary arts project and contract funding source) has reduced over time and is being increasingly contested as fewer and fewer artists can afford to work for the city without remuneration. While the detail of Pathways/Aho mahi is being refined, we recommend increasing the Arts & Culture fund by \$200,000 p/a (and targeting this funding increase to help achieve the goals of the other focus areas in terms of community engagement and more diverse audience reach)". (Toi o Taraika).</p> <p>A recommendation of \$200,000 increase in the Arts and Culture fund has been suggested a number of times.</p> <p>"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).</p> <p>Fund people not projects! Project to project funding is not person-focused or sustainable. People need security.</p> <p>There is no infrastructure support for emerging or even established artists.</p> <p>Include extra funding for accessibility or</p>	<p>that can be considered in 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.</p>
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			<p>community-based projects/initiatives.</p> <p>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.”</p> <p>Focus on more local rather than international/out of Wellington.</p> <p>If you want art, you need to fund it. Funding for marginalised groups (this is required to increase diversity).</p> <p>Think long term.</p> <p>It is essential that funding goes into art, relationships, artists, and programmes. Investing in artists will return big rewards for the city</p>	
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,	Literacy barriers. Neurodivergence. Not everyone	

		Jessie Alsop, Jocelyn O'Kane Vincents Art Workshop Inc, Magnificent Weirdos, Maryanne Cathro, Massey Creative College of Arts, New Zealand Opera, Rachael Mansfield Barbarian Productions, Rachel Rouge, Rose Northey, Royal New Zealand Ballet, Vanessa Immink Pūtahi Festival	has time privilege.	
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	<p>“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.”</p> <p>Long term funding is sustainable and lessens the financial barriers between creativity, experimentation for artists to produce great works.</p> <p>“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.”</p>	
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,	Project to project funding is unsustainable and contributes to financial stress impacting artist wellbeing.	

		Sophie Simons Nyssen, Urban Dream Brokerage	<p>Long term funding is sustainable and lessens the financial barriers between creativity, experimentation for artists to produce great works.</p> <p>“Successful arts and creative sector, and careers’ requires infrastructure (operational) funding for practitioners and organisations, not just project funding.”</p>	
Artists first				
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 Ao Nui.
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	Trust the artist. Empower and fund the artist to lead.	

		Cool Lives Here, Paul Ridley-Smith, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Sam Trubridge, Tessa Waters, Urban Dream Brokerage		
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 from 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	Council thanks submitters for their suggestions about how Council can provide further support. Council will work with artists as we further

etc.		Jenny Neligan, Jessie Alsop, John Swan, Kris Wehipeihana, Lisa Maule, Magnificent Weirdos, Massey Creative College of Arts, New Zealand Opera, Nic Lane- Everybody Cool Lives Here, NZPG 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	organisations to access Roles at the council Arts and Culture Sector group input into Council thinking	develop how Toi Pōneke can continue to support the arts and creative sector, including partnership and co-location 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 Wellington, 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,	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

		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		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	Local, national, and international balance. Grass roots versus excellence. Independent artists, organisations, cultural institutions, graduates, those experimenting with art all belong in this ecosystem.	

		Jerram, Stephanie Cairns, Thorndon Trust		
Artist wellbeing				
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 The Sealion Community, Eli Joseph, James Coyle, Jenny Neligan, Jessie Alsop, Jessie Alsop, Kerry 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	Financial issues are the main issue impacting on artist wellbeing. Fund artists to find living, creating and performance space.	Council thanks submitters for sharing the challenges for artist wellbeing in the 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, Kerry 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,	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

		Rachael Mansfield Barbarian Productions, Rachel Rouge, Royal New Zealand Ballet, Sophie Simons Nyssen, Vanessa Immink Pūtahi Festival		development of the Economic Wellbeing Strategy.
Bringing in overseas or non-Wellington talent	6	Hone Kouka, Mīria George, Nic Lane Everybody Cool Lives Here	WCC brings in and prioritises non-Wellington artists/works/events.	
Attracting 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 organisations to support career pathways for emerging artists.
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.	
Pay for creatives/equity				
Pay for	32	Binge Culture, Claire Mabey Verb Wellington and	Need for Universal Basic Income. Pay creatives	Council will review

creatives, equity		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- Everybody Cool Lives Here, Paula Warren, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Rose Northey, Royal New Zealand Ballet, Stephanie Cairns, Urban Dream Brokerage	for works, events and consultation. Living wage.	Council programmes once the Creative New Zealand guidelines for fair wages are finalised to support professionalisation of the sector and work closely 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 career 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	Internships, mentorship.	Council looks forward to working with the sector including tertiary institutions and training organisations to support sustainable career pathways.

		Nyssen, Tessa Redman, Tessa Waters, Urban Dream Brokerage		
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 career	2	BATS Theatre	Match early career with mid-career artists	
Emerging talent				
Emerging talent	22	Arne Hermann Choirs NZ, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust , Creative NZ, Dawn Sanders SGCNZ, Deidre 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.
Council attitude				
Council attitude	16	Dylan Pyle The Sealion Community, Filippo 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	WCC should attend events and have a sense of care when engaging with artists. Artists feel dismissed and don't feel valued.	The Mayor, Councillors and staff have enjoyed deepening our understanding of the sector and looks forward to the increased understanding that will happen as we work closely with the sector to implement Aho Tini 2030.
Understanding 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.	
Mentoring and Internships				
Mentoring/mentorship	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	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	Council looks forward to working closely with tertiary institutions and organisations as well as the wider sector to

		Waters	volunteering is a financial privilege which can be a barrier to experience), and they can make their journey to a leader.	support career pathways.
Internships	5	Creative Capital Arts Trust, Massey Creative College of Arts, New Zealand Opera	Support for paid internships for students.	
Other				
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 Theatre 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 of these concerns. Council thanks submitters for the wealth of ideas and input and looks forward to exploring some of these ideas as we collaborate together.
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.	
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	

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			income sources such as TV or commercial work for performing artists.	
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 Caldwell, 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, Kerry Palmer, Massey Creative College of Arts, Nic Lane-Everybody Cool Lives Here	Advocacy for the arts! Value of arts outside of money. Partner with organisations that advocate 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	5	Creative Kāpiti, Creative NZ, Haydn Carter, Laura	WCC needs to provide new paid opportunities of	

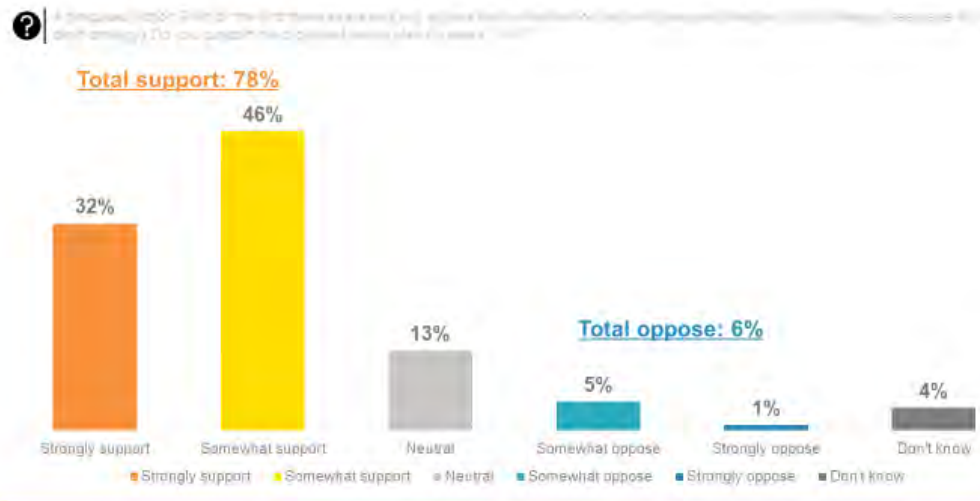
opportunities		Jackson Wellington City Youth Council	employment and mentorship/internship in order to attract and retain artists.	
Commitment to excellence vs support for grass roots	4	Elizabeth Caldwell, Eric Holowacz, Nic Lane Everybody Cool Lives Here, Royal New Zealand Ballet	Balancing the commitment 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 usability	36	Arts Access Aotearoa, BATS Theatre, Claire Mabey Verb Wellington and	Some language in the document is a concern, definitions needed.	Feedback on the being more succinct and on language used has informed

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

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

		Hobbs Chamber Music NZ, Massey Creative College of Arts, Meg Williams Tāwhiri, Paula Warren, Peter Walls, Phillipa Clements, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Vanessa Immink Pūtahi Festival	games and screens. Proposed fifth focus areas: New Opportunity. Request that council think in 5- or 10-year blocks when setting targets.	<p>life of the strategy. We look forward to working with the arts and creative sector to improve monitoring and reporting methods over time. This approach will enable a responsive approach in these changing times. In the first year, relationship infrastructure will be co-designed to support us working together.</p> <p>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 Group in the way determined by mana whenua.</p>
Be specific, execution	19	Arts Access Aotearoa, BATS Theatre, Brit O'Rourke, Creative Capital Arts Trust, Filippo Gasparini, Jenny Neligan, Maryanne Cathro, Massey Creative College of Arts, New Zealand Opera, Paul Ridley-Smith, Rachael Mansfield, Rachael Mansfield Barbarian Productions, Royal New Zealand Ballet, Sam Trubridge, Vanessa Immink Pūtahi Festival	Strategy is broad- how is this being executed. Want to see tangible outcomes and know who is implementing it (roles per section).	
Regular review	15	Arne Hermann Choirs NZ, BATS Theatre, Claire Mabey Verb Wellington and Pirate & Queen, Creative Capital Arts Trust, Emma Ng, Meg Williams Tāwhiri, NZPG Trust, Phillipa Clements, Royal New Zealand Ballet, Sophie Simons Nyssen, Vanessa Immink Pūtahi Festival, Wellington Sculpture Trust	An annual (or even biannual) review instead of every three years. This could take the form of open consultation, or review with Advisory group (made up of artists).	
Advisory groups	14	BATS Theatre, Binge Culture, Christina Barton Te Pātaka Toi, Creative NZ, Grant Stevenson, Massey Creative College of Arts, Meg Williams Tāwhiri, Nic Lane-	Establish a board of artists in different sectors with experience of survival in the arts sector. Look externally rather than internally for these advisory	

		Everybody Cool Lives Here, Rachael Mansfield Barbarian Productions, Urban Dream Brokerage	groups.	
Support	6	Elizabeth Caldwell, Jack Hobbs Chamber Music NZ, Maryanne Cathro, Natraj School of Dance, Newtown Festival, Urban Dream Brokerage	Support for the proposed action plan.	

Coding SchemeCoding Scheme
<p>Overall direction</p> <ul style="list-style-type: none"> • Overall support statement • Partnership/Engagement requests
<p>Strategic vision</p> <ul style="list-style-type: none"> • Investment <ul style="list-style-type: none"> ○ Investment needed to make vision work ○ Concern that funds will be spread too thin • Housing <ul style="list-style-type: none"> ○ Housing affordability/accessibility ○ 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
<p>Our People/Aho Tangata</p> <ul style="list-style-type: none"> • Community <ul style="list-style-type: none"> ○ Focus on Community ○ Venues/Places/Spaces to connect community ○ Vulnerable, marginalised communities ○ Community-led ○ Community arts for offenders, marginalised groups ○ People-centric style of buildings ○ Prioritise funding for artists who work with community • Diversity <ul style="list-style-type: none"> ○ Celebrate diversity ○ Decision making table ○ Women ○ Other ethnic communities • Accessibility and Inclusion <ul style="list-style-type: none"> ○ Accessibility and Inclusion ○ Access, Inclusion for d/Deaf and disabled people • Audience <ul style="list-style-type: none"> ○ Audience building ○ Accessibility, inclusion for audience

- Other
 - Independent artists, independent sector
 - Participation
 - Grants and funding
- Children & Young People + Students
 - Children and young people
 - Students, graduates
- Collaboration
 - Culture, collaborative, collegial
 - Cross sector collaboration
- Representation
 - Representation
 - Alternative art forms
- Inclusion
 - Inclusivity
 - 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
 - Investment needed
 - Concern about resources not available for non-Māori
- Other
 - Relationship with Wellington City Council
 - Wellington City Council's Role
 - Mana and identity
 - Te reo Māori
 - Venue for Māori
 - Be explicit
 - Acknowledging history
 - Education/Communication
 - Independent sector
 - Consult with Māori

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

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

-
- Digital, Screens and Tech
 - Games
 - Other
 - Support for development spaces
 - Heritage
 - Equipment
 - Free/low cost events
 - Busking
 - Arts/Creativity in the home

Pathways/Aho mahi (pg. 54-74)

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

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

Proposed Action Plan (pg. 75-80)

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

SUPPORT FOR 2022 NZ FESTIVAL OF THE ARTS

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to note that \$300,000 additional operational funding is required to support the 2022 New Zealand Festival of the Arts and agree that this funding be provided from the CCO Covid Response Support fund.

Summary

2. The 2022 New Zealand Festival of the Arts (the Festival) commences on 25 February 2022 and runs through to 20 March 2022.
3. The St James Theatre is a critical venue for the viability of the Festival, however due to construction difficulties and delays encountered in the upgrade project the building will not be available in time for the opening of the Festival in February 2022.
4. The Festival has been required to reprogramme its events schedule and consider alternative venues in the absence of the St James. Additional funding is now required to adapt key venues to accommodate the major shows and deliver the revised schedule.
5. Officers are recommending that this funding is provided through the CCO Covid Response Support Fund.

Recommendation/s

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

1. Receives the information
2. Agree that the additional \$300,000 funding required by the New Zealand Festival of the Arts is provided through the CCO Covid Response Support Fund
3. Agrees that the Covid Response Support Fund budget be increased by \$300,000 for the 2021/22 financial year to action Recommendation 2
4. Note that this budget increase will be funded from the prior year uncommitted underspend in the Covid Response Support Fund
5. Agree that, given time pressures for the New Zealand Festival, the above budget change be approved by this Committee, rather than the Pūroro Tahua | Finance and Performance Committee, as allowed by Clause 24 of this Committee's Terms of Reference and Delegation stating: "The Committee has the powers to perform the responsibilities of another committee, where it is necessary to make a decision prior to the next meeting of that other committee."

Discussion

6. A critical venue for the Festival is the St James Theatre which is currently closed for seismic upgrade and refurbishment. When operational, the St James Theatre provides around 1/3 of the Festival's income and has specific functionality that enables several of the major shows to be produced.
7. Due to a series of construction difficulties and delays encountered by the St James upgrade project, Officers advised WellingtonNZ and New Zealand Festival of the Arts in June that Council was unable to provide assurance that the building will be returned to full operation in time for the Festival opening in February 2022.
8. Officers had previously expected that the St James would be ready in time for the Festival, and, on this basis, the Festival had been encouraged by WCC and WellingtonNZ to deliver a suite of events in the St James to coincide with its re-opening.
9. After it was informed of the likely unavailability of the St James, the Festival was required to reprogramme and modify the 2022 Festival and establish what would be required to adapt other venues to be suitable for the proposed shows. The Festival has now produced a revised Festival programme using alternative venues, including creating a 1000 seat performance space in the TSB Arena.
10. To ensure the financial and creative viability and to enable the adaption of the alternative key venues, the Festival is seeking assistance from Council and WellingtonNZ. Given the timing of this disruption, the Festival is not able to fundraise from alternative sources.
11. Officers have worked with the Festival to identify two key funding requirements. The first is a reduction in venue hire rates, which WellingtonNZ has agreed to accommodate, and the second is additional funding to the cost of adapting key alternative venues in the absence of the St James Theatre.

Finance

12. The CCO Covid Response Support funding was included in the 2020/21 Annual Plan at a total value of \$5m. The material allocations of the fund in 2020/21 were to the Cable Car (\$1.6m) and Wellington Museums Trust (\$0.7m), however the full value of the fund was not committed, and an underspend was forecast.
13. As part of the Long-term Plan discussions the forecast underspend of \$2m was carried forward and included in the budget for 2021/22.
14. The final underspend was \$2.6m and as a result \$0.6m remained uncommitted. Officers are recommending that this underspend be used to fund the \$0.3m required by the Festival.

Options

15. The options available to the Committee are to choose to provide the additional funding to the Festival from the CCO Covid Response Fund or to choose not to provide additional funding. Officers recommend providing the additional funding due to the limited timeframes and options for the Festival to find alternative funding sources.

Attachments

Nil

Author	Peter Brennan, Manager Property
Authoriser	James Roberts, Chief Operations Officer (Acting)

SUPPORTING INFORMATION

Engagement and Consultation

WellingtonNZ and the New Zealand Festival of the Arts have been fully consulted on the approach and recommendations proposed in this report.

Treaty of Waitangi considerations

The 2022 New Zealand Festival is jointly programmed by the Director Ngā Toi Māori, who is supporting a wide range of work by Māori artists and Māori-led companies for Māori and other New Zealand audiences as part of the Festival's commitment to Te Tiriti o Waitangi via its Interculturalism Strategy.

Financial implications

Financial implications are outlined in the above discussion.

Policy and legislative implications

Not applicable.

Risks / legal

No legal implications.

Climate Change impact and considerations

Not applicable.

Communications Plan

Not required. The Festival will manage communications around any changes in scheduling and programming.

Health and Safety Impact considered

Not applicable.

ACTION TRACKING

Purpose

1. This report provides a progress update on the actions agreed by the Pūroro Rangaranga | Social, Cultural and Economic Committee at its previous meeting.

Summary

2. As part of the implementing the recommendations of the Wellington City Council Governance Review, officers will provide each Committee with a monthly update on decisions taken in previous meetings.
3. This Attachment to this report contains the list of actions from this Committee's previous meeting and progress in implementing those actions.
4. Each clause within the resolution has been considered separately and the following statuses assigned:
 - No action required: For clauses with no specific action required, including resolutions to receive information and most noting resolutions.
 - In progress: Resolutions with this status are currently being implemented.
 - Complete: Clauses which have been completed.
5. All actions that are still underway will be included in the subsequent monthly updates. Completed actions and those that require no action will only appear once.

Recommendation/s

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

1. Receive the information.

Background

6. 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.
7. The Review Report recommended an increased focus on monitoring the implementation of Council resolutions and delivery of the work programme. As part of the implementation of this recommendation, each Committee will be provided with a monthly update on its previous decisions.

Discussion

8. Of the 80 resolutions of the Pūroro Rangaranga | Social, Cultural and Economic Committee in June 2021:
 - 47 require no action from staff
 - 18 are in progress
 - 15 are complete.
9. Further detail is provided in Attachment One.

Attachments

Attachment 1. Actions Tracking - August 2021 [↓](#) 

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Author	Sean Johnson, Democracy Advisor
Authoriser	James Roberts, Chief Operations Officer (Acting)

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

Meeting Date	Item	Clause	Status
Wednesday, 2 June 2021	2.1 Wellington City Council Housing Action Plan 6-month Report	1. Receive the information.	No action required
		2. Note the updates included in the second 6-monthly report of the Housing Action Plan 2020-22.	No action required
		3. Note that the Housing Action Plan is currently under review, recognising changes to the proactive development (creating additional affordable supply), homelessness and City Housing sustainability priority areas. The reviewed Housing Action Plan will incorporate decisions made at this committee on housing supply and Te Kāinga, as well as decisions made on City Housing sustainability, and will be brought to Pūrora Āmua Planning and Environment later in 2021.	In progress
		4. Note that the paper later in 2021 will also cover issues related to housing quality and Council's role in improving quality of housing in Wellington. It will also propose a review of the Housing Strategy leading into the next triennium.	No action required
		5. Agree that future reports on the Housing Action Plan include targets to increase the number of universal design/accessible units across Council's portfolio including Te Kāinga, what actions have been taken to increase Wellington's accessible housing stock, and updates on progress against targets.	In progress
	2.2 Social Housing Policy Update	1. Receive the information	No action required
		2. Agree that until such time as the wider City Housing financial sustainable options are agreed, any changes to the current Social Housing Policy and City Housing Policy: Rent Setting are put on hold.	Complete
		3. Note that subject to decision(s) to address financial sustainability, the Social Housing Policy may require updating to reflect any decisions. This may include eligibility criteria and rent settings.	No action required
	2.3 City Housing Financial Sustainability	1. Receive the information	No action required
		2. Confirm Council's commitment to social housing provision in Wellington, adopting solutions to resolve City Housing's financial challenges and to provide certainty for tenants	Complete
		3. Note that a Deed of Grant was signed between the Crown and Wellington City Council in 2007 to deliver a \$400M upgrade of City Housing, with the government providing \$220M to upgrade the first half of the portfolio and Council committing to provide \$180M to upgrade the second half of the portfolio.	No action required
		4. Note that City Housing has both an annual operating deficit and shortfall in capital funding that need immediate resolution to enable City Housing to remain solvent and meet the requirements of the Deed beyond FY 2022/23.	No action required
		5. Note that officers continue to work actively with government agencies to develop advice for Council, and to seek to grow the supply of social and affordable housing in Wellington.	No action required

<p>6. Agree to the following:</p> <p>a) Note that it is estimated that approximately 80% of city housing tenants would be eligible for IRRS if it was available</p> <p>b) Note that the Council is disappointed that the Government did not commit to implementing IRRS for City Housing tenants in budget 2021 given the long standing importance of this to tenant welfare and to the ongoing sustainability of City Housing.</p> <p>c) Instruct the Mayor and the CEO to write to the Minister of Housing and the Minister of Finance seeking to enter into formal negotiations to amend the Deed of Grant between the Council and the Crown including, but not limited to providing that IRRS is available for City Housing tenants.</p> <p>d) Agree that the reply to the letter to the Minister is formally tabled at the next available Council committee meeting after it is received.</p> <p>e) Instruct officers to commence work in parallel on items (i – iv) below for an initial report back to the Committee in September 2021 and to provide further reports to Committee on a quarterly basis:</p> <p>i) Establish a CHP (new entity) to enable tenants to access the IRRS and substantially address the operating deficit (subject to public consultation)</p> <p>ii) Negotiate with the government for the CHP to receive immediate access to the IRRS for all current, eligible tenants, rather than only for new tenants as properties turn over (current government policy settings)</p> <p>iii) Establish a sustainable financing model to fund the CHP’s housing upgrade and asset maintenance requirements which may be another new entity (e.g. an SPV), or other arrangement, depending on subsequent decisions about the CHP structure (subject to public consultation)</p> <p>iv) If required, commit to provide a one-off capital injection to set the CHP (or SPV) up on a sustainable long-term footing, the size of which will depend on the terms of access to the IRRS and the financing terms available to the CHP or SPV (subject to public consultation)</p> <p>v) Fund City Housing’s operating deficit and capital shortfall through debt and City Housing cash reserves until the CHP is operational (up to three years)</p> <p>vi) Provide advice in the report on if Council assets have been transferred to a community housing provider and should there be any change to that CHP where the assets are no longer required, these will be transferred back to council or council will have for first right of refusal.</p>	<p>In progress 6c. Complete</p>
<p>7. Note that the following options were considered by officers but are not recommended:</p> <p>a) Removal of the ring-fencing of City Housing operations by fully rates funding the operating deficit and debt funding the full capital programme – on the basis that the rates and debt impact would be unsustainable given other Council funding pressures</p> <p>b) Full or partial divestment of the City Housing portfolio – based on the Council’s commitment to social and affordable housing provision, the Deed commitment with the Crown, and the lack of a buyer of sufficient scale to purchase the entire portfolio</p>	<p>No action required</p>
<p>8. Note that, if the government provides Councils with direct access to the IRRS in next year’s Budget, officers will provide the Council with further advice. This advice would consider, amongst other things, whether the Council could debt fund the capital programme or could continue with the establishment of an SPV to finance and manage the upgrade programme, without the need to establish a CHP.</p>	<p>No action required</p>
<p>9. Note that all options require some re-negotiation of the Deed of Grant and that government agencies have agreed in-principle to progress these negotiations.</p>	<p>No action required</p>
<p>10. Note that establishing a CHP will require an estimated 12-18 months of detailed design work (including legal, structural, and financial considerations) and public consultation, and up to a further 18 months for full transition to a new model.</p>	<p>No action required</p>
<p>11. Note that the LTP budget proposed for the 27 May 2021 Annual Plan / Long-term Plan Committee meeting includes City Housing’s full \$446M capital programme and operating costs, but that debt funding the capital programme is not the recommended medium to long-term option (from year four onwards)</p>	<p>No action required</p>
<p>12. Note that following further CHP/SPV design work and public consultation, the new funding arrangements will be addressed in a Long-term Plan (LTP) amendment or in the next LTP.</p>	<p>No action required</p>

	13. Direct officers to report back to SCEC by 30 September 2021 with further advice on:	In progress
	a) Options for structuring the CHP (and any associated financing arrangements) to best meet Council objectives	
	b) Implications of CHP design for the Council's wider balance sheet	
	c) Progress on Deed of Grant renegotiation	
	d) Consultation requirements under the Local Government Act	
2.4 Update on the Te Kāinga Programme	1. Receive the information	No action required
	2. Note the update on the Te Kāinga Aroha project (195 Willis Street).	No action required
	3. Note the update on the projects at 203 Willis Street, 178 Willis Street and 53 Boulcott Street.	No action required
	4. Note the update on a fourth project detailed in the publicly excluded Attachment One.	No action required
	5. Agree to progressing discussions on the unsolicited proposals for the long-term lease of the properties detailed in Attachment Two and note that discussions are underway to establish the financial requirements for both the developers and Wellington City Council.	In progress
	6. Authorise the Chief Executive to conclude all matters in relation to the projects detailed in Attachment Two, including the execution of the head agreement to lease sites on behalf of Council.	In progress
	7. Note that a 6-month evaluation report on Te Kāinga Aroha will be provided to Pūroro Āmua Planning and Environment Committee in October 2021 with the full report provided to Committee in April 2022.	In progress
	8. Request officers to consider on future proposals for the long-term lease of properties the minimum standards including but not limited to size, storage, accessibility and occupancy levels.	In progress
2.5 Affordable Housing Supply and Development	1. Receive the information.	No action required
	2. Note that Kāinga Ora (KO) and Ministry of Housing and Urban Development (HUD) have a focus on increasing public (social) housing stock in the city and region.	No action required
	3. Note that officers continue to work directly with Central Government, mana whenua, and other housing providers to develop advice for Council, and to seek to grow the supply of social and affordable housing in Wellington.	No action required
	4. Agree that officers will report back to Pūroro Āmua Planning and Environment Committee in October 2021 with further advice on:	In progress
	a. An updated position on the Housing Acceleration Fund	
	b. Progress on discussions with HUD and KO on how we can deliver more affordable housing supply at scale and pace.	
	5. Note that officers will investigate a potential regional approach to housing delivery in partnership with Central Government, Greater Wellington Regional Council, other local authorities and mana whenua.	No action required
	6. Agree that a target of 1000 Te Kāinga homes to be delivered or under contract in the next 5 years is set.	In progress
	7. Note that subject to agreement of recommendation 6, officers will report back to Pūroro Āmua Planning and Environment Committee in early August with a detailed 5-year plan including indicative timeline for delivery of the 1000 homes.	In progress
	8. Agree that officers will report back to Pūroro Āmua - Planning and Environment Committee in October 2021 confirming:	In progress
	a. Progress on the redevelopment of the Harrison Street Development site	
	b. A preferred development scheme for the Nairn Street site including an assessment of mixed tenure opportunities and indicative budget for the project.	
	9. Agree that Build Wellington will progress with further assessment and feasibility on the potential for development, under a joint venture approach, of the five sites identified for divestment under the Strategic Housing Investment Plan (SHIP) that have capacity for redevelopment.	In progress
	10. Agree, that subject to agreement of recommendation 9, officers engage early with Ngāti Toa Rangatira and Taranaki Whānui ki Te Upoko o te Ika on opportunities to undertake a joint venture approach to redevelopment.	In progress
	11. Note that the 5-year plan will include:	No action required
	- Requirements that partners apply sustainable building and universal design practices	
	- An updated risk assessment programme noting potential strategic risks, likelihood, impacts and mitigations	
	- A commitment to implement creative solutions to ensure sustainable building outcomes (whilst maintaining a zero impact on rates), to achieve Homestar ratings or equivalent for building warm, dry dwellings	
	12. Note that Build Wellington will be seeking a Homestar assessor certification.	No action required

	3.1 Report of the Kāwai Whakatipu - Grants Subcommittee Meeting of 19 May 2021 (Social and Recreation Fund - March 2021)	<p>1. Approve the allocation of Social and Recreation funding for Community Law Wellington and Hutt Valley Trust (Wellington Community Law Centre) (application #6) for \$110,000, being an allocation of greater than \$100,000. #6 Community Law Wellington and Hutt Valley Trust (Wellington Community Law Centre), \$110,000</p> <p>2. Approve the allocation of multi-year contract funding (from 1 July 2021 for three years) for DCM (application #27), being an allocation of greater than \$100,000, subject to the Social and Recreation Fund being available through the Annual and Long-term Plan. #27 Downtown Community Ministry Wellington Inc (trading as DCM), \$507,011 p.a. for period of three years (1 July 2021 to 30 June 2024)</p> <p>3. Approve the allocation of \$300,000 from the Sportsville Partnership Fund for Polo Grounds Community and Sports Centre Incorporated (application #28), being an allocation of greater than \$100,000. #28 Polo Grounds Community and Sports Centre Incorporated for Miramar Polo Grounds Community and Sports Centre, \$300,000</p>	<p>Complete</p> <p>Complete</p> <p>Complete</p>
Thursday, 10 June 2021	2.1 Social Wellbeing Framework Hearings	<p>1. Receive the information.</p> <p>2. Hear the oral submitters and thank them for their submissions.</p>	No action required
	2.2 Alcohol Fees Bylaw Hearings	<p>1. Receive the information.</p> <p>2. Hear the oral submitters and thank them for their submissions.</p>	No action required
	2.3 Strategy for Children and Young People Hearings	<p>1. Receive the information.</p> <p>2. Hear the oral submitters and thank them for their submissions.</p>	No action required
	2.4 Aho-Tini 2030 - Arts, Culture and Creativity Strategy Forum	<p>1. Receive the information.</p> <p>2. Hear the oral submitters and thank them for their submissions.</p>	No action required
Tuesday, 22 June 2021	2.1 Reporting back on public consultation of a new lease and new licence on Wellington Town Belt: Squash New Zealand Inc and Tanera Garden Inc	<p>1. Receive the information.</p> <p>2. Take the submissions on the proposed Licence and Lease into account following section 16(2) of the Wellington Town Belt Act.</p> <p>3. Agree to grant a new licence under the Wellington Town Belt Act 2016 to Tanera Garden Incorporated for a three-year term with one renewal term of five years. The land at Tanera Park is part of the Wellington Town Belt and is legally described as Part Lot 1 DP 10508 WN608/4.</p> <p>4. Recommend that Council agree to grant a new lease under the Wellington Town Belt Act 2016 to Squash NZ for a five-year term with a renewal term of ten years. The land is part of Wellington Town Belt and is legally described as Lot 1 DP 10086 WN19A/369.</p> <p>5. Note that the new Licence and Lease are compliant with the Wellington Town Belt Act 2016, the Wellington Town Belt Management Plan and the Leases Policy for Community and Recreation Groups.</p>	<p>No action required</p> <p>Complete</p> <p>In progress</p> <p>Complete</p> <p>No action required</p>
	2.2 Cemeteries Management Plan	<p>1. Receive the information.</p> <p>2. Adopt the Mahere Whakahaere Urupā: Ngā Urupā o Tawa, Karori me Mākara / Cemeteries Management Plan: Tawa, Karori and Mākara Cemeteries 2021 (Attachment 1).</p> <p>3. Note that the draft Long-term Plan 2021-2031 includes capital funding for implementing the first three years of this plan including land acquisition and initial development.</p> <p>4. Note that implementation for years four to ten of this plan will require additional capital and operational funding, and the requirement to review the asset management plan and the revenue and financing policy for this activity.</p> <p>5. Agree to delegate to officers minor editorial changes prior to publication of the final plan.</p> <p>6. Note that options for non-perpetual plots will be reported back to Council for approval within the next three years.</p>	<p>No action required</p> <p>Complete</p> <p>No action required</p> <p>No action required</p>
	2.3 Alcohol Fees Bylaw	<p>1. Receive the information.</p> <p>2. Agree to raise the fees of high and very high licences based on the risk matrix found in the Sale and Supply of Alcohol Act 2012 and included in Attachment 1.</p> <p>3. Note that the Long-term and Annual Plan Committee agreed on 14 March 2019 to recover 85 percent of alcohol licensing cost through fees. The first stage of this was implemented with the adoption of the Alcohol Fees Bylaw on 28 August 2019 and the increase in cost recovery to 71 percent.</p>	<p>Complete</p> <p>In progress</p> <p>No action required</p> <p>Complete</p> <p>No action required</p>

	4. Note that the Strategy and Policy Committee agreed on 22 April 2021 to consult on raising the fees of high and very high licences in order to achieve 85 Percent of cost recovery.	No action required
	5. Note that the Council has also sought feedback on the Additional Components of the Application Fee, with a view of implementing this in 2022 following further consultation.	No action required
	6. Note that the Council and industry stakeholders continue to work together to explore how the licensing process can be streamlined and improved.	No action required
	7. Recommend that the Council adopt the amended Alcohol Fees Bylaw 2021.	Complete
	8. Delegate to the Chief Executive and the Chair of the Pūroro Rangaranga Social, Cultural and Economic Committee the authority to amend the proposal to include any amendments agreed by the committee and any associated minor consequential edits.	Complete
2.4 The Trading and Events in Public Places Policy	1. Receive the information.	No action required
	2. Agree to engage with the public and other stakeholder groups on the proposed new Trading and Events in Public Places Policy as attached to this report: the draft Statement of Proposal from Monday 5 July to 5pm on Friday 13 August.	In progress
	3. Agree to also consult on:	In progress
	a. Ways to manage trade and event activities on footpaths so that unobstructed and predictable access is maintained.	
	b. How the Council can provide opportunities to support creative enterprise and expression to develop and grow in public places.	
	c. Whether there are any trading and event activities occurring in public places that should be included in this proposed policy.	
	4. Note that the Footpath Management Policy (2007) and the Trading in Public Places Policy (2006 with revisions in 2014) will be revoked once the new Trading and Events in Public Places Policy is adopted.	No action required
	5. Note that the Aho-Tini 2030 LTP initiative included \$180k annually for the next ten years to facilitate activation of public spaces. The funding is yet to be decided but would deliver programmes in collaboration with the sector to promote vibrancy, safety, creative expression, and inclusiveness of our city, if confirmed on adoption of the Aho-Tini consultation.	No action required
	6. Delegate to the Chief Executive and the Chair or Deputy Chair of the Pūroro Rangaranga Social, Cultural and Economic Committee the authority to amend the Statement of Proposal to include any amendments agreed by the Pūroro Rangaranga Social, Cultural and Economic Committee at this meeting and any minor consequential edits.	Complete
	7. Amend the Statement of Proposal to retain the time limit on busking until 3:00am for Saturday morning and Sunday morning.	Complete
	8. Amend the Statement of Proposal to change the time limit for busking at one location to 90 minutes including set up and pack down.	Complete
2.5 Forward Programme	1. Receive the information.	No action required

FORWARD PROGRAMME

Purpose

1. This report provides the Forward Programme for the Pūroro Rangaranga | Social, Cultural and Economic Committee for the next two months.

Summary

2. The Forward Programme sets out the reports planned for Pūroro Rangaranga meetings in the next two months that require committee consideration.
3. The Forward Programme is a working document and is subject to change on a regular basis.

Recommendation/s

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

1. Receive the information.

Discussion

4. Thursday 2 September 2021:
 - Petition: That Khandallah Summer Swimming Pool remains open until the end of the Easter Holidays (Chief Customer and Community Officer)
 - Poneke Promise (Chief Customer and Community Officer)
 - Easement for Telecommunications Purposes over Council Reserve – Maupuia (Chief Customer and Community Officer)
 - Makara Cemetery land acquisition (Chief Customer and Community Officer)
 - Oral hearings for the Trading and Events in Public Places Policy (Chief Strategy and Governance Officer)
5. Thursday 7 October 2021:
 - Economic Strategy consultation document (Chief Strategy and Governance Officer)
 - Te Kopahou Tracks network plan post consultation report (Chief Customer and Community Officer)
 - Trading and Events in Public Places Policy post consultation report (Chief Strategy and Governance Officer)
 - Alcohol Management Strategy Review (Chief Strategy and Governance Officer)
 - Reporting back on changes to the leisure card scheme (Chief Customer and Community Officer)
 - Reserves Act 1977: Stormwater Attenuation Easement - 33 Ladbrooke Drive, Newlands (Waihinahina Reserve - in memory of Dennis Duggan) (Chief Customer and Community Officer)

Attachments

Nil

Author	Sean Johnson, Democracy Advisor
Authoriser	Jennifer Parker, Democracy Services Manager

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

DRAFT TE KOPAHOU TRACKS NETWORK PLAN HEARINGS

Purpose

1. This report asks the Pūroro Rangaranga | Social, Cultural and Economic Committee to recognise the speakers who will be speaking to their submissions regarding the Draft Te Kopahou Tracks Network Plan consultation.

Recommendation/s

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

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

Discussion

2. Wellington City Council consulted on the Draft Te Kopahou Tracks Network Plan between 11 December 2020 and 28 February 2021.
3. Submitters were asked if they would like to make an oral submission to Councillors.
4. Oral submitters' written submissions have been attached.

Next Actions

5. Following the hearings, the analysis of submissions and accompanying report is due to come to the Pūroro Rangaranga | Social, Cultural and Economic Committee on 7 October 2021.

Attachment 1

Attachment 1. Submissions of Oral Submitters [!\[\]\(b792654f2cef9719eabeb6c5be00811e_img.jpg\)](#) 

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Author	Claire Barlow, Democracy Advisor
Authoriser	James Roberts, Chief Operations Officer (Acting)

SUPPORTING INFORMATION

Engagement and Consultation

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

Treaty of Waitangi considerations

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

Financial implications

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

Policy and legislative implications

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

Risks / legal

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

Climate Change impact and considerations

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

Communications Plan

Not applicable.

Health and Safety Impact considered

Participants are able to address the Committee either in person or via audiovisual link. Democracy Services staff have offered full assistance to submitters in case of any unfamiliarity with using the audiovisual technology.

Chris Horne



Respondent No: 330

Login: Eva@WCC

Email: eva.lizard@wcc.govt.nz

Responded At: Mar 09, 2021 16:30:16 pm

Last Seen: Mar 10, 2021 02:14:38 am

IP Address: 180.235.105.198

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

n/a

Q3. If you could change one thing about the Draft Plan what would it be?

See separate written comment.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Chris Horne. See additional written submission for more comment.

J Chris Horne



28 February 2021

Bec Ramsay
Open Space & Recreation Planning Manager
Parks, Sport & Recreation Department
Wellington City Council
bec.ramsay@wcc.govt.nz

SUBMISSION: TE KOPAHOU RESERVE TRACKS DRAFT PLAN

Thank you for the opportunity to comment on the document.

Hearings

When hearings are held, I would like to speak in support of this submission.

Experience of the reserve

Please refer to footnote at end of this submission.

COMMENTS

The mountain-biking community is already very well catered for with scores of kilometres of tracks in the city, funded in part by Wellington City Council. Many of the tracks have substantial structures, e.g., Highbury Fling Overpass/Polhill Reserve, suspension bridges and South Karori entrance facilities/Makara Peak, overpass of City-to-Sea Walkway on Town Belt land above Hutchison Rd, etc.. Much work has been done at Makara Peak by WCC's contractors.

Question: How much money has WCC spent to date on such structures and track work in all reserves, including the \$40,000 Piki ki Maupuia Track?

Former zoning: Te Kopahou Scenic Reserve was once zoned "Sanitary Works" DP 29398" – see NZ Cadastral Map 1:50 000 NZMS 261 Sheet R27 Wellington. NZ Lands and Survey. Edition 3. 1982. Input from eminent scientists such as Dr D J Campbell and Dr I A E Atkinson, and pressure from environmentalists, led to the uplifting of that designation and ultimately to the land's present protected status.

I oppose the tracks plan in its entirety for the following reasons:

1. It gives scant attention to the remarkable **wilderness values, natural values, scenic values and heritage values** of this c. 700-ha block of publicly owned land managed by WCC on our behalf;

2. It ignores the **ecological values** of this rugged landscape. It is clad in regenerating native forest, plus substantial areas of the 'grey scrub' communities of small-leaved native shrub and tree species, the native speargrass/taramea/*Aciphylla squarrosa* and native tussock grass/wī/*Poa cita*, all of which act as the 'nurse crop' of the broad-leaved native forest cover of the future. It is also clad in areas of rank pasture – introduced grasses - remnants of the farming era. These are being gradually replaced by the expanding 'grey scrub', speargrass and tussock communities;
3. It overlooks the harsh **climate** of severe, salt-laden gales which the native plant communities must cope with. Opening them up with a network of extra tracks would put them under more pressure from desiccation of the understorey either side of any new track. New tracks could be the catalyst of erosion. They would facilitate invasion by weed species and pest animals;
4. It would undermine the opportunity to develop Te Kopahou Scenic Reserve as a "mainland island", akin to fenced Zealandia and Wellington Natural Heritage Trust's fenced Long Gully Bush to the north;
5. It would diminish the value of Te Kopahou Scenic Reserve as a **carbon sequestration** site by removing some of the vegetation cover. This would be contrary to the objectives of the Climate Change Act 2020 and the objectives of the Climate Commission.
6. The existing 4WD tracks, formed during a past farming era, provide good **access** for walkers, runners, mountain bikers, drivers of 4WD vehicles checking the traps and bait stations set up by Capital Kiwi and drivers of WCC's 4WD vehicles including the ranger, other staff and councilors;
7. The Tracks Plan ignores the close proximity of Te Kopahou Scenic Reserve to the active **Wellington Fault**. The fault runs along Long Gully, on the former Long Gully Station which is contiguous with the western boundary of Te Kopahou Scenic Reserve. Any new track formations could exacerbate the impacts of movement on the fault.
8. The proposal to build a **hut** a former stock yards for use by walkers, runners and mountain bikers is unwise for several reasons. It could exacerbate the risk of fire, attract vandalism, as do huts near road ends in the ranges and be an intrusion in the magnificent landscape. On the other hand, a seat and information panel and directional signage would be welcome.

I urge all city councilors to arrange to be taken in 4WD vehicles with the Park Ranger for a tour of this majestic and rugged landscape, before you make your decision on the Te Kopahou Tracks Plan.

Memorandum of Understanding between Wellington City Council (WCC) and the Wellington Mountain Bike Club – Brooklyn Trail Builders (WMTBC)

I have a copy of this 2013 document which I understand is being updated. When I asked when the public would be able to comment on any draft

revision, Paul Andrews, Manager, Parks, Recreation and Sport said that the general public would not be involved.

I consider that the promoters of mountain biking may have an overwhelming conflict of interest such that they should not be involved in deciding where tracks should be built or to what standard.

I believe that the same desire has resulted in the proposals for a network of many kilometres of new tracks in Te Kopahou Scenic Reserve, the capital's stunning and ecologically significant wilderness area.

Examples:

Proposed track 16 would duplicate track 2, track 17 would duplicate Barking Emu and track 23 would duplicate the Tip Track. All would be on steep to very steep terrain. They would at least double the area of vegetation cleared by the routes they would parallel. This suggests that Wellington Mountain Bike Club – Brooklyn Trail Builders may be driven by the desire to clear vegetation and undertake earthworks. Their ability to consider the ecological ramifications of those works appears to be lacking.

Proposed track 18 would duplicate existing Pariwhero/Red Rocks track. Why?

Proposed track 19 would be destructive of native plant communities growing on very steep slopes.

Proposed tracks 20, 21a, 21b, 21c and 21d would traverse steep slopes above Happy Valley Road.

Proposed tracks 22 and 24 would open up the steep slopes of regenerating vegetation on either side of the valley of Hāpe Stream to the ferocity of Raukawa/Cook Strait gales, foster invasion by weeds and pest animals and degrade the naturalness of the view and feel of the valley.

Proposed track 25 would devastate the naturalness of the steep slopes on the west (True Right) side of the valley of Waipapa Stream. I suggest that it might be being proposed because it would provide thrills for skilled riders of mountain bikes. Such tracks already exist, e.g., in Makara Peak Mountain Bike Park, the destructive "DH98/K-Hole" track among Karori Park's pine trees and the shockingly damaging 5/5+-grade downhill track in Carter Park, below Prison Road, Maupuia.

I can supply species lists for Hāpe Stream valley and Waipapa Stream valley on request.

J Chris Horne

Footnote

Experience of the reserve

In 1991, with partner Barbara Mitcalfe, I tramped the full length of the main stem of Waipapa Stream from the coast to Hawkins Hill Radar. Later we tramped the True Right tributary from the forks to its head. On both trips we listed native plant species and weeds. Barbara and I

noticed that the stream depicted on the then-valid NZMS 260 R27 Wellington map that the stream was not named. We found in *The Great Harbour of Tara*, G Leslie Adkin. 1959, that the Te Reo name was "Waipapa". We made a submission to the NZ Geographic Board for the name to appear on future maps. Our submission was accepted without being contested and appears on NZTopo50-BQ31 Wellington.

Later we led a Wellington Botanical Society trip from the coast, up Waipapa Stream to the forks, then up to and down the former farm road leading down to Red Rocks/Pariwhero on the coast.

3 February 2018: I led a party of 21 members of Wellington Botanical Society in eight 4WD vehicles driven by members of the Wellington 4WD Club during a traverse of the reserve. Since then I have been on two more traverse in 4WD vehicles.

In 2019 I tramped up Tip Track, along Barking Emu, down Car Parts Track and down to the Karepa St bus route.

In 2020 I tramped up Hāpe Stream/Spooky Gully from the coast to Hāpe Track, then down Tip Track to Happy Valley Rd.

29.12.2020: Tramped with a Wellington Botanical Society colleague from Brooklyn Wind Turbine, via Hawkins Hill Rd to junction with Southernthread Rd – Barking Emu Track – Tip Track – Hāpe Track – Pariwhero/Red Rocks Track - South Coast - end of Owhiro Bay Pde.

	Respondent No: 234	Responded At: Feb 23, 2021 10:21:05 am
	Login: [REDACTED]	Last Seen: Feb 22, 2021 04:46:02 am
	Email: [REDACTED]	IP Address: [REDACTED]

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 5 – Strongly Agree

Q2. What in particular do you like about the Draft Plan?

Wellington's rugged hills, harbour and forbidding sea present a very special physical environment. Over the last few years more people have come to realise and enjoy the quality of this backdrop, although still only a fraction of the population and the City's visitors. Gradually access has improved, planting has rejuvenated the the bush, trapping has removed predators. There is also the interconnectivity of Polhill, Zealandia, the tracks from the Turbine to the sea, and the Red Rocks' coastal track. Gradually an ecosystem is forming. Improvement of the tracks (along with planting and trapping) between the Turbine and the South Coast would further boost what has been achieved already.

Q3. If you could change one thing about the Draft Plan what would it be?

I strongly support the leadership of Brooklyn Trail Builders. Their vision for the area, and their ability to build and maintain tracks. Polhill only exists as a recreation area because of what they have achieved. I recall looking out on the Polhill area in the 1980s and it was solid gorse. The BTB group have undertaken the work to bring the area to its current level. If the area to the south of the Turbine is to have any prospect of similar regeneration it needs to be lead by BTB. What they have especially shown is an awareness of all parties interests. So without going into detail, I support the BTB submission on the Plan and hope that they are given a leadership role in te development of the Te Kopahou tracks

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

I support the specific recommendations included in the BTB submission. On a purely personal level, I hope that they are able to upgrade the biking tracks linking the Turbine to the Coast. Tracks exist today, but they are pretty rugged. What stands out today for anyone who rides from Aro Street to the Coast is the gap between the quality of the tracks maintained by BTB and those not built or maintained by BTB.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 4 – Somewhat Agree

Q6. Do you have any other comments?

BTB's construction and maintenance of tracks, planting, and predator control are models of effectiveness and efficiency. They have managed the regeneration of Polhill from gorse covered hillside to an area now visited by thousands of people. They have built and maintained a world class biking track network and facilitated access by walkers and runners. And the cost to ratepayers has been negligible. Both as a track-user and as a rate-payer I hope that what ever plan Council adopts for Te Kopahou that it retains the full engagement of BTB.

Eleanora Sparagna



Respondent No: 324

Login: Eva@WCC

Email: eva.lizard@wcc.govt.nz

Responded At: Mar 09, 2021 15:42:50 pm

Last Seen: Mar 10, 2021 02:14:38 am

IP Address: 180.235.105.198

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

n/a

Q3. If you could change one thing about the Draft Plan what would it be?

Any funding available for Te Kopahou should be invested first to respond to the current needs of those using this area, as well as past needs that have not yet been addressed: increasing the road's width, adding a separate pedestrian pathway alongside Hawkins Hill that is wheelchair accessible, improving access from the car park to the Zealandia perimeter walk, and improving that walk to be organized/structured for different types of users, and fixing the fencing alongside Council's and Zealandia's tracks/areas. There are limited resources for Te Kopahou, let's take care of what we already have.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Eleanora Sparagna. See additional written submission for more comment.

From: Bec Ramsay
Sent: 02 March 2021 12:00
To: Eleonora Sparagna
Cc: Cheryl Robilliard
Subject: RE: Submissions for the Te Kopahou draft network plan - Eleonora Sparagna

Kia ora Eleonora

Thank you for your submission. We received a large number of submissions on the Draft Plan and will be working through them all in the coming months. There will be an update as soon as possible on the WCC website with next steps and timeframes to finalise the Track Network Plan.

Ngā mihi
Bec

From: [REDACTED]
Sent: 28 February 2021 10:54
To: Bec Ramsay <bec.ramsay@wcc.govt.nz>
Subject: Submissions for the Te Kopahou draft network plan

Tena kotou

Please note the submission below about the network plan.

I do not support the proposals in the draft network plan for a range of reasons:

1) The proposal will bring an increasing number of pedestrians and cyclists to an area that does not have the roading infrastructure to support it. The level of access implied by the proposal requires a double lanes road with central markings, improved visibility, a dedicated pedestrian pathway alongside Hawkins Hill and a cycling way at least until the wind turbine car park. This has been discounted as not possible by Council's officials and was not approved by Councilors. Councilors in 2018 approved some speed bumps and signage and at the most widening a couple of passages. Even if these works (for 1.4 million dollars!) go ahead, they will not be sufficient for the increased traffic the Te Kopahou draft network plan will bring to the area. Council's officials have indicated the 2018 approved road works are the only investment planned on the roading infrastructure for the next 20 years.

- 2) It would be the only site of this kind in Wellington that is not accessible from a public road (but a winding shared RoW instead). And Council's officials have told the residents the road will never become a public road. As such the maintenance of the infrastructure supporting the proposals will be led by Parks and Recreation. Parks and Recreation has a limited budget, limited resources and limited capacity. This shows in that Parks and Recreation has not been able to maintain and repair the existing tracks network, or the vegetation in this area at all. Adding more to their plate seems a very bad idea and will set them up to fail (again).
- 3) any funding available for Te Kopahou should be invested first to respond to the current needs of those using this area, as well as past needs that have not yet been addressed: increasing the road's width, adding a separate pedestrian pathway alongside Hawkins Hill that is wheelchair accessible, improving access from the car park to the Zealandia perimeter walk, and improving that walk to be organized/structured for different types of users, and fixing the fencing alongside Council's and Zealandia's tracks/areas. There are limited resources for Te Kopahou, let's take care of what we already have.
- 4) the wind turbine car park is already used by freedom campers and others overnight. Given the status of the road (not being a public road) this can never be legally stopped, and is already a concern to residents. This is a concern for the car park and the road beyond it. The second recent gate and camera at the top car park have not been a barrier to unauthorized access past the car park. There are simply too many vehicle movements per day to monitor and stop those that tag other cars or take advantage of the gate being open by residents for their guests. There has been theft, violence and attacks that residents have reported as much as possible (given nothing happens not everyone reports). There are already people drinking in the area at night and weekends given its remoteness, lack of surveillance and also knowing that the status of the road means no serious action can be taken. Adding toilets and washing facilities to the car park will be a massive incentive for this type of undesirable 'use' of the area at night and weekends.
- 5) Recent events show that when capital is assigned for projects, the corresponding operating does not get used by Council for the maintenance of the capital investment. This is true for very large projects of interests as well as small scale projects. There is no assurance in the current structure that operating budget for the maintenance of the proposals will be used for the maintenance of this area and how. The risk of doing something half way and not then maintain it is too great in the current environment.

I look forward to hearing about the results of the consultation.
Nga Mihi
Eleonora

Barry Insull



Respondent No: 317

Login: Eva@WCC

Email: eva.lizard@wcc.govt.nz

Responded At: Mar 09, 2021 11:54:15 am

Last Seen: Mar 10, 2021 02:14:38 am

IP Address: 180.235.105.198

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

See separate written comment.

Q3. If you could change one thing about the Draft Plan what would it be?

See separate written comment.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Barry Insull. See separate written submission for more comment.

15/2/21
[REDACTED]
[REDACTED]

Submission on Draft Track Network Plan for Te Kopahou Reserve

Thank you for the opportunity to comment on the Draft Track Network plan.

I must admit the plan is at some distance from my vision of what such a document should be. As I often choose to do, I have set out my thoughts in a manner that first identifies the relevant section of the draft followed by comment. At a number of points, I have posed questions which I would welcome answers to.

Perhaps my difficulty in coming to grips with this plan was a feeling that a fundamental aspect had been overlooked. I put it to Council that there is a need to establish a starting point and have a clear vision that assists management in reaching a set or pre-determined outcome. In this case it is important to firstly reflect on the designation of the land, create the vision and work towards the outcome in a systematic manner.

A decision was made by Council a good many years ago to designate much of the land referred to in this document as Scenic Reserve under section 19 of the Reserves Act 1977. Following submissions approximately 10 years ago, two former Recreation Reserves (Red Rocks and Sinclair Head) were amalgamated and redesignated to form the Pariwhero/Red Rocks Historic Reserve (section 18 Reserves Act 1977). This is a compact area that contains Pa sites, midden, past and existing karaka groves, terraces, WW11 observation post, baches, an area of geological significance along with elements of the early Red Rocks stone cutting era (most of the historic features on the Wellington south coast between Hape and Mangarara streams).

Aspects supporting the merits of a significant scenic reserve are numerous.
Key sections of the legislation are;

Section 19(1) It is hereby declared that the appropriate provisions of this Act shall have effect, in relation to reserves classified as scenic reserves-

- (a) For the purpose of protecting and preserving in perpetuity for their intrinsic worth and for the benefit, enjoyment, and use of the public, suitable areas possessing such qualities of scenic interest, beauty, or natural features or landscape that their protection and preservation are desirable in the public interest.

- (b) For the purpose of providing, in appropriate circumstances, suitable areas which by development and the introduction of flora, whether indigenous or exotic, will become of such scenic interest or beauty that their development, protection, and preservation are desirable in the public interest.

Section 19(3) (b) makes it plain “the public shall have freedom of entry and access to the reserve” Nowhere in the draft could I see any formal plan which shows how Council intend to recognize the sec. 19 status, and point toward long term management goals that meet the requirements of the act. Likewise, there is no substantial comment in the document that strongly signals what plans Council officers had in respect to the management/design of existing or new tracks, surely, they had some. Perhaps cruelly, it seems very much a paper driven by a mountain biker wish list. Would the proposed track 23 be permitted/supported if the applicant was, say the NZ Moto Cross Association? While not a fan of motor bikes they are never-the-less a recognized sector within the community who have few opportunities locally. Mountain bikers, I am told have close to 300 km of track on Council land alone. Track 23 would fall outside of the proposed scenic reserve.

Page 1-Draft plan

Introduction.

“Te Kopahou is an area of.....and includes Waipapa Stream where Capital Kiwi are working towards introducing kiwi”.

One needs to be mindful what is meant or intended when the word “Te Kopahou” is used. Is it the 1124 hectares this paragraph suggests or a smaller area, perhaps that discussed elsewhere (map 1) suggesting the scenic reserve area would be south of the Tip Track or a continuation of the apparent belief that the Red Rocks/Pariwhero Historic Reserve is within the Te Kopahou Reserve?

Next steps.

I respectfully suggest many folk with a passion for conservation would disagree with the wording *“The track network will deliver an improved visitor experience but not detract from the things people say they like and want to preserve”* As mentioned several times throughout this submission the principle purpose of the land designation is “protecting and preservingsuch qualities of scenic interest, beauty, or natural features or landscape that their protection and preservation are desirable in the public interest”.

Page 2

Map 1

Wording in the center of the map reads *“The area south of the Radome and Tip Tracks is proposed to be Scenic Reserve.....”*

The Radome is south of the Tip track.

I suggest there is no need to show the New Zealand Archeological Association registered terraces on the adjoining private land owned by the Denham family.

Page 3

Boxed text

“The track locations in this plan generally avoid areas with significant vegetation as a precautionary measure....”

While the existing wording may be accurate, it is equally true to say some tracking will have a localized detrimental impact on significant vegetation. The text needs to fairly portray the outcome.

Page 6

Paragraph 1

"Tracks in Te Kopahou are concentrated in the area north of the tip track..."

Given that this area is outside of the proposed Te Kopahou Scenic Reserve and land under similar designation I have no problems with either the current tracks or wider development.

Page 6

Paragraph 4

"so while tracks should...."

Much of this text is speculative. The construction of a track more often than not only caters for a small section of the community and improved access does not necessarily guarantee increased awareness of conservation or participation in conservation projects. The increased usage could come from sectors considered least desirable. With a viable kiwi population, you may not want large numbers of visitors on a myriad of tracks.

Page 8

Key elements

Trampers hut – This item has appeared in several papers, has any indicative approval been granted? There is potential such a project is contrary to the broad "no camping" policy within the outer green belt reserves.

Under *"improvements to the busiest tracks"* bullet point two suggests it is intended that some tracks will be restricted to a specific user group. My question, for which a formal response would be appreciated is; What statutory provisions are you reliant upon if the land is zoned scenic reserve and the public have a right of access?

A new track for walkers, trail runners and uphill mountain bikers may provide an alternative to the Tip Track, but is it really necessary? Would the proposed regrading/ water-tabling provide the necessary enhancement, if not why not?

More trails

There is already a cycle/walking track from the Te Kopahou high country to the coast via Waipapa stream (for memory, I was told at a cost to the ratepayer of close to \$30,000.00). I do not support the construction of a new track between the WW11 Observation Post and Waipapa stream. The draft paper fails to demonstrate any compelling argument. This raises the question of whether Council needs to provide opportunities for all user groups to have access to all features. There is a

3

significant difference between the current “tramping style” track to the Observation Post and a rideable surface to the same site. Other matters regarding the proposed Observation Post-Waipapa stream route are discussed further under comment on individual tracks.

Track 1

Although referred to as a “shared track” I think it was initially formed as part of the boundary security around Zealandia? If that were to be the case the “Reasons for the track” should say as much. Riding/walking would be recorded as a secondary but permissible use.

Tracks 2 & 3

No comment

Track 4

If the “shared track” is not working the question is why not?
Are there poor sight lines or is the issue that bikers are travelling too fast?
Was the track built to a “walking standard” and if the current platform, (if that is an appropriate descriptive for the track surface), is now deemed too narrow, is widening/ resurfacing/reshaping an option?

Track 5

I strongly agree this primary track needs attention. Much of this “track” (a former farm road”) serves a useful management role. Recreational activities (walking/biking) are a secondary use. I do NOT support the proposal to move a section of the track to the eastern side of Waipapa stream. Advice I have received is that any new section would likely parallel the old road down to the coast. Had that option shown merit then perhaps it would have been thoroughly investigated prior to the construction of the existing lower track at a cost of some tens of thousands of ratepayer’s dollars. Reference in the text to “regional trail to the coast” seems unnecessary.

Track 6

By way of informative comment gorse control has recently occurred on this track.
While it is true that access to the Rimurapa Feature Precinct and the WW11 observation bunkers can be gained by using in part track 6 this is not the normal practice. While very much a guestimate it is likely less than 5% of visitors would use that route. The Rimurapa Landscape Feature Precinct runs from Hape Stream (Spooky Creek) westwards to a point just beyond Mangarara Stream, a distance of approximately 7 km. (roughly equivalent to the journey from Island Bay to Courtney Place)

Track 7

Gorse spraying is about to start. No issues.

Track 8

This is an important track linking the primary eastern/western tracks (Red Rocks Track to the Bunker Track). The surface of this "primary" track, like most others within Te Kopahou, has deteriorated since a blade was last used, perhaps as far back as 15 years if not longer. Indeed, surface condition and recommended remedial actions is hardly mentioned in the draft network plan yet issues such as water management have caused much damage. I suggest there is a strong argument that calls for better management of existing tracks before the construction of any new ones. Note, the track ascends steeply to meet the Red Rocks Track not the "main regional trail"

Track 9

I agree that with a small amount of gorse cutting this link track could be opened up to a shared walker/cyclist standard. To bring it back to a 4WD level would likely require the use of machinery. If that were to be the decision there would be "management" advantages in so doing.

Track 10

Some tens of meters, of gorse clearance is required beyond the chain barrier. Text under "Description" should have also acknowledged the two early Pa. Few people would likely visit the area due to its planning document descriptive "Te Rimurapa Landscape Feature Precinct", as pointed out earlier it only provides access to a small section of the said precinct. The track is generally called the Bunker track.

Track 11

The current track is approximately 80 years old. A key question here is; do you really want more visitors on the headland? See comments in relation to track 19.

While steps on the track would likely assist access, would the money not be better spent on protection of the historic resource. (statutory v discretionary expenditure).

Track 12

A track of sorts from Hape stream to the top of the quarry faces and beyond has existed for years. In more recent times Council have made a deliberate decision not to maintain the initial section. I agree gorse will need to be cut back or sprayed. The only concerns I have is that visitors will need to be kept at a safe distance from the top of the quarry faces.

Track 13

The gorse on the sides of this track has recently been sprayed. Work is soon to commence on the severe effects of water channeling on the section that drops down from the Tip track.

Track 14

Current wording tends to suggest decisions have already been made – "*...and the new trail head*" I'm sure what was intended was a "proposed new trail head"

Yes, the Tip Track is steep but so too are many others within the Te Kopahou block.

Track 15

No issues.

Tracks 16 & 17

These are outside of the proposed scenic reserve on what I understand to be land set aside for sanitary purposes (Tip block). No issues.

Track 18

Strongly opposed.

The suggested route primarily follows an existing road or track.

No attempt has been made to clarify how you can have exclusive use given the public "right of access".

It is an unnecessary track within a key area seen as potential kiwi habitat.

If Kiwi were not a factor and the land zoned "Recreation Reserve" then perhaps such a track could be contemplated, though the issue of exclusive use would still need to be addressed.

Track 19

I do not support the construction of this track.

Those walking or running folk who have the fitness and skill to reach the Te Rimurapa headland via the Bunker track, would have no difficulty in using the eighty, year old track down to the coast, indeed it has the "character" of the area. The draft network plan contains no evidence demonstrating demand. Access to the coast for mountain bikers already exists via the relatively new track down Waipapa stream. There is, in my opinion, absolutely no requirement to provide an additional track based around the wants of MTB group at Red Rocks.

Recreational use of this part of the headland needs to be sympathetic to both the obvious and less so elements of historic heritage. There is no reference to any discussion with either iwi or Heritage NZ. The observation post and pa sites lie within a gazetted Historic Reserve.

The comment "*A bridge may be necessary to improve access and attract more visitors...*" is a little worrying. Firstly, you need to decide if you do indeed want more visitors and that decision has to be the best of my knowledge yet to be made! The walking time via the proposed new track would likely be considerably longer than the existing route.

Tracks 20, 21(a), (b) & (c)

It concerns me that a section of the reserve (to be gazetted as Scenic Reserve) could be heading towards a replication of the situation at the Makara Hill Scenic Reserve. Here the secondary use has

taken predominance to such an extent it is likely most within the community likely just see the area as a mountain bike park and have no idea of the scenic reserve designation.

Technical downhill tracks at level 5 suggests narrow twisting tracks, possible speed and exclusive use, not elements that I support within the proposed Te Kopahou scenic reserve. As an alternative Council could consider allowing the development of such tracks on their freehold land between the Tip Track and Landfill Road.

Tracks 22 & 24

If the brown line running off track 12 is seen as too steep for a wide range of users then a softer option could be to use part of the route shown as the lower portion of track 22.

Note – I am not supporting the full tracks shown as 22 & 24 but suggest there is possible merit in a softer gradient. From a biker's perspective the ride would be, track 5 (existing Red Rocks track) Track 12 (Quarry track- again existing) then the softer gradient being the lower section of what has been shown as proposal 22.

Track 25

For the reasons outlined in the draft document I concur that this proposal be dropped.

Miscellaneous comment.

The following link takes you to a Youtube clip showing the ride to the coast via the Red Rocks track, <https://www.youtube.com/watch?v=o22CJvaCBn0> speeds apparently reached 60 km/h. I suggest such speed at this location creates risks to both the rider and other reserve users. Does Wellington City Council have any speed constraints on shared tracks such as the Red Rocks track and if not why not, also what penalties are available to punish those who flout the rules (if they exist)? This is an important question and not just restricted to mountain bikers. On at least three occasions a permit has been issued to a motor bike group for fundraising rides. Despite the existence of a MTB code of conduct hearsay evidence and limited personal observations suggest a number of riders choose not to operate by these well intended but likely non-enforceable guidelines. Regrettably any improvement in the track surface (which is warranted at many sites) has the potential to see higher biking speeds. When measured against the current WCC "Vehicle Users Guide to The South Coast we find the bikers speed, was **6 times** that Council are recommending for motorized vehicles on the legal road beyond the old quarry.

Could you please clarify whether the use of mountain bikes in Te Kopahou is a "right" or a "management privilege"?

Ranking of financial expenditure is also a matter that could be said has been overlooked. As a general rule, statutory obligations should trump discretionary expenditure, likewise there is a well-reasoned argument that funding for management purposes should also outrank discretionary projects. This leads me to what I see as possible misguided expenditure. On one hand we have "management tracks" within Te Kopahou falling into a sorry state and many smaller suburban reserves badly needing attention yet on the other we have proposals to build a number of new tracks and it has been suggested almost \$100,000.00 of ratepayer's money has been spent annually

on mountain biking related issues within what is commonly called the Makara Peak Mountain Bike Park. Your confirmation of the expenditure would be appreciated.

It is disappointing the document fails to address financial implications. As the saying goes you get nothing for nothing. When seeking community approval all of the facts should be presented, this is particularly so at a time when a double-digit rates increase is possibly in the pipeline.
Signage and Track Standards

A photograph of the current signage at the coastal end of the Red Rocks track has been attached. Firstly, I should point out that it is purported that the "coastal land" in the vicinity of Red Rocks and Sinclair Head forms part of the Te Kopahou Reserve. Clearly this is not, and never has been the case. Council, are urged to have systems in place to prevent such inaccuracies occurring, it reflects poorly on Council's professionalism.

Looking at the fine detail, both the Red Rocks/Waipapa Stream Track and the Hape Stream Dam are depicted as walking tracks. The coastal road/ 4wd track to Sinclair Head on the other hand is a Short Walk (easy). I put it to Council that a trip to the Hape dam is considerably easier than the eight- or nine-kilometer return trip to view seals at Sinclair Head. The incorrect grading appears to have been allocated to these two tracks. Consideration should also be given to incorporating walking times on signage. It would certainly present users with both additional and valuable information on which to base their decisions.

To take this discussion further It is my understanding that Council follows the prescriptions set out in the document "SNZ Tracks and Outdoor Visitor Structures Handbook" for best practice guidelines, a document where Wellington City Council is recorded in the acknowledgements. It would seem managers have either ignored, perhaps through oversight, or deliberately failed to take into account matters such as that set out in 2.4.4.3 *"All major and minor watercourses shall be bridged"*. Compliance on the short walk route to Sinclair Head could necessitate the construction of bridges at both Hape Stream and the unnamed creek at Mestames Bay. In relation to Hape stream and the Red Rocks track (walking tracks) the prescriptive is section 2.5.3.3 which includes; *"All permanent minor watercourses wider than 1 m (in normal flow conditions) shall be bridged. Where a minor watercourse is wider than 1m. at the point of crossing but is easily crossed in normal flow conditions by the predominate group (without water going over the top of footwear) a bridge or culvert shall not be built."*

I am not promoting construction of bridges, far from it, the area has a "wild" feeling and the naturalness should prevail but rather I am signaling the problems of compliance when designations are given to access routes.

An additional image is that of the track surface on the Waipapa stream section of the Red Rocks track. I suggest the down hill braking of mountain bikes has caused the significant damage to a previously pleasant walkable surface. Remember this is a track designated on signage as "short walk" where a higher graded surface should be expected. The "trenching" if that is the descriptive is approximately 200 mm deep. A track maintenance programme needs to both be developed and implemented.

Perhaps a little out sequence, it is noted a water station is being advocated at the Tip Track/Hawkins Hill Road junction. Given that there is no city water reticulation at this point the plan should have

explained how drinking quality will be achieved and advanced reasons why this service should be provided.

E-bikes

Documents such as Council's Open Space Access Plan identify tracks where e-bikes can be used. The converse of course is if the track is not listed e-bikes would not be approved and thus must be considered an unlawful activity. Personal knowledge suggests some e-bikers are using non approved tracks. My questions are; what actions are proposed to better inform e-bikers about track use and what options are available to deal with offenders?

Cost of participation

If one was to listen to advertising hype, Wellington is promoted as one of, if not the top spot in the country for mountain biking. Although perhaps unscientific, it is likely the majority, or at least a significant number of regional mishaps occur on lands managed by Wellington City Council. In preparing of this submission, I sought data on "off road mountain bike claims" from the Accident Compensation Commission. Details provided were for their zone known as "Wellington Region". This area encompasses the Carterton District, Kapiti Coast District, Lower Hutt City, Masterton District, Porirua City, South Wairarapa District, Upper Hutt City and Wellington. I am sure you would agree with me that the number of MTB participants in some of these areas would not be particularly high. Over the last three calendar years (2018, 2019 & 2020) in excess of 1800 new claims were lodged with the Commission. Claims expenditure over the same period (2018-2020) cost close to \$5,000,000. The full cost after taking into account loss of productivity would likely be significantly higher.

The reason why I address this is that there is a significant cost to the community from mishaps which I suggest primarily occur on "public lands," including those administered by Wellington City Council. Perhaps it would be timely for Council to reflect on its obligations to the community at large and give serious consideration to the matter of speed and general behaviour of MTB riders on tracks within its reserve network.

In closing, it was a little disappointing the draft document failed to reasonably address both visitor numbers and condition of each track. Armed with hard data, which could have included survey counts or audit against SNZ parameters interested members of the public would have been better informed to comment on this draft. This apparent lack of basic information must surely signal a flag of caution. The concept of "build and they will follow" has no place at this special site. I hope these comments, although a little drawn out and heavily favouring statutory over discretionary expenditure, along with a preservation bent are of assistance.

Barry Insull

Catharine Underwood



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Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

See separate written comment.

Q3. If you could change one thing about the Draft Plan what would it be?

My preference is for the area to be kept wild and rugged with the protection of the environment, biodiversity and the night sky the priority over all other uses. Because it is so wild, it needs respect and to be left untamed with very limited or no further development.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Catharine Underwood. See additional written submission for more comment.

Submission on proposed developments at Te Kopahou Reserve.

Catharine Underwood
[REDACTED]
[REDACTED]
[REDACTED]

I am making this submission as an individual. I am a regular user of the area and live close by.

Please note my name and register this submission from Catharine Underwood.

We are so lucky to have such a wild and rugged place so accessible from the city. This area is special because it has been part of the landfill designations for so long – let us not ruin it.

My preference is for the area to be kept wild and rugged with the protection of the environment, biodiversity and the night sky the priority over all other uses. Because it is so wild, it needs respect and to be left untamed with very limited or no further development.

The location of this reserve helps create a ‘vegetation’ corridor linking the south coast with other areas like Zealandia, Tinakori Hill, Mt Kaukau and points north. While it is a different habitat with different species the uninterrupted corridor is still important.

It needs to be preserved, appropriately restored and protection for the rare coastal flora, and the two catchments as the highest priority. There is already plenty of public access which should be secondary.

The plan to introduce kiwi into the area is fantastic and a real boon for Capital Kiwi and Predator Free Wellington. For this reason alone, there needs to be careful consideration of all proposals and an analysis of the impact of changing this area for more human/machine and development activity. Imagine if a kiwi got run over by a 4 x 4 or a bike hit a kiwi at night.

It is a rugged area subject to strong winds, driving rain and steep hillsides. Winds strong enough to blow you off your bike, or blow you over when walking – a special place. For those reasons I am not supportive of all that is planned as part of the draft plan.

I note that one of the important elements to at least one user in the proposal is a dark sky area. This would be fantastic. Linked with the council controlled Zealandia and the Makara Park Mountain Bike Park, there is a real opportunity to create something wonderful. It would only take the requirement that any lighting for residential/recreational be as non-existent as possible and those that are uses adhere to the guidelines of a dark sky reserve/area like Tekapo. How wonderful that would be. So many cities in New Zealand and the more so, the rest of the world, have so much light pollution the planets, stars and constellations can't be seen and enjoyed.

As someone who spends a lot of time at Zealandia at night time, the reaction of guests when they look at the night sky with amazement, gripping my arm and saying ‘I've never seen so many stars!’ is a wonderful thing. On the rare night that it is actually something spectacular, they are speechless with amazement.

I would like to see the first two car parks closest to the Wind Turbine designated as mobility parking. Currently there is no mobility parking but there is a nice ramp for mobility purposes.

I would like to see the road from Ashton Fitchett to the Wind Turbine designated as 40kms only.

I am concerned that the 'next steps' in the proposal (p1) imply that all the tracks will go ahead so I hope this plan isn't a done deal as it shows little respect for the environment or the wild nature. All users should be prepared when going into this area.

With regard to the tracks, my preference is to improve most of the existing tracks for all users including firefighting and emergency vehicle access. What sort of research has been done to look for threatened species in areas where they aren't known? (p3). The plan also states that track development will follow principles for ecologically sustainable tracks. Yet several proposed tracks go right through areas of High Ecological Significance (HES) (tracks 18, 25, parts of 19, 24 (which isn't supported by the council because it goes through areas of HES, but so do those supported by council) and through reserves which already have tracks through them (track 16) or track 17 which is regenerating bush.

Track 3: Nothing wrong with this track as it stands. Keep it as multi use. All users should always ride/walk/run as if there is someone just around the corner. Disagree with separate usage.

Track 4: Please define elderly!

I don't agree with this being separated out because as I don't agree with a new track being cut. On page 6 of the plan, mention is made of 'avoiding the creation of canopy gaps, erosion and excess soil disturbance.' All proposed new tracks are in direct opposition to this statement.

However, a bit of maintenance wouldn't go amiss on this track and would make it suitable for all users. I personally don't like this track but don't expect every track to be to my liking or ability. Of all the proposed new tracks this is the one that I would support above all others if I had to choose one track only.

Track 5: This track runs almost entirely through vegetation of the highest or medium ecological significance in the area being consulted on. The fact that the bridge has been washed away strongly suggests the need for less activity rather than more. However, being pragmatic, upgrading this track would have less impact on the area making it more useful for all. The plan doesn't state what the impact would be of moving the track to the eastern side of the river or the restoration of the old track to replace the missing plants once it isn't used any more.

I have concerns about the movement of two way 4 wheel drive and other users. Could track 6 exclude 4 wheel drive? I suggest this as I disagree with the proposed new downhill track #18. This proposed track goes through the high ecological vegetation area completely ignoring the requirement to limit soil disturbance, limit potential erosion and protect sensitive areas.

Track 6: Improve it. As possibly exclude 4x4s or have a speed limit or make it one way for 4x4.

Track 7: This is an existing track that should be upgraded. This will improve access for firefighting and emergencies.

Track 8: Again, an existing track that should be upgraded provided that this doesn't impact the Waipapa Stream and cause erosion.

Track 9: This track could be left to overgrow. If this was done, users could go to the intersection of tracks 7 and 5 as part of the regional trail, connect with track 8 and head to the coast via track 10. This option would mean less disturbance of an area of medium ecological significance. More tracks in here will only downgrade the area to low ecological significance.

Track 10: Great track providing a challenge to those who want it. Don't dumb it down.

Track 11: Not sure why steps will improve access. Often they make it harder. I'd leave it like it is.

Track 12: Not sure from the key whether this is a new track or an existing track. If existing track then improve it. If it is a new track, make sure it avoids any areas of medium to high ecological significance.

Track 13: Improve track to provide emergency and fire access.

Track 14: This track is interesting. I think that if there was an improvement to track so the bigger than your fist sharp rocks weren't so many, it would be better. There are a few good sections. Those looking for a gentler gradient can go elsewhere or use another way of getting there. I'd love to go to the top of Everest but I don't expect Nepal to install a traveller to the top, so I don't have to get fit enough to climb it without effort. It would be more ecologically sound to improve the existing track rather than cut a new track. Especially as the proposed track goes through areas of high and medium ecological significance.

Track 15: On a map, this is the track to nowhere. As I don't agree with the proposed tracks 21a 21b and 21c or 20, this track could be closed and this area of medium significance could be restored to high ecological significance. I am concerned about the steepness of the proposed tracks and erosion. There is a fantastic mountain bike park at Makara Peak. This reserve doesn't need that many technical downhills. Closing track 15 at the intersection of 14 and 15 would really show a care and consideration for the environment.

Track 16: Totally opposed to this track. There is plenty of opportunity to cycle through other similar places. Just because the track has been identified, doesn't mean it has to go ahead. There are plenty of tracks in the area already.

Track 17: Not necessary, and am opposed to any new tracks being built.

Track 18: Again – disagree with the need for this track. There is already the regional trail to get all users to the trail head of tracks 7 and 9. Track 5 is an existing track just needs improvement. It doesn't matter if it is challenging. That is what riding, walking, running is about. It is a matter of building up to be able to ride more challenging tracks. We didn't do our first driving lesson on the motorway.

Track 19: This track goes right through an area of medium ecological significance. I can't believe it is even in here as a possibility.

Track 20: No, no, no, no, no. Improve track 14 which will be better than cutting a new track.

Track 21 (a), (b), (c), (d): Where is the need to advanced mountain bike tracks identified? You could also argue there is a need for better access for 'elderly' people. I do not support these tracks. The reason the landscape is low ecological significance is due to human interference so let's not make it worse. As continued access to track 15 isn't guaranteed, stop track 15 all together and let it grow over. It does after all cross through areas of high to medium ecological significance.

It is good that anyone using the tip track has to look over the landfill to see the view down the valleys to the harbour and eastern hills. But it would be nice to have better ways of trapping the rubbish that is blown out. (Not vegetation as that will hide the view of the harbour eventually and also the view of the rubbish that we all create.

Island Bay Residents' Association



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Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 5 – Strongly Agree

Q2. What in particular do you like about the Draft Plan?

We believe the focus on ecologically sustainable tracks will benefit the environment by allowing more people, including trappers, weeders and planters access to the reserve in a managed way.

Q3. If you could change one thing about the Draft Plan what would it be?

n/a

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 5 – Strongly Agree

Q6. Do you have any other comments?

Submission from Island Bay Residents' Association. See additional written submission for more comment.



23rd February 2021

TO:

- Bec Ramsay
- Open Space and Recreation Manager
- Wellington City Council

Submission on Te Kopahou Draft Network Plan

Introduction

1. The Island Bay Residents' Association democratically represents the views of 7000 Island Bay residents.
2. Our constitutional object is to facilitate discussions about the future of Island Bay between residents and the Council. While we do not make decisions on behalf of Island Bay residents we do act as an official representative group to council for receiving and disseminating Council information concerning Island Bay.
3. Te Kopahou Reserve is one of the largest natural reserves near Island Bay. Many of our residents use the reserve for recreation. The tracks in the reserve link directly to Island Bay through a network of tracks starting at Paekawakawa Reserve, and Manawa Karioi. Both of these link with Tawatawa Reserve and, through that, the Tip Track.
4. Te Kopahou Reserve visitors' centre is also a short and popular coastal walk from Island Bay to Owhiro Bay.

Support for the plan

5. The Island Bay Residents' Association supports the city council's plan to upgrade and enhances the tracks in Te Kopahou Reserve.

6. We believe the focus on ecologically sustainable tracks will benefit the environment by allowing more people, including trappers, weeders and planters access to the reserve in a managed way.
7. The improved and extended track networks, with new interpretation signs and facilities, will give South Wellington residents access to an important part of our Māori and colonial history. This will help more people learn about and preserve our history.
8. According to Sport NZ surveys walking and biking are two of the most popular forms of exercise for New Zealanders. Providing more local and accessible tracks and trails for people will benefit their physical and mental health.
9. Developing this network of outdoor recreation opportunities means that South Wellington residents have a large natural outdoor facility that matches the large parks available to northern city residents and Hutt Valley residents through the East Harbour, and Belmont Regional Parks and Remutaka Forest Park
10. Upgrading the tracks will make them safer for the older members of our community who are also keen to walk these tracks.
11. We are excited by the proposal to construct a hut so that trappers, including families and community groups, can experience multi-day outdoor adventures in South Wellington.
12. The new Tip Track Trailhead will be an easily accessible local biking option for Island bay residents which they can reach without biking or driving across the city to more distant mountain biking facilities.
13. We also are that well-constructed cycle and walking trails can help local economic development. We welcome the potential business opportunities for South Wellington locals that could eventuate from supplying bike services, food and accommodation to visitors to the reserve.

Conclusion

14. We support Te Kopahou Draft Track Network Plan. We believe the proposed tracks will provide more opportunities and a better experience for island Bay residents.
15. We are happy to talk in support of our submission. Our chairperson is Ben Everist and you can contact us at islandbayres@gmail.com.

To: bec.ramsay@wcc.govt.nz
Wellington City Council

From: Forest and Bird Youth Wellington
Contact: Liam Daly, Policy Coordinator
youthwellington@forestandbird.org.nz



Submission on the Te Kopahou Draft Network Plan

Introduction

Forest and Bird Youth is a nationwide network of young people (aged 14-25) who are protecting and restoring Aotearoa's wildlife and wild places. With over 500 members and supporters, our vision is to see empowered rangatahi actively engaged in our connection to Te Taiao and in the fight for our future. Our mission is to take action for nature as youth, with youth, and for youth. As the Wellington Hub of Forest & Bird Youth, we actively engage with and represent our members living in the Wellington Region.

We **partially support** the proposed Te Kopahou Draft Network Plan, as we believe rangatahi should be able to access and experience nature in order to shape their own development and gain an appreciation for te taiao. However, the tradeoffs between **accessibility and conservation** in the draft network plan go too far in our opinion, and we believe more analysis of the proposed plan from an ecological perspective will help to achieve a result that protects and restores nature in the area.

We would also like to urge that the council engage with mana whenua about the proposed plan, acting as tangata tiriti and ensuring that it upholds its obligations under Te Tiriti o Waitangi to allow Māori to practice kaitiakitanga and tino rangatiratanga in how their whenua and taonga are used.

Biodiversity Impacts and Specific Changes to the Draft Network Plan

An attached appendix, collected by one of our members, states important species present within the reserve which would be significantly impacted by any population losses. It should be noted that a population of the rare *Muehlenbeckia astonii* and possibly other rare species were completely wiped out due to previous development (a quarry). Therefore, this development extirpating species is not out of the question considering the miniscule amount of habitat that remains.

The lower end of track 18, all of track 25, and almost all of track 24 are of particular concern to us. Track 18 goes directly through the habitat of several endangered species including two species which only exist there out of all of Wellington city. Track 25 may also contain significant amounts of speargrass which could be damaged - an important host species of the endangered speargrass weevil. Finally, track 24 goes straight through Wellington's only example of intact coastal forest (as mentioned before, less than 1% of this ecosystem type remains) - instead, the existing track next to 13 on the map already goes through this part and could be upgraded without destroying any existing habitat. We think the other tracks are a positive improvement, and wouldn't have much negative effect. We also believe the tramping hut would greatly improve accessibility to the reserve.

In general, we believe most of the tracks go through areas where any damage to habitat could be easily mitigated: i.e. they don't go through any areas that are riparian, or they go through areas which might have endangered species but they're locally common in the reserve and habitat restoration would offset any damage. We also support all of the interpretation boards and seats.

Council Priorities and Commitments

In 2019, WCC declared a "[climate and ecological emergency](#)". The council intended this declaration ensure that the environment is at the forefront of all decision-making. Therefore, the impact that the proposed network plan would have on biodiversity needs to be taken seriously in order to satisfy this declaration.

The 2015 WCC Biodiversity Strategy - [Our Natural Capital](#) - is very clear in its vision that the size of significant ecological areas isn't reduced, and populations of local indigenous species grow. Within the policy framework of the council, Our Natural Capital is supposed to underpin council plans and policies. In the context of the strategy, Te Kopahou Reserve is especially important as [less than 1% of Wellington's coastal forest remains](#) - and much of it is inside the reserve. This devastating habitat loss has already had a massive impact on the area within the reserve, and even further losses which are relatively small would be very destructive.

Finally, the Council's recent District Plan review involved the "[Backyard taonga](#)" project, essentially mapping out areas on public and private land that would be given new protection in order to safeguard biodiversity which exists there. We acknowledge this project is still in its draft stages, however:

- There are three SNAs and one ONL which overlap with the boundaries of Te Kopahou Reserve.
- The biodiversity these designations are designed to protect would be significantly impacted by the proposed plan for Te Kopahou Reserve, suggesting that WCC has not considered this conflict.

Mana Whenua

It is essential that the council engage with mana whenua as Te Kopahou Reserve contains historic pā sites, middens, and terraces, with a protected site at rimurapa. There are also karaka groves within the reserve which have cultural significance to Māori. We do not support the network plan altering or harming these sites without agreement from mana whenua.

Summary and Recommendations

Forest & Bird Youth Wellington support re-evaluating the plan from an ecological perspective, which could be done through WCC's own urban ecology team. Specifically, we would like to see the following changes:

- **We support** the increased accessibility to Te Kopahou Reserve, as it will encourage rangatahi to get out into nature. However, this must not come at the cost of the unique coastal ecosystem and the species within it.
- **We request** that particular consideration is given to the species listed in the attached appendix when assessing potential impacts of this plan
- **We strongly do not support** tracks 18, 24, and 25 for the reasons outlined above
- **We ask** that mitigation (offsetting any habitat loss) is carried out as part of any development
- **We request** the draft network plan go further than mitigation and highlight, improve, and restore the unique attributes of Te Kopahou's ecosystems. This could involve signposted nature trails on existing tracks and habitat restoration via tree planting.
- **We encourage** the writers of the Te Kopahou Network Plan to keep the council's declaration of a climate and ecological emergency front of mind when further developing this plan and reviewing submissions.
- **We ask** that the plan be reviewed by WCC's urban ecologists to ensure consistency with Our Natural Capital (2015).
- **We request** that the plan is analysed for any potential conflicts with any protections which future SNA or ONL designations would afford to the area, and ensure that the plan complies with such protections even if it is implemented before the District Plan review is finalised.
- **We urge** you to ensure that any pā sites, middens, terraces, and/or karaka groves are not altered or damaged without the prior consent of mana whenua.

Appendix: List of Vulnerable Species

The following species exist within the boundaries and are either nationally threatened/endangered, or are locally important to Wellington's biodiversity.

- Speargrass weevil - only population left on the North Island, and largest natural population left nationally
- *Korthalsella lindsayi*
- *Korthalsella clavata*
- *Sophora molloyi* (Cook Strait Kōwhai) - range restricted
- *Clematis afiolata* - only present regionally in this small population
- *Coriaria sarmentosa* - only present in the entire North Island in this small population
- Ngahere gecko, "Mokopirirakau 'southern North Island'"
- *Rubus squarrosus*
- *Craspedia uniflora*
- *Lophomyrtus bullata*

Forest & Bird Wellington Branch



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Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

See separate written comment

Q3. If you could change one thing about the Draft Plan what would it be?

See separate written comment

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Forest & Bird Wellington Branch. See additional written submission for more comment

Forest & Bird Wellington Branch submission – Te Kopahou Draft Track Network Plan

28 February 2021

Summary

We have considered the draft plan in the context of other Wellington Council and Regional Council documents both current and historic, and the broader purpose of the Outer Green Belt (OGB)—a demarcation between urban and rural—biodiversity recovery and local access for informal recreation.

It is clear that restoring Wellington's local biodiversity was the justification for establishing the OGB and that an informal recreational experience a consequence. These are often incompatible purposes, which is manifest in Council's draft plan. We consider many of the proposed tracks detract from the natural values of Te Kopahou—some significantly. In fact, for some native species they are mutually exclusive.

The notion of 'balance' is discussed and we show that the 'natural values' of Te Kopahou will be compromised and *lost* if the proposed tracks for Te Kopahou Reserve were to be built. A conservative estimate of net loss to 'natural value' of about 1.97ha of vegetation (20,000 plants at 1m spacing) 'balanced' against a recreational gain of additional tracks—chiefly for the benefit of a minority interest group.

The track building itself will disturb and remove plants and could unknowingly destroy pockets or individual plants of rare or threatened species that are present in the area—possibly remnants—that have been missed by botanical surveys (which is quiet possible given the terrain).

This submission details how and why tracks impact fauna to a greater or lesser extent depending on species and other factors of relevance to Te Kopahou Reserve—and the OGB as a whole—being frequency of track use, and proximity to tracks.

We agree with Council's caution about track building in Te Kopahou Reserve and include other examples of how flora is affected by tracks and why new tracks are inappropriate in this ecologically sensitive area south of the Tip Track.

Council's draft plan shows new tracks in the Haape stream catchment but has omitted to mention that the Haape stream catchment is an offset for the loss of high ecological value stream and flora in the Owhiro catchment. If the proposed tracks were to be built in this offset location they will reduce the value of the original loss being compensated and be another example of how biodiversity and species decline is accelerated; it would be deeply troubling.

The proposed zip-line should have been included in this draft plan as it has implications for some of the proposed tracks in that vicinity and for the area as a whole.

- tracks 18, 22, 24, 25. should not be built
- track 16 is in an area of vegetation where birds could be expected to breed. If the track is built it is likely to disrupt existing fauna habitat and requires a precautionary approach.
- tracks 12 and 19 as walking tracks could have minimal impact on the area's natural value if board-walk and steps are employed this would reduce damage to the ecology caused by users.
- track 11 more explanation is required, we are uncertain if this exists as an informal track or whether it is a new track.
- tracks 2, 3, 16, 17 and 23 conflict with the OGBMP 2019 intention that the slopes where these tracks are proposed are to remain undisturbed until decisions about further reserve classifications have been made about the landfill designated area—which will be influenced by the zip-line proposal—as a stakeholder we wish to be consulted.
- tracks 20 and 21 will have a serious and detrimental impact on flora and fauna recovery. This is, in effect, a dedicated mountain bike area and should be notified as such.

To the south of the Tip Track—long regarded as an area of regional significance—are the Waipapa and Haape streams catchments and the coastal escarpment—Te Kopahou Reserve. It is the primary focus of our submission—an area of importance to Council as a resource for biodiversity recovery—and which we consider warrants a dedicated management plan.

We propose that the Waipapa and Haape streams catchments and the coastal escarpment—Te Kopahou Reserve—be gazetted as scientific reserve—a 'mainland island' with the status of an offshore island nature reserve. It is relatively isolated from human interference and has the potential to host seabird nesting along this part of the coastline—in a restored to coastal and semi-coastal broad-leaved forests and native shrublands.

A programme to achieve this would support numerous Council objectives not least of which is the City's commitment:

"For our city's sustainable future we will ... protect and restore ecosystems so that they are rich in plant, bird, lizard, insect and fish life, and assist them to approach that of Wellington's original natural environment..."

* The status of the existing Historic Reserve to remain

Forest & Bird Wellington Branch submission – Te Kopahou Draft Track Network Plan

28 February 2021

Introduction

It is not yet 20 years since the Council's vision and supporting objectives were formalised in the Outer Green Belt Management Plan (OGBMP) 2004:

"The Outer Green Belt is a continuous green belt following the ridges to the west of the city from the South Coast to Colonial Knob, in which indigenous vegetation is restored and an informal recreation network is widely accessible (Capital Spaces, 1998)"

The success of Wellington as a City is in part due to its appeal as a 'nature friendly capital' and the importance of biodiversity was one of the Council's core commitments it gave in its vision of 1998:

We haven't lost any more species indigenous to Wellington and the size of ecologically significant areas has not been reduced. The population size of previously threatened and locally significant species has grown and areas with the potential for future restoration are recognised and valued.

All known original ecosystems are found within Wellington, and a range of indigenous biodiversity thrives within them. These areas provide source populations that can disperse to surrounding areas, enhancing and enabling the ecological restoration of the city's wider habitats.'

Our mission is to assist the Council in achieving this vision and our submission seeks to underpin this resolve.

Historical Context

The concept of an Outer Town Belt for Wellington has a history that dates back to the 1970s and probably much earlier. The public support for it has been driven by two ideas—nature conservation and recreation. The debate on finding a consensus for these potential conflicts of interest were restated in different ways and recorded in WCC documents between 1976 and 2000. At that time it was referred to as a Town Belt because it would form a demarcation between urban and rural to contain urban sprawl and retain the rural character. The designation 'town belt' is used to stress its function and avoid it being thought of and confused with a public park with sports grounds, formal gardens and other amenities or theme parks, that are features of the urban environment.

By the 1980's the landscape of Wellington was covered by gorse and possum were common. It was not until the late 90's with possum numbers in decline and broadleaved scrub beginning to replace gorse that a description of a continuous green belt along the ridges to the west of the city appeared in a WCC document¹—and gave the impetus and policy direction that led to the creation of Karori Wildlife Sanctuary (now Zealandia) and to compensate for loss of tracks; Makara Peak Mountain Bike Park.

There was, and still is a recognition of biodiversity decline in Wellington and nationally—and its restoration is a priority for the OGB. It reflects the aspirations that the citizens of Wellington expressed during the extensive public engagement that preceded *Our City our Future*, 1997 and included reference to ... *linked protected areas on the outer town belt from the South Coast to Porirua*.

The Introductory section in the *Outer Green Belt Management Plan (OGBMP) 2004* traces that germination period through Council documents, and records that the successive strategic reviews preceding that plan endorsed the *Wellington City Council Strategic Plan, 1997 / 98* [developed to implement the goals and initiatives arising from the seminal document *Our City – Our Future, 1997*]. The resulting policy framework provided a foundation for the Outer Green Belt (OGB) and other natural environment outcomes. The objectives (listed below) in that Strategic Plan and reaffirmed in subsequent reviews were:

Biodiversity: The city environment hosts and protects a representative range of indigenous and non- indigenous plants and animals in their natural communities and habitats.

Ecosystems: The city's varied marine and land-based ecosystems are valued and, where appropriate, protected and restored.

Open space recreation: Wellington's open spaces, including the coastline, harbour, Town Belt and Outer Green Belt are accessible to all and provide a wide range of recreational opportunities that do not compromise environmental values.

Landscape and natural heritage: Features of Wellington's landscape and natural environment with special importance are recognised and, where appropriate, protected.

1 Capital Spaces – Open Space Strategy for Wellington Te Whangamāui-a-tara, November 1998, p86

2 Ibid p88

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Overview

The draft *National Policy Statement for Indigenous Biodiversity* gets to the core issue—that we address in this submission—by observing “our actions can determine whether it [biodiversity] is destroyed or degraded or whether it thrives”, which is a paraphrase of the Maori whakatauki it quotes.

Aotearoa New Zealand’s indigenous biodiversity is in decline but attitudes about nature and how we interact with it have changed.

“... Implementing the Council’s Biodiversity Action Plan 2007 and then Our Natural Capital, Wellington’s Biodiversity Strategy and Action Plan 2015 has influenced the Outer Green Belt’s management in recent years – deliberately resetting our relationship with, and behaviour towards, nature” ... “The Outer Green Belt’s natural values and its role as a continuous northwest-southeast ecological corridor are key to the aims and objectives of Our Natural Capital” [OGBMP 2019, Section 3.2.2, p24]

“... The Te Kopahou area is identified a ‘priority biodiversity site’ in Our Natural Capital, with objectives to increase the population of existing threatened, and regionally rare species, as well as locally significant species and ensure their habitat(s) are healthy and restored, and to connect other ecosystems in the surrounding area to enhance and enable ecological restoration. Part of this sector is identified as a site in the regionally significant Wellington South Coast Key Native Ecosystem, recognised by GWRC, as shown in the sector maps.” [OGBMP 2019, Section 5.7.1.2, p183]

Our submission concerns “...the steep country in the catchments of Te Haape and Waipapa Streams and the coastal escarpment...” an area loosely referred to as “Te Kopahou Reserve”³ that was previously managed under the *South Coast Management Plan 2002 (SCMP)*—to be revised to cover the urban coastline to the east and outside of the OGB.⁴

Our proposition

We consider the area of the Te Haape and Waipapa stream catchments and coastal escarpment as a taonga of Wellington because it is unique in a number of ways. It cannot be duplicated within the OGB or outside of it. The size, marine influence and high steep sided valleys give “Te Kopahou Reserve” the point of difference for Wellington:

- A wild and rugged coast that adjoins a marine reserve
- Cook Strait—a feeding ground for pelagic birds— notorious tidal rips and wild unforgiving weather.
- No other part of the OGB is likely to attract a seabird colony.⁵
- Topography and weather very different from other parts of the OGB.
- A profusion of salt and wind tolerant coastal species of flora some threatened and others naturally uncommon
- Unspoilt by development and has space to increase the population size of threatened fauna.
- A future natural coastal forest that would support an even greater variety of fauna and flora than present.
- Has significance to local Iwi and is an important key natural ecosystem (KNE) of the region.

The area’s high natural character, significant biodiversity values and potential for the deep stream valleys to be future kiwi habitat will need to be taken into account⁶

We propose that the area to the south of the Tip Track which takes in the Haape and Waipapa stream catchments and the coastal escarpment—Te Kopahou Reserve—be gazetted a Scientific Reserve⁷ and be treated as a “mainland island” with the status of a Wildlife Reserve and have a level of biodiversity protection that is afforded to offshore island reserves. It is relatively isolated from human interference and has the attributes that will, with appropriate management, enable the return and study of seabirds nesting along this part of the coastline.⁸ The area is a haul out for New Zealand fur seal, it contains rare speargrass weevil and will very soon have resident kiwi.

³ OGBMP 2019, p182

⁴ Ibid

⁵ OGBMP 2004, p32

⁶ OGBMP 2019, p188

⁷ OGBMP 2019, ‘Reserves classifications, land acquisitions and management mechanisms’, p40

⁸ Excluding the area designated Historic Reserve

⁹ A feasibility study would establish which seabird species would be the best candidates.

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Our vision

A wilderness with nesting seabirds along the scrub covered coastal escarpment and in the restored coastal broad-leaf forests of the Waipapa and Haape stream catchments.¹⁰ The sound of kākā, tieke, tū and other forest birds—now residing out of Zealandia—echo throughout the forest. The slow transformation of the forest structure will have developed as the birds spread seed of kohekohe, ngaio, akiāho, wharangi and kōwhai and so increase the diversity of habitat. The seclusion of the forest gives frogs, gecko, skink and kiwi freedom to roam.

As a mature forest it is topped by rimu, matai, kahikatea and totara. The streams and forest floor are rich in coastal flora and alive with fauna in all its forms. It is a restored icon of New Zealand with the distinctive brightly coloured splash of northern rata flowers and tātara in their abandoned seabird burrows and among the glades of dappled sunlight. This, despite the harsh conditions of the Cook Strait—the food basket for the seabirds which deposit their guano, or droppings—a rich source of nutrients that enrich this coastal forest.

This is an intergenerational vision for today to “build-back-better” for Wellington’s future—its wildlife, flora and the people of New Zealand. It is a continuum of the pioneering spirit that gave us Zealandia and Taputerangi marine reserve—ideas formulated in the 1990’s or possibly earlier. It complements restoration underway at Baring Head and that of Mana Island. We do our bit now and leave it for future generations to keep the vision alive—maybe 300 years.

There will be new experiences for each generation along the journey as we watch and help the forest grow through its natural evolutionary process. For now the priority is to take stock and undertake a feasibility study for the return of seabirds. Keep the existing tracks fit for purpose and improve user experience with signage etc. (refer to our comments on individual tracks).

Supporting the City’s strategy

Our proposal supports the city’s strategy:

For our city’s sustainable future we will ... protect and restore ecosystems so that they are rich in plant, bird, lizard, insect and fish life, and assist them to approach that of Wellington’s original natural environment...¹¹

The original fauna of Te Kopahou Reserve included seabirds as well as a myriad of other fauna which are now missing from the landscape.¹² Land clearance for farming and forestry destroyed their habitat and it will take many decades to recover that loss but the process is underway—slowly plants that are now threatened will re-establish in sufficient numbers to provide the conditions for that fauna.

The most effective way we can assist is by removing pest plants and pest animals; do enhancement planting where it is appropriate e.g. northern rata; and control the level of human disturbance. This can be achieved under a Scientific Reserve classification.

The animal pest control is well underway. A mustelid control network of traps along the perimeter is serviced by volunteers in collaboration with Capital Kiwi and Council undertakes pest control of feral goats and pigs. Greater Wellington has a control programme for possum and if we add in the Predator Free Wellington programme and local community pest control initiatives there is already a base level of pest control in place and contributing to a restored coastal escarpment and forest. We acknowledge there is still more eradication needed¹³ and that we have a community willing to help.

... Thin rocky soils and the harsh climatic conditions on the steep topography lead to slow natural vegetation regeneration and poor success rates with restoration planting of disturbed ground. Openings in the low canopy invite weeds to establish and funnel wind into the understorey. Slow rehabilitation of bare track batters on steep slopes will prolong their visibility.¹⁴

The Council considers a dense track network to be inappropriate, bearing in mind these factors as well as the more remote nature of the recreational experiences offering in this area.

10 DoC Wellington office noted “...Bringing back this long lost element of ecosystem function to the mainland is a very attractive option ... The best support from DOC would be technical advice that could perhaps come from DOC National Office from someone like Graeme Taylor, one of NZ’s leading seabird experts...”

11 Capital Spaces – Open Space Strategy for Wellington Te Whangamā-ā-Tara, November 1998, p1

12 Our Natural Capital Biodiversity and Action Plan 2015, p21

13 Key Native Ecosystem Operational Plan for Wellington South Coast, 2020-2025, 8 – 12

14 OGBMP 2019, p188

15 Ibid, p36

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West and centre Valleys of the Wipapa stream catchment viewed from Waipapa loop - track 8



View to north above WW2 bunkers on Bunker track - track 10 - escarpment in centre

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Te Kopahou Reserve is at the southern end of the OGB and the most remote from the influence of urban life. It is because of this that recovery of forest and wildlife is possible. It just needs space, time and peace to replicate the biodiversity that the Council is committed to achieving.

Our proposal supports the objective of the *Greater Wellington Biodiversity Strategy* and its voluntary *Key Native Ecosystem (KNE)* programme of which WCC is the manager of the Te Kopahou part—an area of regional significance and a large portion of 1,300 ha of land registered to sequester carbon under the *Permanent Forest Sink Initiative*.¹⁶ It is also consistent with the *Our Capital Spaces 2013 – 23* focus area of “creating a safe habitat around Zealandia for the native birds flying in and out of the sanctuary”

The proposal also supports the idea of “Wildlife Safe Wellington”¹⁷ and the policies and actions in the OGBMP 2019 Section 4.2 and Section 5.7.2

Encourage native forest to regenerate in the steep stream headwater areas of the Outer Green Belt to improve water quality by holding and filtering runoff, and reducing soil erosion [4.2.2.2 (2), p44]

Support the proliferation and spread of indigenous wildlife within the Outer Green Belt ecological corridor through weed control, pest animal control and planting, to enhance safe and sustaining habitat for native wildlife [4.2.2.4 (1), p46]

Lead or support efforts to restore indigenous wildlife to the Outer Green Belt, such as through Zealandia’s restoration programme [4.2.2.4 (2), p46]

Work with relevant organisations, such as Zealandia and Capital Ecos, to investigate the restoration of indigenous fauna through re-introduction programmes and by restoring adequate connected habitats for threatened and locally significant species to establish and spread [4.2.2.4 (3), p46]

Continue to enhance our knowledge of birds, lizards, freshwater fish, invertebrates and, potentially, bats in the Outer Green Belt through surveys and monitoring programmes [4.2.2.4 (4), p46]

Continue to monitor the dispersal and establishment of native birds at the coastal end of this sector to help understand the role of the Outer Green Belt as a bird corridor at its furthest reaches. [5.7.2.2 (10), p191]

Conduct a feasibility and cost benefit analysis for installing and maintaining a boundary fence to prevent feral animals (such as goats and pigs) from entering the Outer Green Belt from neighbouring rural properties. If shown to be viable seek funding. [5.7.2.2 (17), p191]

Continue to support research into the factors limiting the dispersal of threatened or locally significant bird species from Zealandia such as heke, hākōriki, and tounawa. [5.7.2.2 (21), p192]

Review the consent conditions of the C&D landfill to ensure compliance with rehabilitation conditions and need for additional screen planting along the Tip Track [5.7.2.3 (2), p192]

Haape and Waipapa stream catchments

These catchments are valued for the quality of their biodiversity¹⁸ and are two of several sites that the Council has identified as being “...at the heart of efforts to gradually expand and restore ecosystems into a connected network...”¹⁹ These two catchments are some of the least modified in Wellington and are to be protected from any stream modification.¹⁹

The Haape stream is the subject of offset restoration work that is required under a resource consent²⁰ to compensate the “absolute and permanent loss” of 646m of permanent stream (with koaro present); 599m of ephemeral stream channel; and high ecological value flora; of the Owhiro stream — a total loss of 12.9ha of high ecological value. The offset work in the Haape stream catchment²¹ is to be a combination of terrestrial and riparian restoration; species relocation (subject to permits); and work at the site of the weir to enable fish passage into the Haape stream. No work has been undertaken at this stage

16 OGBMP 2019, p47

17 Te Kopahou Reserve Wellington South Coast, Waipapa Stream Catchment, botanic list compiled B.J.Micalfe, J.C.Horne

18 OGBMP 2019 section 3.2.2, p24

19 OGBMP 2019 section 5.7.2.2(4), p191

20 WGN090036 Consent Certificate – C and D

21 WGN090036 Ecological Mitigation and Restoration Plan 20 March 2014

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The offset will include 6.9ha of riparian restoration along the ephemeral Haape stream tributaries and 4.5ha of terrestrial restoration in those same tributary valleys and be a continuation of the riparian planting. The Haape stream will also be the receiving environment for any lizard, frog, fish and other fauna rescued from the 'lost' portion of the Owhiro stream catchment.

The approving authorities for the mitigation offset plan (MOP) when submitted will be Manager, Environmental Regulations, Wellington Regional Council and Manager, Compliance, Wellington City Council.

The Waipapa stream catchment is the least disturbed of the two catchments and has the greatest cover of high ecological significant vegetation—not surprising given the lack of human interference. The percentage of high ecological significant vegetation in the Haape stream catchment will improve over time and benefit from the offset work mentioned above.

Like Otari-Wilton Bush and Zealandia the Te Kopahou Reserve has special features and climatic conditions that are sufficiently different to that of the rest of the OGB to justify it being under its own management plan—as has been the case until recently.

Wildlife

Restoring habitat and removing pest animals is only half the picture. The other half is fauna recovery which for some species is happening, however for others this is not the case and not helped by the presence of people and their pets. An example is ground nesting birds and skink which in the case of Te Kopahou Reserve would previously have included kiwi and at least one and probably more seabird species.²²

There is very little discussion in Council planning and management documents, on this topic, particularly the degree to which tracks and the presence of people affect fauna behaviour, diversity and requirements. The topic has however been widely studied overseas and this is driving a growing concern by researchers and conservationists about the potential impact of human recreation on wildlife.

Humans are often perceived as potential predators by wildlife... [and] ...when exposed to human presence may react with important changes in their behaviour and physiology e.g. increased vigilance, flight, release of stress hormones... [which]... in turn might have consequences for individual fitness and the dynamics of animal populations.²³

Bird's stay at a safe distance when approached and express their anxiety through display, alarm calls and if necessary flight.

The scientific studies we reviewed had similar themes but a different focus; the study referred to here has relevance to our submission because it assessed the impact of recreational tracks (used mainly for walking) on bird behaviour with recommendations on how this can be avoided or mitigated. The study looked at how proximity to a track influenced behaviour and concluded that the effect on the avifauna behaviour was more pronounced the closer (50m) it was to a track that had a high level of human activity than avifauna at a greater distance (120m). For tracks with low levels of human activity there was little discernible difference. The actual affect of human presence varied according to the traits of individual species e.g nesting, feeding and is not influenced by habituation to humans. Conclusions by the authors were:

by comparing the response of the bird community to trails in high-recreation vs. low-recreation forests, we observed that human presence per se causes important disturbance to birds in recreational areas and that the overall effect of recreational trails depends mainly on recreation intensity and only slightly on species characteristics.

our results provide further evidence that the impact of recreation could be reduced by limiting the access of visitors to certain areas (protected areas) and encouraging visitors to stay on trails elsewhere

trails and roads can considerably affect bird community composition and abundance, not only by modifying habitat along trails, but mainly through their use by recreationists.

Highly sensitive species (large FID)²⁴ tend to avoid areas close to trails even in forests with low levels of recreation, while low-sensitivity species seem to be negatively affected by trail presence only in highly frequented forests. Therefore sensitivity, approximated by FID, could be used to help designing future conservation measures through management of tourist numbers and access.

22 breeding seabirds in Cook Strait include, diving petrel, black petrel, sooty shearwater, storm petrel, mottled petrel, fluttering shearwater - NZ Ecological Society, Biogeography of Cook Strait Seabird C. A. Fleming: p33 – 34

23 Botsch Y, Tablado Z, Scherl D, Kery M, Graf RF and Jenni L (2018) Effect of Recreational Trails on Forest Birds: Human Presence Matters. Front. Ecol. Evol. 6:175. doi: 10.3389/fevo.2018.00175

24 FID—flight initiation distance—a measure of sensitivity to humans; large FID means higher than the median

25 The study was conducted in Europe

26 Action Plan for Seabird Conservation in New Zealand, Part A, Threatened Species Occasional Publication No16, p13

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Enough undisturbed wildlife habitat (quiet zones) away from trails not only benefits birds, but also mammals.²⁷

As recreation activities are mainly bound to trails, reducing the network of trails would limit human access to natural areas most efficiently. If new recreational trails or roads have to be constructed, a well-designed plan is crucial, which incorporates habitat and spatial requirements of the different species (e.g. sensitivity to humans or fragmentation)

These findings are supported by observations of fauna during the COVID-19 level 4 lock down—the absence of people showed a marked change in the presence and behaviour of fauna—widely publicised in the popular press. There is compelling evidence that if we are to provide suitable conditions for the return of fauna not only in Te Kopahou Reserve but the entire OGB then the track network must be provided for the needs of fauna as the priority and adapt recreational activity to that purpose.

New Zealand is the world centre for seabird diversity, there are more native seabirds that breed in New Zealand than native land birds and 42% of the 84 seabird species breed nowhere else in the world and most have undergone substantial population decline.²⁸ Te Kopahou Reserve has habitat variety that, in time, with vegetation recovery would suit different species of seabirds.

“... Some prefer cliff ledges, rocky islets, or rock caves. Other nest in grasslands, coastal shrublands, or under tall forest. Most seabirds are surface nesters but some groups specialise in nesting in burrows or rock crevices, e.g. petrels and blue penguins...”²⁹

Nature and tracks

We contend that a track must meet a ‘needs test’ –is it needed or nice to have in the context of its impact on nature especially when the primary objective for the area is to assist the recovery and protection of rare and at-risk flora and fauna and create the conditions for the restoration of fauna that previously inhabited it.

Track influence on the natural processes of a forest or any other type of habitat extends to a much greater extent than is apparent by its physical presence. The *Open Space Access Plan [section 5 Network Principles, p11]* recognises this and details the principles and steps that must be followed:

An Assessment of Environmental Effects should be conducted prior to any significant track work. This should include an assessment of the actual and potential effects on the environment, a description of available alternatives if effects are significant and a description of how any adverse effects may be avoided, remedied or mitigated.

All track development should minimise disruption to natural ecosystems during construction and subsequent use. Where it is not practical to protect vulnerable ecosystems and habitats, and environmental assessment shows that remediation and mitigation of impacts are not possible, then track development will not be allowed

Our *Natural Capital* identified Te Kopahou in its appendix 4 as one of the sites where “tracks within ecological significant sites need particular consideration”³⁰ and that tracks at these sites are required to avoid acutely threatened ecosystems or habitats and known threatened species. Of particular importance is the requirement to maintain a “buffer” between the track and the threatened ecosystem, habitat or species and avoid creating gaps in an established tree canopy:³¹

Maintaining buffers between tracks and threatened ecosystems or habitats is essential to ensuring their long-term ecological health. Irrespective of how well they are aligned and designed, tracks have an impact, including habitat fragmentation, soil compaction, damage to root systems, increased runoff and erosion, and introduction of weed species...

Tracks may degrade or fragment wildlife habitat, and can also alter the activities of nearby animals, causing avoidance behaviour. While most forms of track impact are limited to a narrow track corridor, disturbance of wildlife can extend considerably further into natural landscapes. Even localised disturbance can harm rare or endangered species.

The creation of canopy gaps can alter the internal structure of the forest. Canopy gaps allow an increase in light as well as changes in moisture and wind levels, leading to differences in microclimate conditions. When the canopy is considered mature (at 6m), disturbance to that canopy should be avoided. To help achieve this, switchbacks should be avoided where practicable.

²⁷ Action Plan for Seabird Conservation in New Zealand, Part A, Threatened Species Occasional Publication No16, p15

²⁸ Open Space Access Plan, 5.1 Principles for ecologically sustainable tracks, p11 – 12

²⁹ Ibid

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We agree with these points and observe that a track also contributes to fragmentation by introducing a break in the habitat and contributes to biodiversity loss by removal of a portion of the habitat or ecosystem it crosses. Careful inspection of any track surface will reveal the presence of seeds and seedlings of native plants which without the presence of the track would have bridged the gap that the track occupies. The natural process of seed diversity, its dispersion and habitat regeneration, is disrupted and accentuated by the clearance of encroaching regrowth and the removal or damage to saplings and shrubs during track maintenance—needed to keep the track useable. Damage will also occur through erosion and to seedlings and mature plants along the track edges by track users.

Tracks that cross a sloping hillside will have a drainage gully on the upside [to preserve track structure from water damage] this concentrates the rain water and discharges it through culverts downhill at those points, this erodes the slope and creates water channels which are flushed during rain.

On steeper slopes the batter required to prevent slips will extend further up the slope. This will disrupt a greater area of flora and expose the ground to weather and also creates openings that quickly see margins on both sides of the track populated by invasive pest plants such as gorse, broom, Darwin's barbery and blackberry; as is evident along Wellington's other tracks. Te Kopahou Reserve has slopes that we estimate to be between 40° and 60° and could require a batter of 1.5m. The side-cast material—moved during construction—will be difficult to stabilise and prevent from slipping down the slope and into the streams. These streams are the best examples in Wellington for purity and in-stream habitat.

These are general observations about the way in which tracks impact their environment but do not indicate the extent of the impact that each has when topography, climate, altitude, location and the condition and composition of the ground and flora are taken into account and their combined affect. In Te Kopahou Reserve the removal of flora during track building can be much greater than the physical loss of an individual plant. Unknowingly the work could destroy the last remnants of species that are present in the area but have not been seen or identified as such.

In the case of Te Kopahou Reserve all of the above have more than a minor influence. Hawkins Hill and Te Kopahou at 49.5m and 48.5m respectively are steep sided and exposed to the full force of storms "with strong salt laden winds that funnel through Cook Strait that can burn young foliage and stunt growth"³⁰ It can take many years for a canopy to form and building new tracks in this environment will simply reverse decades of natural restoration. We are merely restating what WCC has described and repeated in its documents—that the extreme conditions and the fragile nature of the area should not be disturbed.

Permanent streams in the valley floor is where initial forest growth occurs. The moist conditions enable pioneer wind tolerant plants to establish and form a shelter that benefit the less hardy and slower growing plants, the process continues and the vegetation moves up the valley sides along and out from the ephemeral tributaries. It is occurring naturally in Te Kopahou and can be seen in the Waipapa and Haape stream catchments. Any break in the process by a track, could stunt or reverse this progress and expose plants that were previously sheltered.

Tracks not only affect flora but have a marked impact on fauna [refer to section Wildlife] which can be minimised if the buffer mentioned above extends a sufficient distance from the track and the 'quiet' zone—the interval between buffers of adjacent tracks or other limitation—is sufficient to enable fauna to exhibit normal behaviour.

Any track is an impediment to the nature it crosses whether it be an open landscape or forest floor it will interfere with and possibly truncate the natural processes. The manner in which this occurs can be subtle or more obvious and the effect can be immediate or slow and occur over a long period of time. No matter how the track modifies nature, its presence in whatever form and size will alter the behaviour of both flora and fauna. Multiple tracks in any given space will have a cumulative effect. This is an important point to consider for any new track in Te Kopahou as it will leave a scar and have long term effects even after it has been abandoned and ceased to be used.

Striking a 'balance' between a recreational activity and recovering habitat is a deeply flawed concept. The notion of balance implies that both sides loose or gain by equal amounts. When a track is built in any existing natural habitat, whether it was intact or depleted there is a permanent loss to nature—it has lost the space that is now taken by the track. The margins are degraded—populated by invasive pest flora and a highway has opened up for pest animals and pathogens. It is the mechanism that creates fragmentation of nature and is a major driver of biodiversity loss. Had the track not been built and the status quo remained, recreation may be perceived to have been 'lost' whereas in reality it merely did not 'gain' an extra track in that location—but the recreational activity itself can continue elsewhere. In the case of Te Kopahou, tracks already exist in the locality and there are also many more existing and proposed tracks close by and elsewhere across Wellington that support the recreational activity proposed for the new tracks.

30 Toitū te marae a Tāne, Restoration Planting Techniques, p7

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The question to answer is whether the new tracks for Te Kopahou Reserve justify reducing the size and integrity of the recovering grey scrub—degrading a key native ecosystem, removing habitat for at-risk native biodiversity, breaching a previous offset agreement, and undermining the principal purpose of the OGB. This at a time when New Zealand's biodiversity is in crisis and heading for collapse—due mainly to human activity that causes habitat loss and fragmentation—compounded by global warming.

The Haape stream catchment is being used as an offset to “balance” the loss of high ecological value stream and flora in the Owhiro catchment and should not itself be the subject of loss through track building—a loss made worse by putting a track through a restoration area.

Any proposed track that displaces or disturbs vegetation and fauna in the area(s) covered by an offset agreement should not be built. To build a track in an offset location detracts from the offset compensation and breaches that agreement—it reduces the value of the original loss being compensated. To do so is an example of how biodiversity and species decline is accelerated through human activity—repeatedly taking more while offering nothing in return.

WCC has a policy to avoid disturbing nature's tentative recovery with unnecessary tracks in areas of high ecological value. Te Kopahou Reserve is just such a place and WCC must take the precautionary approach and accept that additional tracks in Te Kopahou Reserve is not appropriate. The vision for the entire OGB is for restored biodiversity [flora and fauna] and additional tracks in this location merely compromise that objective to satisfy a small section of recreational users.

The track plan

The proposal includes new tracks but gives no assessment of their environmental impact even though the Open Space Access Plan in section 5 lists the potential harm that tracks can cause to an environmentally sensitive area. There are general observations about the risks that new tracks create but there is nothing specific about each individual new track or their combined impact.

It is very clear that they will have an environmental impact and therefore Council's draft plan should have included the steps that the Council will take to avoid it as required by its own documents.

If these tracks were to be built to the standards required they would represent a more than minor environmental impact and require a mitigation strategy which should also have been included for public consideration.

The draft plan justifies tracks in threatened and fragile ecosystems of Te Kopahou on the basis that it makes people more aware of their value and therefore more inclined to help with conservation projects.³¹ We consider this rather poor justification for building tracks in a fragile ecologically significant area for an activity that can be undertaken elsewhere. Our experience is that people participate in local planting and restoration projects (of which there are well in excess of one hundred) to restore their neighbourhood without being aware of the threatened flora and fauna in Te Kopahou. Otari-Wilton Bush, our F&B restoration projects, Zealandia are examples of how people become interested in helping nature—we acknowledge there are occasions when tracks do need to be built in fragile environments, and awareness of nature may be heightened. *It is not the case here, these track do not need to be built.*

The plan notes there is a shortage of mountain bike trails [tracks] in grade 1, 2, 5 and 6 categories. This is not a reason to put them in an ecological sensitive area. The Council has recognised in its documents since 1998—possibly earlier—that “... different parts of Wellington have different open space values and we want different open spaces to reflect these values ...”³²

The plan fails to advise that there are specialist areas for mountain bikers elsewhere. Notably a mountain bike park with zip-line on Rangimāi/Colonial Knob [468m] has resource consent and is likely to cater for all grades. Makara Peak is set aside specifically for mountain bikers with ongoing track building. Wainiomata has a mountain bike park. The draft plan itself shows a cluster of tracks (tracks 20, 21, 23) which suggests to us that there are plans to expand the number of mountain bike tracks to the north of the Tip Track and become another dedicated mountain bike site.

31 Te Kopahou Draft Track Network Plan December 2020, p6

32 Capital Spaces – Open Space Strategy for Wellington Te Whanganui-a-Tara, November 1998, p27

33 Open Space Access Plan, September 2016, p58

34 Ibid, p52 – 56

35 <https://www.bailforks.com/region/te-kopahou-reserve/?activitytype=1&z=12.5&lat=-41.34229&lon=174.71070>

36 OGBMP 2019 section 5.7.1.1, p183

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The draft plan has used mountain bike terminology and grading system. There is no reference to walking categories as used by DoC and others i.e. easy, intermediate, advanced, expert or the Council's own system of track category³⁵. This makes it difficult to ascertain which of the five Council track standards³⁴ apply to each track, so we have used the descriptive text for each of the new tracks to determine this information. Our assessment is as follows:

Walking track, 1.5m nominal track width built to track specification on page 54 – tracks 9, 20, 22, 16, 17, 19

Tramping track, 1m maximum track width built to track specification on page 55 – track 3, 11, 12, 18, 21, 23, 24, 25,

We estimate these new tracks will cover an area of approximately 3.965ha in total. The lost space in the Waipapa and Haape stream catchments—taken up by the paths—of 1.97ha which equates to approximately 20,000 plants at 1 metre spacing. These numbers are conservative and do not take account of the loss at the track margins or the site conditions. We estimated track lengths using comparisons with existing track data.³⁵

There is growing tension in the community with track building by a minority of track users that is recognised by the Council:

... there has been community concern about the apparent focus in recent years on developing mountain bike tracks. That development, much of it carried out by mountain bikers, has been focussed on providing for a new and still growing recreational activity, which now represents more than 20 percent of track users. [4.5.2.2, p61]

New tracks are not always welcome and this is particularly pertinent for Te Kopahou Reserve where the character is rural. These new tracks are symptomatic of 'urban sprawl'. Some of our members ride mountain bikes, others go walking or running but we all care about nature and our members expect it to be reflected here in this submission—the voice for nature. After all, Te Kopahou Reserve is a space for nature—a natural wildlife reserve—the terrain is too steep and difficult for enjoyable easy recreational biking but refreshing for ridge-top walking or running, with views.

... New tracks can also have impacts on other values such as natural values, existing usage patterns and user expectations. All these factors need to be weighed up and some proposed tracks will not be built if there are significant impacts, limited demand and duplication of existing track provision. [4.5.2.2, p61]

The future arrangements for the landfill designated area—to the north of the Tip Track—has yet to be decided however the plan states...

... As much as possible of the upper slopes will be left undisturbed and decisions about further reserve classifications, including the ridge top where Hawkins Hill Road runs and the zip-line is proposed, will then follow, taking into account the need to protect an ecological link along the ridge top between Te Kopahou and Zealandia.³⁶

New tracks 2, 3, 16, 17 and 23 conflict with the plan's intent:

... Protect as much as possible of the open space outside the landfill sites, especially the slopes above the landfill in Carey's Gully, which is a key area of regenerating coastal forests linking the coastal area of Te Kopahou with Pohill Reserve and Zealandia. Ultimately, protect as reserve. [5.7.2.1 land status 2, p190]

The inclusion of these new track is premature given that a zip-line is proposed for the area but not included in this track layout.

Proposed tracks

Track 1 – This is an existing track and outside the area of Te Kopahou Reserve. The proposals for improvement are good.

Track 2 – These tracks exist and are contained within a relatively small area albeit directly outside the fence of Zealandia and in an area where birds could have been expected to breed. Our members tell us that tracks that are purpose built for mountain bikes and designated as multi-use are unattractive to walkers. They dislike the constant disruption to their walk by mountain bikes and are unlikely to use a shared track where the direction of bike travel is downhill.

Track 3 – This track is proposed to be constructed in an area that is currently untouched and has potential as a bird habitat outside the fence. From a walking experience there appears to be little difference from the combined tracks 2 but lacks a return route. If tracks 2 were redesignated walkers only this could be a better arrangement.

Track 4 – An existing mountain bike track which runs almost parallel to the road, the route is clearly visible on google maps and illustrates how tracks affect reverting bush cover. It does seem unnecessary and not likely to get much use from walkers because it is both narrow and uneven (it's more a tramping track) especially as the road is wide enough for multi use.

Track 5 – The main regional trail. We agree with Council's proposal for a re-alignment. The revised track to maintain a 20m riparian strip between track and stream A board-walk may help prevent damage to the flora and keep the Waipapa stream in pristine condition and free of pathogens that could be inadvertently introduced by track users.

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We support the idea of a tramping hut but consideration is needed to ensure it has minimal impact on possible seabird nesting sites as natural vegetation recovers and provides shelter from high winds. There needs to be more information and community discussion on this matter. In the position shown it is likely to change the character of the escarpment and at night the artificial light will impinge on the visibility of the night sky and be a potential hazard to seabird night vision and navigation. The hut will require a water storage tank and toilet facility like any other tramping hut. These will be visible and the inevitable rubbish will accumulate and scatter in the high winds.

We suggest a more suitable position could be on Sinclair Head which is about 100m lower in altitude and likely to provide better shelter from the worst of Cook Strait weather—it is also closer to the shore. We respect the historic significance of the Pa sites and observation bunkers which would need to be respected. An informal track already exists from the shore to this location.

Track 6 – An existing track located on the periphery of the Te Kopahou Reserve and rated a black diamond mountain bike trail on TrailForks website. If the track were improved it is likely to get more use by walkers who would enjoy stunning views across this wilderness area and have negligible effect on the wildlife. It could be an attractive alternative to the Red Rocks track walking to or from the shore.

Track 7 – An existing track on a ridge line and has a 4+ star rating according to TrailForks. Steep in places but is an attractive ridge-line walking track.

Track 8 – An existing track useful for access by 4WD.

Track 9 – An existing track that runs close to the Waipapa stream with a risk of inadvertent contamination by track users. Unless this track is vital for Council purposes we suggest the track be allowed to revert.

Track 10 – It is an existing track that would benefit from properly constructed steps on the steeper inclines. (see also track 6 comments)

Track 11 – It is unclear whether this is to replace the existing informal route or is an addition to it. Access to the historic site will also be available via a more attractive route using track 19 (if approved). We need more information and reasoning for this track as it appears to us to present a risk of catastrophic failure of the cliff face or damage to the recovering flora.

Track 12 – This is an existing informal walking route above the old quarry and well clear of the Haape stream except at the crossing point which could be made a board walk through the riparian margin. The route has minimal impact on nature as a walking track.

Track 13 – An existing track that crosses Haape stream via Spooky Gully and provides an experience of the upper Haape Valley. There is no need to compromise the upper catchment of the Haape stream with the new tracks (24, 22) which will fragment the Haape stream catchment and negate the value of the landfill offset restoration work.

Tracks 14, 15 existing tracks on the peripheral of the Haape Stream catchment that have an existing ecological edge effect.

Track 16 – A new track outside our focus area. It dissects an area of vegetation where birds could be expected to breed if the track were not there. A survey of the area is likely to reveal resident fauna that would be disrupted by the track.

Track 17 – A new track—exclusively for mountain bikes—wider than existing mountain bike tracks which creates more disturbance and a low value corridor between it and the road. The existence of the track moves the effective buffer zone further down the hillside. It reduces the ecological value of the upper slope.

Track 18 – This is a new track specifically for mountain bikes and is inappropriate for a fragile area and as a grade 4 track is intended for a small specialist group of individuals that see the area as a resource for their enjoyment.³⁷

Changing demands have seen a recent shift towards tracks as a recreational resource in their own right. While the environment and destination are important, using the track itself is the primary experience.

This is one of several new tracks being proposed for this significant natural area (SNA) and a clear indication that the track is the primary experience and not the flora and fauna of the area. This track does nothing to enhance the recovering natural environment and will have a more than minor impact on nature along its length. **This track should not be approved.**

Track 19 – We appreciate its purpose is to access the historic sites and should be a walking track with minimal impact on the surrounding nature.

37 Open Space Access Plan 2016, p6

38 OGBMP 2019 section 5.7.1.5, p187

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Track 20, 21 – These are outside of the Te Kopahou Reserve area however we point out that they will have a serious detrimental impact on flora and fauna recovery in that location. When track 23 is included it adds weight to the view that these tracks are the start of yet another dedicated mountain bike park and should be notified as such. We also consider that the zip-line³⁰ proposal that the Council has given landowner approval to, should have been included in this draft plan.

Track 22 – This track is duplicating track 12 for half its length and cuts across the Haape stream upper catchment and crosses a rare and valuable forest remnant. It will not only fragment the area, (refer to our discussion on tracks and wildlife) but also negate the value of the offset restoration work to be done in the Haape catchment. We do not support this track and **should not be approved**.

Track 23 – Refer to our comments on tracks 20, 21.

Track 24 – We agree with the Council that the track **should not be approved**. It runs the length of the Haape catchment and traverses many of the offset planting sites and is another case of devaluing the purpose of the offset. We do question the premise that ... *“accessibility through track building can facilitate awareness of the values of native ecosystems and lead to people joining volunteer groups and becoming advocates for the environment”* ... Refer to our comments in the general text on this point. PAGE10

Track 25 – We agree with the Council that the track **should not be approved**. It is inconsistent with a ‘wilderness’ experience, and not compatible with habitat suitable for kiwi and other ground dwelling fauna.

We do not understand what is meant by tracks 17,19, 20,22 being proprietary. Te Kopahou is public land.

Forest & Bird Wellington Branch submission – Te Kopahou Draft Track Network Plan

28 February 2021

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Branch Committee:

Mike Britton (Chair), Angus Napier (Treasurer), Jenny Atkinson (Secretary), Peter Hunt, Gary James, Margaret Jenne, Kerry Shaw, Julia Stace Brooke-White, Ken New, Cecilia Warren, Ben Swale, Kay Sholmi

Wellington Botanical Society



Respondent No: 331

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Responded At: Mar 09, 2021 16:40:42 pm

Last Seen: Mar 10, 2021 02:14:38 am

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Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 4 = Somewhat Agree

Q2. What in particular do you like about the Draft Plan?

See separate written comment.

Q3. If you could change one thing about the Draft Plan what would it be?

See separate written comment.

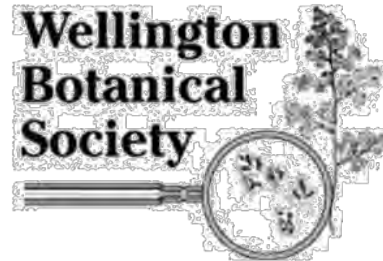
Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 = Strongly Disagree

Q6. Do you have any other comments?

Submission from Wellington Botanical Society. See additional written submission for more comment.



Charities Commission
Registration CC10518

February 2021

Submission on 'Draft Track Network Plan' for Te Kopahou.

Thank you for the opportunity to submit on the 'Draft Track Network Plan' for Te Kopahou. We wish to speak in support of this submission when hearings are held.

I am submitting on behalf of the Wellington Botanical Society. We have a membership of approximately 280 professional and amateur botanists. We aim to encourage the study of botany (particularly New Zealand flora), foster an interest in New Zealand's native plants, and advocate for the protection, under protected area statutes, of lands and waters.

With these aims in mind, we share the challenge that is facing the Wellington City Council in the draft tracks plan of preserving the environment while ensuring access and educational opportunities. We feel, however, that the balance of the plan needs to be moved more towards protection of the environment.

Te Kopahou Reserve, c. 700 ha, is perhaps the most significant landscape in botanical and ecological terms in the Outer Green Belt. It is the most rugged block of land the WCC manages with steep hills climbing to nearly 500 metres at Hawkins Hill and Te Kopahou that are battered by strong winds and gales from Raukawa/Cook Strait. The landscape has a big influence on the native flora and fauna. Te Kopahou Reserve contains most of the remaining 1% of Wellington's coastal forest and is an excellent example of regenerating coastal forest, which is very rare in the Wellington region.

The Wellington Botanical Society was fortunate to have a botanising trip to the reserve in 2018. Trip attendees saw numerous flourishing *Veronica parviflora*/koromiko tārangā, 2–3m tall. These provide shelter for several fern and shrub species whose spores and seeds had arrived and germinated. Stopping near a ford of Hāpe Stream, the group botanised māhoe/kawakawa forest with *Astelia fragrans* and *Haloragis erecta*/toatoa. We were encouraged to see former rank pasture being colonised by *Poa cita*/silver tussock and by 'grey scrub' species, often in extensive communities. These shrubs and small trees are pioneer species in the development of coastal native forest.

'Grey scrub' species include:

- *Coprosma propinqua* subsp. *propinqua*
- *Coprosma rhamnoides*
- *Kunzea robusta* / kānuka

- *Leptospermum scoparium* agg. / mānuka
- *Melicytus crassifolius* agg. / thick-leaved māhoe
- *Olearia solandri* / takupurenga / coastal tree daisy
- *Ozothamnus leptophyllus* / tauhinu

These communities are vital to the process of succession to coastal forest. Birds perch on them and excrete seeds. The communities trap wind-blown seeds and spores which germinate in their shelter. Eventually many of the plants growing in their shelter will over-top the 'grey scrub', as the coastal forest comprising broad-leaved species and ferns develops.

Another committee member and I walked from the Brooklyn Wind Turbine to Pariwhero/Red Rocks in December and were pleased to observe the continued development of the 'grey scrub' communities.

While we are a Botanical Society and advocate for plants, we also note the many native fauna species which use plants as a food source and habitat. Of particular note are:

- Mokopirirakau / Ngahere gecko / *Hoplodactylus* "southern north island" – At Risk: Declining
- *Lyperobius huttoni* / speargrass weevil – Te Kopahou contains the only population left on the North Island and largest natural population left nationally.

There are also fish and tuna in the streams.

Access to Te Kopahou is important to help people gain an understanding of its uniqueness and importance; however, access should not come at the price of loss of vegetation and ecosystems. The concept of 'balance' between recreational activity and recovering habitat is flawed; a track built in natural habitat is a permanent loss to nature, while a track not built is not a loss, but simply that recreational users did not gain an extra track.

It should be noted that the mountain-biking community in Wellington city is well served by existing tracks in Te Kopahou Reserve, Makara Peak Mountain Bike Park, Wright Hill Reserve, Burrows Ave Reserve, the Skyline Track, Te Ahumairangi, Polhill Reserve, Tangi te Keo/Mt Victoria, Karori Park, and Miramar.¹

The Wellington Botanical Society would like to make the following statements:

We strongly support gazetting the area to the south of the Radome and Tip Track as a Scenic Reserve, or even Scientific Reserve (Open), for maximum protection.

We strongly support increased signage for interpretation, route information and maps. We particularly advocate for the inclusion of botanical information on these signs, considering the uniqueness of the remnant coastal forest and the importance of the regenerating 'grey scrub'. The area currently lacks clear information on track difficulty and estimated track times.

¹ Trailforks website, <https://www.trailforks.com/region/wellington/>

We support the development and upgrading of existing tracks, provided established trees growing close to the track, such as the *Fuchsia excorticata* / kōtukutuku, are not damaged.

We strongly oppose the development of eight new tracks, particularly those that run parallel to existing tracks. Any of the proposed new tracks would have devastating impacts on the plant communities they cut through, whether remnant or regenerating forest or 'grey shrub'. The creation of new tracks of the width indicated (1-1.5m) would result in canopy gaps, which the draft plan states it does not wish to create. Negative impacts would include loss of carbon sequestration; increased erosion; ingress of wind and sun desiccating understorey plant communities; increased access for pest animals and plants; and increased risk of fire.

The existing 4WD tracks within the reserve provide good access for botanists, walkers, runners and the WCC ranger. They also provide access for Capital Kiwi and the Wellington 4WD Club for checking chew cards, tracking tunnels and traps as part of the Capital Kiwi operation.

We strongly oppose Track 18. Although the plan states it will avoid the area of threatened speargrass, various areas of significant vegetation, and the area with five threatened species, it would be a better plan to not disturb this area at all.

We strongly oppose Tracks 24 and 25, particularly as the proposed routes pass through vegetation of High Ecological Significance.

Lastly, we suggest that as part of their decision-making process, all councillors arrange with the WCC ranger to go on a 4WD tour of the track network in Te Kopahou Reserve to appreciate the steep, rugged wilderness for themselves. The impact of the proposed tracks is much more apparent having seen the landscape, rather than looking at a map. If desired, Wellington Botanical Society members are happy to accompany such trips and provide detailed botanical information onsite.

Ngā mihi,
Kate Jordan
Secretary
Wellington Botanical Society

Wellington Nature Heritage Trust



Respondent No: 332

Login: Eva@WCC

Email: eva.lizard@wcc.govt.nz

Responded At: Mar 09, 2021 16:46:37 pm

Last Seen: Mar 10, 2021 02:14:38 am

IP Address: 180.235.105.198

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

The Trust does support upgrades and improved signage in order to encourage users to stay on tracks and contain their impacts.

Q3. If you could change one thing about the Draft Plan what would it be?

The Trust sees no case to expand access beyond that already provided.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

See separate written comment.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

Submission from Wellington Nature Heritage Trust. See additional written submission for more comment.

Wellington Natural Heritage Trust

27 February 2021

Bec Ramsay
Open Space & Planning Manager
Parks, Sport & Recreation Department
Wellington City Council
bec.ramsay@wcc.govt.nz

Submission: Te Kopahou Reserve Tracks Draft Plan

Introduction

Wellington Natural Heritage Trust (the Trust) manages some 110 hectares of land, half owned by the Trust and the remainder by immediate neighbours. The area, covenanted with the QE2 National Trust and known as 'Long Gully Bush', is contiguous with Zealandia and less than 3 km north of Hawkins Hill which is at the northern end of Te Kopahou Reserve. Zealandia and Te Kopahou Reserve are both located within Wellington's Outer Green Belt (OGB). Long Gully Bush is contiguous with the OGB and makes an invaluable contribution to its values and purpose. The Trust therefore has a direct interest in how the wider landscape is managed, and particularly land within the OGB.

The Trust's objective is the ecological restoration of Long Gully Bush through the sustained and intensive control of pest animals and pest plants. The Trust relies on naturally regenerated native species rather than undertaking planting. Birds are effectively creating their own habitat and increasing numbers of birds from Zealandia are taking up residence.

Pest control in Te Kopahou Reserve

The Trust applauds the intensive efforts by the Capital Kiwi Project and Wellington 4-Wheel Drive Club to control possums, rodents and mustelids in Te Kopahou Reserve. The Trust would like to see sustained efforts to control goats, pigs and deer in the reserve by Wellington City Council and/or Greater Wellington Regional Council. The Trust welcomes all efforts to control animal pests because this helps to protect and enable the enhancement of the significant natural values in the 700-ha reserve, hastening the colonisation of areas of gorse and rank pasture with native plant species. This is the same approach to management that the Trust has adopted in Long Gully Bush.

Comments on the Tracks Draft Plan

Most of the existing network of tracks in Te Kopahou Reserve has its origin in earlier farming efforts. The trust notes that the network provides good access for pest-animal control and for walkers, runners and mountain bikers.

While supporting the provision of access for recreation, the Trust has reservations about the creation of new tracks. The Trust would be particularly concerned to see additional tracking being created by mountain bikers in an ad hoc manner as has happened elsewhere on public land. The Trust appreciates the valued experiences

afforded by the spectacular landscape and the need to facilitate access through the reserve but would not support any concentration of activities in specific areas. Track building results not only in vegetation clearance but also the creation of exposed edges and soil surfaces. Soil erosion is a real problem in steep country and in Te Kopahau Reserve many tracks are located on steep slopes.

The Trust opposes the construction of additional tracks in Te Kopahou Reserve unless they are essential to the completion or upgrade of the existing network. The Trust sees no case to expand access beyond that already provided. The Trust does support upgrades and improved signage in order to encourage users to stay on tracks and contain their impacts.

In support of other submissions

The Trust has read and generally supports the submissions of both the Wellington Branch of Forest and Bird and the Wellington Botanical Society.

Hearings

If hearings are held we would like to speak in support of this submission. The Trust would suggest that the council engage with submitters as a group in order to clarify the various views within an agreed vision for the OGB. This would be helpful to the Trust in ensuring that our management and objectives are consistent with those the council is adopting for the OGB.

Yours sincerely
Chris Horne
Secretary

[REDACTED]

[REDACTED]

	Respondent No: 167	Responded At: Feb 10, 2021 21:26:10 pm
	Login: [REDACTED]	Last Seen: Feb 15, 2021 08:41:18 am
	Email: [REDACTED]	IP Address: [REDACTED]

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 1 – Strongly disagree

Q2. What in particular do you like about the Draft Plan?

It's great that there will be more trails,

Q3. If you could change one thing about the Draft Plan what would it be?

Horses have ridden these tracks for more than 7 decades and are not mentioned. One of our top endurance riders (a NZ champion) trained in these hills. Horse access needs to be maintained.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

Acknowledge and enable access for equestrians.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 4 – Somewhat Agree

Q6. Do you have any other comments?

Please, please acknowledge that horses have always used and continue to use these tracks, have less impact on the terrain than mountain bikes are accepted and appreciated by almost everyone using the trails and need easier gate access.

From: Bec Ramsay
Sent: 16 February 2021 10:41
To: Cheryl Robilliard
Subject: FW: Te Kopahou Reserve. - further submission from Jacqui Lane

Hi
We will need to figure out how to include this information.
Thanks

From: [REDACTED]
Sent: 15 February 2021 22:07
To: Bec Ramsay <bec.ramsay@wcc.govt.nz>
Subject: Te Kopahou Reserve.

Hi Bec,

I have already made a submission on this but did so in a hurry when I had a moment just in case I forgot totally.

I have had time to reflect further and there is a lot more that I wanted to add.

I know that a lot of folks won't submit because the creation of a login is tedious. In addition, the actual access to the reserve for horses, although acknowledged in the OGBMP, is frankly too hard to manage due to the restrictions on keys, and so they haven't bothered trying and don't realise what they are missing out on. This is not in line with the Council's policy on encouraging a wide range of recreational users.

I feel like horse riders are slowly being squeezed out through a combination of 'accidental omission' and increasing difficulty of access which is frustrating.

Can you please add the following to my original submission, or replace it with this now that I have more time to think about it.

This is a rugged area that horse riders have always historically had access to and shared with other track users with absolutely no issues whatsoever. Personally, I have ridden them for more than a decade and have never experienced any conflict with walkers, runners, cyclists, dog walkers (or vehicles around the bays). In fact one of New Zealand's champion Endurance riders used this reserve as her training grounds for many years.

All plans to date have included horse riding as an allowed recreation but apparently, this time they have 'forgotten' to include us, focusing instead on just walkers, runners and cyclists in spite of the Outer Green Belt Management Plan acknowledging it as a horse riding area.

These tracks are mostly wide and have great visibility so conflict between users is a very rare occurrence and they are well suited to shared use.

There will be some impact on flora and fauna of course, but in my experience, the more people get to enjoy this space, the more they take ownership and help improve it. In addition, being 'out doorsy' types, many horse riders are keen environmentalists and may be inspired to offer assistance with planting and pest management in the area.

In the past, the only downsides to horse access voiced in submissions has been conflict with other users and the spread of weed seeds from manure. Neither of these has been an issue in reality. The pigs, goats and possums spread more seed than horses. Horses don't eat the weeds which are a problem as most are toxic to them, so do not spread the seeds and as already mentioned, no conflict with other users has been recorded.

In response to the questions:

1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally?

For any horse riders, the plan provides 100% less opportunity.

2. What in particular do you like about the Draft Plan?

Providing more tracks and access for a wider variety of abilities to enjoy different aspects of this amazing space is great. Due to the terrain, it is unlikely that many will venture off track so the surrounding ecology will remain secure. In addition, more tracks will allow greater access for pest trapping.

3. If you could change one thing about the Draft Plan what would it be?

Include horse riding as a recreational activity and enable easier access for horse riders. This area has always been ridden and horses are a well loved feature of the South Coast. All plans to date have acknowledged horse access, but they have been forgotten here. Also, in spite of all current acknowledgement of horse riding access, currently the gates require keys to allow this and these are not given out.

Similar areas have no problem with giving keys to horse riders. For example Lower Hutt City Council will provide keys to those who apply for access to Baring Head and even send helpful emails to ensure their time on the trails is enjoyable.

4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

Ensuring horses are included in the plans. Improving gate access for riders.
Improving signage to ensure all users know that horses are also welcome.

5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks?

Somewhat agree

6. Do you have any other comments?

Horse riding is an acknowledged recreational activity in this area based on the Outer Green Belt Management plan and maintaining access was recommended in earlier plans. Given this there should be easier gate access provided to horse riders to enable their continued enjoyment of this area and to enable others to enjoy the experience of meeting horses along the way. Other Councils encourage horse access and Wellington City Council should too if it wants to meet its aims of enabling a diverse range of recreational users to enjoy its incredible network of tracks and open spaces.


To alleviate any concerns you might have, there has been no horse/cyclist or horse/walker/runner conflict in the decades that horses have been riding the track and when riding I have only ever been greeted with joy by people meet. Providing easier access to this more suitable riding area may also reduce the use of less suitable areas.

Horses don't eat invasive weed species as most are toxic to them, so there has been no recorded spread of weeds as a result of their manure. On this subject, horse manure is almost 100% digested grass, breaks down in the elements and contains no diseases infectious to humans.

Thank you so much for your time, I am very happy to be contacted in relation to this.

Kind regards

Jacqui.

	Respondent No: 257	Responded At: Feb 25, 2021 10:28:36 am
	Login: Wellington Trails Trust	Last Seen: Feb 24, 2021 21:22:27 pm
	Email: [REDACTED]	IP Address: [REDACTED]

- Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally?** 4 – Somewhat Agree
- Q2. What in particular do you like about the Draft Plan?**
Greater accessibility to the green spaces for a broad cross section of users.
- Q3. If you could change one thing about the Draft Plan what would it be?**
Do not convert Barking Emu and Carparts Extension to walkers only.
- Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).**
Track numbers 18, 22/24, and 16.
- Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks?** 5 – Strongly Agree
- Q6. Do you have any other comments?**
We agree with all Key Elements subject to modifications listed in our answer to Question 6 below, eg additional trails, modification to the way some tracks are used, leaving the alignment of the trails until on-site surveys are completed but agree to start and finish points, etc.

	Respondent No: 310	Responded At: Feb 28, 2021 20:21:23 pm
	Login: Jono Baddiley	Last Seen: Feb 28, 2021 07:10:50 am
	Email: [REDACTED]	IP Address: [REDACTED]

- Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally?** 5 = Strongly Agree
- Q2. What in particular do you like about the Draft Plan?**
Making more of the south coast accessible to people to experience and recreate in
- Q3. If you could change one thing about the Draft Plan what would it be?**
Maintain Barking Emu and Carparts Extension as a shared use track accessible to both walkers and cyclists
- Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).**
Tracks 18, 22/24 and 16. These proposed trails will bring an amazing experience to people engaging with Te Kopahou.
- Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks?** 4 = Somewhat Agree

Q6. Do you have any other comments?

We agree with the key elements and aspirations proposed in the draft plan. Wellington MTB Club (WMTBC) actively endorses the Vision statement in the WCC Open Spaces Access Plan. The Te Kopahou Draft Track Network Plan is one of the most significant opportunities to improve access into Wellington's green spaces. The anticipated 80,000 additional Wellington residents are going to need space to recreate in. The Te Kopahou is an underutilised area with a poor, steep, existing trail network that's mainly 4WD. At 1,124 hectares, TK links Polhill to the South Coast, with links along the coast to Makara to the west, and suburbs to the east. The comprehensive and master planned new trail network proposed will have about half the trail density (0.4 to 0.5%) compared to Polhill Reserve (which is about 1% of land area), which is insignificant compared to the impact and area of the current three landfills in the vicinity of The Te Kopahou. WMTBC would like to see what has worked so well in Waimapihi/Polhill replicated in The Te Kopahou. This includes quality trail construction that creates loops and connects to places; working with the community and a strong volunteer base. We know the 'trails, trees and traps' approach works and have seen the benefits it brings (e.g native trees planted during the past decade are now flourishing; and pest control resulting in reduced predators and abundant bird life – nesting and breeding outside of Zealandia). Anecdotally, the number of annual visits to Waimapihi/Polhill Reserve (150,000) equates to the population of Wellington City. Furthermore, Capital Kiwi's intent to return Kiwi to The Te Kopahou by the end of 2021 is relevant. Trails create easy access 'corridors' to check predator traps and monitor kiwi chicks. This will be vital to help protect Kiwi returned to the The Te Kopahou environment. Revegetation in The Te Kopahou lags behind Waimapihi/Polhill and nearly all other areas in Wellington in returning to native bush. This is because of its height and exposure to severe weather, but as many bikers and long distance runners will know, for years it was overrun by goats, pigs and possums. WCC's recent work to curb these animals is great but it has left a patchwork of grass, scrub, mahoe and manuka. In our The Te Kopahou consultation with WCC to date, we have been frequently reminded of the rare and significant plants and insects in the area. We agree preservation and ecology is important and want to avoid the most sensitive areas. But, at the same time, this area is on the doorstep of the Capital and a trail network must be able to work effectively for all users. The proposed new trails need to create loops and reach important destinations and points of interest. Trails must be built at suitable grades/lengths with appropriate logical connections between trails for way finding and a consistent user experience from Aro St to the South Coast (and vice versa). The trails need to minimise user conflict and maximise enjoyment to the widest cross section of users. Please refer to our attached map for the various loops created. If there's one thing WMTBC has learnt over the past 18 years of building and maintaining, it's that trail quality can't be compromised. To do so creates inappropriate trails people don't want to use. This consultation is our one chance to do this right and get a trail network that appeals to everyone and can be enjoyed by all users.

Brooklyn Trail Builders



Respondent No: 316

Login: Eva@WCC

Email: eva.lizard@wcc.govt.nz

Responded At: Mar 09, 2021 11:34:30 am

Last Seen: Mar 10, 2021 02:14:38 am

IP Address: 180.235.105.198

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally?

4 = Somewhat Agree

Q2. What in particular do you like about the Draft Plan?

Greater accessibility to the green spaces for a broad cross section of users.

Q3. If you could change one thing about the Draft Plan what would it be?

Do not convert Barking Emu and Carparts Extension to walkers only.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

Track numbers 18, 22/24, and 16.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks?

4 = Somewhat Agree

Q6. Do you have any other comments?

Submission from Brooklyn Trail Builders. See additional written submission for more comment.



**Brooklyn Trail Builders summary response to
Draft Te Kopahou (TK) plan dated December 2020**

1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally?

Somewhat agree.

2. What in particular do you like about the Draft Plan?

Greater accessibility to the green spaces for a broad cross section of users.

3. If you could change one thing about the Draft Plan what would it be?

Do not convert Barking Emu and Carparts Extension to walkers only.

**4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first?
(You can choose a track number or tell us something more general about the plan).**

Track numbers 18, 22/24, and 16.

5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks?

We agree with all Key Elements subject to modifications listed in our answer to Question 6 below, eg additional trails, modification to the way some tracks are used, leaving the alignment of the trails until on-site surveys are completed but agree to start and finish points, etc.

6. Do you have any other comments?

There's a wealth of information to process – indicative of the scale of the draft plan. Below, Brooklyn Trail Builders (BTB) outlines what we think is important and welcome the opportunity to provide input.

BTB actively endorses the Vision statement in the WCC Open Spaces Access Plan. The TK Draft Track Network Plan is one of the most significant opportunities to improve access into Wellington's green spaces.

The anticipated 80,000 additional Wellington residents are going to need space to recreate in. TK is an underutilised area with a poor, steep, existing trail network that's mainly 4WD. At 1,124 hectares, TK links Polhill to the South Coast, with links along the coast to Makara to the west, and suburbs to the east. The comprehensive and master planned new trail network proposed will have about half the trail density (0.4 to 0.5%) compared to Polhill Reserve (which is about 1% of land area), which is insignificant compared to the impact and area of the current three landfills in the vicinity of TK.

BTB would like to see what has worked so well in Polhill replicated in TK. This includes quality trail construction that creates loops and connects to places; working with the community and a strong volunteer base. We know the "trails, trees and traps" approach works and have seen the benefits it brings (e.g native trees planted

during the past decade are now flourishing; and pest control resulting in reduced predators and abundant bird life – nesting and breeding outside of Zealandia). Anecdotally, the number of annual visits to Polhill Reserve (150,000) equates to the population of Wellington City.

Furthermore, Capital Kiwi's intent to return Kiwi to TK by the end of 2021 is relevant. Trails create easy access 'corridors' to check predator traps and monitor kiwi chicks. This will be vital to help protect Kiwi returned to the TK environment.

Revegetation in TK lags behind Polhill and nearly all other areas in Wellington in returning to native bush. This is because of its height and exposure to severe weather, but as many bikers and long distance runners will know, for years it was overrun by goats, pigs and possums. WCC's recent work to curb these animals is great but it has left a patchwork of grass, scrub, mahoe and manuka. In our TK consultation with WCC to date, we have been frequently reminded of the rare and significant plants and insects in the area. We agree preservation and ecology is important and want to avoid the most sensitive areas. But, at the same time, this area is on the doorstep of the Capital and a trail network must be able to work effectively for all users.

The proposed new trails need to create loops and reach important destinations and points of interest. Trails must be built at suitable grades/lengths with appropriate logical connections between trails for way finding and a consistent user experience from Aro St to the South Coast (and vice versa). The trails need to minimise user conflict and maximise enjoyment to the widest cross section of users. Please refer to our attached map for the various loops created.

If there's one thing BTB has learnt during the many years of trail building and maintenance, it's that trail quality can't be compromised. To do so creates inappropriate trails people don't want to use. This consultation is our one chance to do this right and get a trail network that appeals to everyone and can be enjoyed by all users.

Specific Responses to the Consultation Document:

Page 3 – Vegetation should not be the primary consideration in trail alignment. It's one of a matrix of considerations including trail gradient, logical connections, loops/connectivity, going to places of interest and public access. The whole area was farm land and eventually it will ALL be covered in significant vegetation. A badly designed trail will stay bad, so getting it right from the beginning is critical.

Map 2 – All 4WD trails that are currently shown as Grade 3 should be amended to Grade 4 due to steep gradients (the exception is TK public easement south of Radome).

Map 3 – the final alignment of trails is subject to many variables that will not be finalised until on site work has commenced. Therefore, the indicative lines on the map may give a false indication of location. We should agree start and finish points and agree an approximate route shown by schematic lines only.

Specific track feedback:

#3 (Carparts Extension) – Disagree: It should NOT be for walkers only as proposed. It should convert to a downhill MTB only once a new two-way walking trail and up only MTB trail is built. (See #17 north end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users. This approach mirrors the proposal for the new trail next to Barking Emu (#4 below).

#4 (Barking Emu) – Disagree: It should NOT be for walkers only as proposed. It should convert to priority MTB downhill once a new shared use trail is built (see #17 south end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users.

#5 - A regional trail is not appropriate on this grade 4/5 trail. Better to use 25, or, 6/10 (with extra length to reduce grade)/19, or 22/24. Also a Regional trail may be able to pass over private property to get to the top of Southern Thread Rd. South end needs to go on east side of stream (see #19).

#16 - Make this a priority build. Also add in another descending grade 5 trail (#16a) from Turbine (greater variety) and trail (#16b) on boundary if consent obtained to pass into T&T land (private landfill in valley floor). All these trails are 1m wide, not 1.5m wide.

#18 - Make this a priority build as it's part of the 42km loop from Aro St.

#17 north end - New grade 3 walking only trail between road and Carparts Extension.

#17 south end - New grade 3 MTB uphill and walkers east of Barking Emu.

#19 - Only one stream crossing close to coast (reuses bottom section of current Red Rocks trail #5).

#20 - Good but for users going further up Tip Track, allow a connection onto #22/24 near C&D landfill for easier climb to top (near Radome).

#22/24 - **only ONE trail is intended in this valley** but 2 alignments (#22 and #24) are shown which is confusing. Alignment is subject to site inspection and the final trail may well use a combination of both alignments. Average gradient to be like Windmill, Transient and Clinical. Needs to have a link trail to top of quarry for shorter loop from the south coast that is grade 3. Another short link to Tip Track near C&D landfill.

#23 - Upper section subject to on site inspection, as it might be better on south side of the Tip Track.

#25 - Provides the long grade 3 loop (linking with #19 and #22/24) from the south coast. Provides a better user experience (less conflict) than #6 (potential issues with road and easement) and #10 or #5 for the Regional Trail.

Missing trails:

#16a and #16b - Mentioned above. Allow greater range of technical trails closer to the CBD. A long term aim is to get access for a grade 3 trail over private land (T&T) going down the valley that links to Tawatawa Reserve trails to the East.

Ridge between WCC landfill and T&T landfill. Ideal shuttle-able option with good traffic access at both ends. Vertical drop is 320m for a grade 4/5 trail.

Access from #22/24 to top of Quarry (mentioned above). This will be a good shorter loop from the south coast.

#5 - move bottom end of trail east of the stream. Removes two stream crossings for #5 and allows the reuse of the retired part of the trail for #19.

Other non track feedback:

- Fantastic to see lots of seats.
- Agree that a built structure is desirable. It could however be a shelter rather than a tramping hut. Its location needs careful consideration and would make sense if it was located on the grade 3 loop which will get greater use than a grade 4 trail. Good for roof supplied water in emergencies
- Toilets and water supply at the Turbine will end up being a long term drain on resources due to no sewage and water reticulation. Water supply at Ashton Fitchett/Sawmill junction makes more sense.
- Toilets at the Tip Track trail head should be a low priority subject to how popular the trail head becomes.

Trail building principles:

- Minimise the number of switch backs – creates significant additional building, maintenance and visual issues.
- Minimise tracks near ridge tops – wind erosion is a significant problem in TK due to the very high wind – also affecting usability.
- Manage sensitive vegetation rather than avoid it. The combination of difficult typography and sensitive vegetation will make trail construction very difficult if tracks can't be built through sensitive areas.
- Where it makes sense for tracks to be built close to streams/waterways, without risking significant sediment issues, this should be permitted. Vegetation grows better in these areas and is likely to provide more shelter, adding to the attraction of the experience. This would be subject to site inspection and agreement/approval by WCC.
- Wherever possible, uphill shared use tracks should be built to a grade 3 standard with significant grade reversals – think of Transient, Clinical and Windmill as existing examples.

Map of loop options:



ENDS

	Respondent No: 273	Responded At: Feb 26, 2021 10:58:50 am
	Login: Craig Stames	Last Seen: Feb 25, 2021 20:15:31 pm
	Email: [REDACTED]	IP Address: [REDACTED]

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 4 = Somewhat Agree

Q2. What in particular do you like about the Draft Plan?

That it goes part of the way in providing a network of trails to allow greater accessibility for many users into the green spaces in close proximity to the CBD

Q3. If you could change one thing about the Draft Plan what would it be?

Tracks 18 and 23 are descending trails and they were planned to start at the Radome, not part way down the hill (about 400m away). These 2 trails share the same start and both have the potential to be truly iconic. Track 18 will have the greatest vertical drop of about 480 metres but about 90m will be 'lost' if it doesn't start from the high point at the trig. Track 23 would make an excellent downhill event as it has tarseal road access at top and bottom for event transportation. The bottom would leverage off the new trail head facilities proposed by WCC but it needs to start at the Radome to make sense. Note that this track was proposed by Brooklyn Trail Builders but they accidentally omitted this trail in their submission. WCC had said that they would include all of the proposed BTB trails in the draft plan but this did not happen.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

Track numbers 18, 22/24, and 25.


Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 4 = Somewhat Agree

Q6. Do you have any other comments?

The draft plan is a good start but it could have been much better. When the Makara Peak 10 year plan was proposed, WCC used an overseas trail expert for the consultation process. For TK, a landscape architect was used that was not a trail expert. In my opinion, this has led to many of the shortcomings of the draft plan. There is a bias (unconscious or conscious) of vegetation protection over a well planned and aligned trail network that will be an enduring City asset. The conversion of 2 existing trails to walking only is an example of poor master planning (there are better alignments and circulation/junctions than that proposed). As I did the alignment for both of those trails, I have a good idea of the terrain in that area. As a minimum, WCC should have talked to their own PSR staff earlier than they did. The WCC proposed circulation will create confusion for users and potentially lead to greater user conflict than what was originally proposed by Brooklyn Trail Builders. What I find curious is that the trail builders (myself included) and WCC essentially want exactly the same thing but the process is punitive on the volunteers. I actively endorse the Vision statement in the WCC Open Spaces Access Plan. The TK Draft Track Network Plan is one of the most significant opportunities to improve access into Wellington's green spaces. The anticipated 80,000 additional Wellington residents are going to need space to recreate in.

TK is an underutilised area with a poor, steep, existing trail network that's mainly 4WD. At 1,124 hectares, TK links Polhill to the South Coast, with links along the coast to Makara to the west, and suburbs to the east. The comprehensive and master planned new trail network proposed will have about half the trail density (0.4 to 0.5%) compared to Polhill Reserve (which is about 1% of land area), which is insignificant compared to the impact and area of the current three landfills in the vicinity of TK. I would like to see what has worked so well in Polhill replicated in TK. This includes quality trail construction that creates loops and connects to places; working with the community and a strong volunteer base. I know the "trails, trees and traps" approach works and have seen the benefits it brings (e.g native trees planted during the past decade are now flourishing; and pest control resulting in reduced predators and abundant bird life – nesting and breeding outside of Zealandia). Anecdotally, the number of annual visits to Polhill Reserve (150,000) equates to the population of Wellington City. Furthermore, Capital Kiwi's intent to return Kiwi to TK by the end of 2021 is relevant. Trails create easy access 'corridors' to check predator traps and monitor kiwi chicks. This will be vital to help protect Kiwi returned to the TK environment. Revegetation in TK lags behind Polhill and nearly all other areas in Wellington in returning to native bush. This is because of its height and exposure to severe weather, but as many bikers and long distance runners will know, for years it was overrun by goats, pigs and possums. WCC's recent work to curb these animals is great but it has left a patchwork of grass, scrub, mahoe and manuka. In my TK consultation with WCC to date, I have been frequently reminded of the rare and significant plants and insects in the area. I agree preservation and ecology is important and want to avoid the most sensitive areas. But, at the same time, this area is on the doorstep of the Capital and a trail network must be able to work effectively for all users. The removal of some of the BTB proposed trails will lead to more user conflict. The proposed new trails need to create loops and reach important destinations and points of interest. Trails must be built at suitable grades/lengths with appropriate logical connections between trails for way finding and a consistent user experience from Aro St to the South Coast (and vice versa). The trails need to minimise user conflict and maximise enjoyment to the widest cross section of users. Please refer to the BTB map for the various loops created. If there's one thing BTB has learnt during the many years of trail building and maintenance, it's that trail quality can't be compromised. To do so creates inappropriate trails people don't want to use. This consultation is our one chance to do this right and get a trail network that appeals to everyone and can be enjoyed by all users. Specific Responses to the Consultation Document: Page 3 – Vegetation should not be the primary consideration in trail alignment. It's one of a matrix of considerations including trail gradient, logical connections, loops/connectivity, going to places of interest and public access. The whole area was farm land and eventually it will ALL be covered in significant vegetation. A badly designed trail will stay bad, so getting it right from the beginning is critical. Map 2 – All 4WD trails that are currently shown as Grade 3 should be amended to Grade 4 due to steep gradients (the exception is TK public easement south of Radome). Map 3 – the final alignment of trails is subject to many variables that will not be finalised until on site work has commenced. Therefore, the indicative lines on the map may give a false indication of location. We should agree start and finish points and agree an approximate route shown by schematic lines only. Specific track feedback: #3 (Carparts Extension) – Disagree: It should NOT be for walkers only as proposed. It should convert to a downhill MTB only once a new two-way walking trail and up only MTB trail is built. (See #17 north end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users. This approach mirrors the proposal for the new trail next to Barking Emu (#4 below). #4 (Barking Emu) – Disagree: It should NOT be for walkers only as proposed. It should convert to priority MTB downhill once a new shared use trail is built (see #17 south end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users. #5 - A regional trail is not appropriate on this grade 4/5 trail. Better to use 25, or, 6/10 (with extra length to reduce grade)/19, or 22/24. Also a Regional trail may be able to pass over private property to get to the top of Southern Thread Rd. South end needs to go on east side of stream (see #19). #16 - Make this a priority build. Also add in another descending grade 5 trail (#16a) from Turbine (greater variety) and trail (#16b) on boundary if consent obtained to pass into T&T land (private landfill in valley floor). All these trails are 1m wide, not 1.5m wide. #18 - Make this a priority build as it's part of the 42km loop from Aro St. It needs to start at the Radome. #17 north end - New grade 3 walking only trail between road and Carparts Extension. #17 south end - New grade 3 MTB uphill and walkers east of Barking Emu. #19 - Only one stream crossing close to coast (reuses bottom section of current Red Rocks trail #5). #20 - Good but for users going further up Tip Track, allow a connection onto #22/24 near C&D landfill for easier climb to top (near Radome). #22/24 - only ONE trail is intended in this valley but 2 alignments (#22 and #24) are shown which is confusing. Alignment is subject to site inspection

and the final trail may well use a combination of both alignments. Average gradient to be like Windmill, Transient and Clinical. Needs to have a link trail to top of quarry for shorter loop from the south coast that is grade 3. Another short link to Tip Track near C&D landfill. #23 - Upper section subject to on site inspection, as it might be better on south side of the Tip Track. It needs to start at Radome. #25 - Provides the long grade 3 loop (linking with #19 and #22/24) from the south coast. Provides a better user experience (less conflict) than #6 (potential issues with road and easement) and #10 or #5 for the Regional Trail. Missing trails: #16a and #16b - Mentioned above. Allow greater range of technical trails closer to the CBD. A long term aim is to get access for a grade 3 trail over private land (T&T) going down the valley that links to Tawatawa Reserve trails to the East. Ridge between WCC landfill and T&T landfill. Ideal shuttle-able option with good traffic access at both ends. Vertical drop is 320m for a grade 4/5 trail. Access from #22/24 to top of Quarry (mentioned above). This will be a good shorter loop from the south coast. #5 - move bottom end of trail east of the stream. Removes two stream crossings for #5 and allows the reuse of the retired part of the trail for #19. #18 and #23 need to start at Radome. Other non track feedback: • Fantastic to see lots of seats. • Agree that a built structure is desirable. It could however be a shelter rather than a tramping hut. Its location needs careful consideration and would make sense if it was located on the grade 3 loop which will get greater use than a grade 4 trail. Good for roof supplied water in emergencies • Toilets and water supply at the Turbine will end up being a long term drain on resources due to no sewage and water reticulation. Water supply at Ashton Fitchett/Sawmill junction makes more sense. • Toilets at the Tip Track trail head should be a low priority subject to how popular the trail head becomes.

	Respondent No: 221	Responded At: Feb 21, 2021 13:41:53 pm
	Login: [REDACTED]	Last Seen: Feb 21, 2021 00:15:34 am
	Email: [REDACTED]	IP Address: [REDACTED]

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 5 = Strongly Agree

Q2. What in particular do you like about the Draft Plan?

The existing tracks are very steep, on exposed ridges and don't go to places of interest. On a map the existing tracks give the appearance of covering the reserve reasonably well. The reality is that they don't because they are too steep. This limits the ability for users to use the reserve. The proposed plan would provide tracks that would significantly increase the ability of users to actually use the Reserve. It would also enable pest eradication and tree planting activities to be undertaken.

Q3. If you could change one thing about the Draft Plan what would it be?

The proposed conversion of Barking Emu and Carparts extension to walking only should not be done. The same regime in Pohill should continue. ie shared uphill tracks and bike only downhill


Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

18, 22/24 and 16 Why? An important principle for trails is to create loops. The most important one in this proposal is a continuous trail utilising some existing trails and the proposed number 18 down, and 22 / 24 two direction trail up. This will roughly be a 42km loop . A nother good loop utilises 22 / 24 , 26 and 19 . This creates a 26 k m loop up through Te Hape valley, through the Waipapa Stream attachment to the WW2 observation bunkers and back along the coast to the Te Kopahou visitors centre. This can be done in either direction. Loop 16 has three downhill options providing more technically challenging riding close to the CBD. Other loops are included in the map we've developed and are drawn over the existing TK map to make it easier to follow

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 4 = Somewhat Agree

Q6. Do you have any other comments?

Specific track feedback for Map 3 : #3 (Carparts Extension) – Disagree: It should NOT be for walkers only as proposed . It should convert to a downhill MTB only once a new two - way walking trail and up only MTB trail is built. (See #17 north end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users. This approach mirrors the proposal for the new trail next to Barking Emu (#4 below). #4 (Barking Emu) – Disagree: It should NOT be for walkers only as proposed . It should convert to priority MTB downhill once a new shared use trail is built (see #17 south end). The MTB use circulates one way in a clockwise direction (as we see with the existing trails Transient/Ikigai and Windmill/Carparts). Changing the way this works between Aro St and the coast will be confusing for all users. #5 - A regional trail is not appropriate on this grade 4/5 trail. Better to use 25, or, 6/10 (with extra length to reduce grade)/19, or 22/24 . Also a Regional trail may be able to pass over private property to get to the top of Southern Thread Rd. South end needs to go on east side of stream (see #19). #16 - Make this a priority build. Also add in another descending grade 5 trail (#16a) from Turbine (greater variety) and trail (#16b) on boundary if consent obtained to pass into T&T land (private landfill in valley floor) . All these trails are 1m wide, not 1.5m wide. #18 - Make this a priority build as it 's part of the 42km loop from Aro St. #17 north end - New grade 3 walking and MTB uphill trail between road and Carparts Extension. #17 south end - New grade 3 MTB uphill and walk ers trail east of Barking Emu . #19 - Only one stream crossing close to coast (reuses bottom section of current Red Rocks trail #5). #20 - Good but for users going further up Tip Track, allow a connection onto #22/24 near C&D landfill for easier climb to top (near Radome) . #22 /24 - only ONE trail is intended in this valley but 2 alignments (# 22 and #24) are shown which is confusing . Alignment is subject to site inspection and the final trail may well use a combination of both alignments. Average gradient to be like Windmill, Transient and Circular. Needs to have a link trail to top of quarry for shorter loop from the south coast that is grade 3. Another short link to Tip Track near G&D landfill. #23 - Upper section subject to on - site inspection , as it might be better on south side of the Tip Track . #25 - Provides the long grade 3 loop (linking with #19 and #22/24) from the south coast. Provides a better user experience (less conflict) than #6 (potential issues with road and easement) and #10 or #5 for the Regional Trail. Missing trails: #16a and #16b - Mentioned above. Allow greater range of technical trails closer to the CBD. A long term aim is to get access for a grade 3 trail over private land (T&T) going down the valley that links to Tawatawa Reserve trails to the East. Ridge between WCC landfill and T&T landfill . Ideal shuttle - able option with good traffic access at both ends. Vertical drop is 320m for a grade 4/5 trail. Access from #22/24 to top of Quarry (mentioned above). This will be a good shorter loop from the south coast. #5 - move bottom end of trail east of the stream. Removes two stream crossings for #5 and allows the reuse of the retired part of the trail for #19.3 Please note that the final alignment of trails is subject to many variables that will not be finalised until on site work has commenced. Therefore, the indicative lines on the map may give a false indication of location. We should agree start and finish points and agree an approximate route shown by schematic lines only. Other non track feedback: • Fantastic to see lots of seats. • Agree that a built structure is desirable . It could however be a shelter rather than a tramping hut. Its location needs careful consideration and would make sense if it was located on the grade 3 loop which will get greater use than a grade 4 trail. Good for roof supplied water in emergencies • Toilets and water supply at the Turbine will end up being a long term drain on resources due to no sewage and water reticulation. Water supply at Ashton Fitchett/Sawmill junction makes more sense. • Toilets at the Tip Track trail head should be a low priority subject to how popular the trail head becomes.

	Respondent No: 224	Responded At: Feb 21, 2021 19:44:05 pm
	Login: [REDACTED]	Last Seen: Feb 21, 2021 06:34:00 am
	Email: [REDACTED]	IP Address: [REDACTED]

Q1. How much do you agree or disagree that the proposed tracks will provide more opportunities and a better experience for you personally? 2 – Somewhat Disagree

Q2. What in particular do you like about the Draft Plan?

Making better use of an otherwise under-utilised part of the Wellington hills that has the potential of developed correctly to be an iconic space for Wellingtonians and visitors alike.

Q3. If you could change one thing about the Draft Plan what would it be?

The differences between the plan and what has been proposed by the Brooklyn Trail Builders in their submission. Given that WCC will likely be expecting them to mobilise volunteers from the mtb community in particular, I'm disappointed that more of their hard work and IP wasn't incorporated into this plan.

Q4. If you had to choose, what three things in the Draft Plan do you think the Council should prioritise first? (You can choose a track number or tell us something more general about the plan).

The descending singletrack from Hawkins hill down to red rocks. Separation of uphill and downhill directional users with the creation of a new up/down trail beneath Barking Emu. Not changing Barking Emu and Carparts Ext to walking only.

Q5. Looking at the plan and the 'Key Elements' summary – how much do you agree or disagree that the Draft Plan will deliver an improved track network over time that strikes the right balance between protecting what makes the reserve so special (the plants, animals, streams, cultural heritage and wilderness experience) and providing opportunities for more people to get out into the reserve and use the tracks? 1 – Strongly Disagree

Q6. Do you have any other comments?

It's disappointing that a plan like this has been put out for consultation that ignores large parts of the effort made by a key stakeholder like BTB. WCC have made promises to work more closely with the MTB community however this seems contrary to that commitment.