

# Whangarei District Council Meeting

## Agenda

**Date:** Thursday, 27 September, 2018

**Time:** 10:30 am

**Location:** Committee Room 1  
Forum North, Rust Avenue  
Whangarei

**Elected Members:** Her Worship the Mayor Sheryl Mai  
(Chairperson)  
Cr Stu Bell  
Cr Gavin Benney  
Cr Crichton Christie  
Cr Vince Cocurullo  
Cr Tricia Cutforth  
Cr Shelley Deeming  
Cr Sue Glen  
Cr Phil Halse  
Cr Cherry Hermon  
Cr Greg Innes  
Cr Greg Martin  
Cr Sharon Morgan  
Cr Anna Murphy

For any queries regarding this meeting please contact  
the Whangarei District Council on (09) 430-4200.

<b>1. Karakia/Prayer</b>	
<b>2. Declarations of Interest</b>	
<b>3. Apologies</b>	
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## 4 Public Forum

**Meeting:** Whangarei District Council  
**Date of meeting:** 27 September 2018  
**Reporting officer:** C Brindle (Senior Democracy Adviser)

### 1 Purpose

To afford members of the Community an opportunity to speak to Council and to report on matters raised at previous public forums when appropriate.

### 2 Summary

#### Public Forum

Standing Orders allow for a period of up to 30 minutes to be set aside for a public forum at the commencement of each monthly council meeting.

The time allowed for each speaker is 5 minutes.

Members of the public who wish to participate should send a written application setting out the subject matter and the names of the speakers to the Chief Executive at least 2 working days before the day of the meeting.

#### Speaker:

Time	Speaker	Topic
10.30am	Kim Robinson	To thank WDC for funding of a 10 week beginners NZSL (NZ Sign Language) course for over 50 students.  The last week of September each year marks the celebration of International Week of Deaf People. We wish to use this event to encourage WDC to continue supporting NZSL Classes in Whangarei.
10.30am	Sandra McKersey	'Adopt a Spot' campaign - to have a litter free city.



**Item 5.1****Whangarei District Council Meeting Minutes**

**Date:** Thursday, 30 August, 2018  
**Time:** 10:30 a.m.  
**Location:** Council Chamber  
Forum North, Rust Avenue  
Whangarei

**In Attendance** Her Worship the Mayor Sheryl Mai  
(Chairperson)  
Cr Stu Bell  
Cr Gavin Benney  
Cr Crichton Christie  
Cr Vince Cocurullo  
Cr Shelley Deeming  
Cr Sue Glen  
Cr Phil Halse  
Cr Cherry Hermon  
Cr Greg Innes  
Cr Greg Martin  
Cr Sharon Morgan  
Cr Anna Murphy

**Not in Attendance** Cr Tricia Cutforth  
Cr Phil Halse  
Cr Cherry Hermon

**Scribe** C Brindle (Senior Democracy Adviser)

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**1. Karakia/Prayer**

Chief Executive Rob Forlong opened the meeting with a karakia/prayer.

**2. Declarations of Interest**

Item 6.1 Notice of Motion

**3. Apologies**

Crs Tricia Cutforth and Phil Halse (leave of absence)  
Cr Hermon (absent)

**Moved By** Cr Sue Glen  
**Seconded By** Cr Vince Cocurullo  
 That the apologies be sustained.

**Carried**

#### **4. Public Forum**

There were no speakers at today's public forum.

#### **5. Confirmation of Minutes of Previous Meeting of the Whangarei District Council**

##### **5.1 Minutes of the Whangarei District Council meeting 26 July 2018**

**Moved By** Cr Greg Innes  
**Seconded By** Cr Shelley Deeming

That the minutes of the Whangarei District Council meeting held on Thursday 26 July 2018, including the confidential section, having been circulated, be taken as read and now confirmed and adopted as a true and correct record of proceedings of that meeting.

**Carried**

#### **5. Confirmation of Minutes of Previous Meeting of the Whangarei District Council**

##### **5.2 Minutes of the Whangarei District Council meeting 24 July 2018**

**Moved By** Cr Greg Martin  
**Seconded By** Cr Sharon Morgan

That the minutes of the Whangarei District Council meeting held on Tuesday 24 July 2018 having been circulated, be taken as read and now confirmed and adopted as a true and correct record of proceedings of that meeting.

**Carried**

#### **6. Decision Reports**

##### **6.1 Notice of Motion - Cr Bell**

**Moved By** Cr Stu Bell  
**Seconded By** Cr Crichton Christie

1. That Council Staff prepare and present a report to the September 2018 Council meeting that details the projects that can, and the

projects that cannot be considered for removal from years 1 to 3 of the 2018-28 Long Term Plan to fund the unbudgeted \$3.382 million Council has agreed to spend and the \$580,000 additional unbudgeted capital expenditure it is considering if it also decides to spend that amount to support the hosting of the 2021 Women's Rugby World Cup should the bid to host this event be successful.

2. That Council Staff prepare and present a report to the September 2018 Council meeting that details the communication strategy that will be used to inform event organisers and other organisations considering hosting major events in the Whangarei District that they will not be able to apply for financial assistance from the WDC Major Events fund until the 2023/24 financial year, and the wider community on which of the projects that have been included in the 2018/28 Long Term Plan that will be removed from years 1 to 3 if it is necessary to offset the unbudgeted \$3.382 million Council has agreed to spend and the \$580,000 additional unbudgeted capital expenditure it is considering if it also decides to spend that amount to support the hosting of the 2021 Women's Rugby World Cup should the bid to host this event to be successful.

*Her Worship the Mayor gave notice that if the motion was lost she would move a further motion.*

*On the motion being put Cr Greg Martin called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor		X	
Cr Stu Bell	X		
Cr Gavin Benney		X	
Cr Crichton Christie	X		
Cr Vince Cocurullo			X
Cr Shelley Deeming		X	
Cr Sue Glen		X	
Cr Greg Innes		X	
Cr Greg Martin		X	
Cr Anna Murphy		X	
<b>Results</b>	<b>2</b>	<b>7</b>	<b>1</b>
<b>Lost (2 to 7)</b>			

Further motion

**Moved By** Her Worship the Mayor

**Seconded By** Cr Greg Innes

If New Zealand is successful in the bid to host the Women's Rugby World Cup 2021, that staff prepare a report for the December Council meeting to present options for funding to meet hosting requirements.

**Carried**

*Declaration of interest: Cr Morgan declared a conflict of interest and withdrew from the table taking no part in discussions or voting on Item 6.1.*

**6.2 Notice of Motion - Cr Christie**

**Moved By** Cr Crichton Christie

**Seconded By** Cr Vince Cocurullo

That Council

1. Expands and develops the car park on the corner of Hatea Drive and Riverside Drive in the 2018/2019 financial year; and
2. That staff report back within 3 months on how this will be funded.

*Cr Martin gave notice that if the motion was lost he would move a further motion and gave the tenor of the proposed motion.*

*On the motion being put Cr Bell called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor		X	
Cr Stu Bell	X		
Cr Gavin Benney		X	
Cr Crichton Christie	X		
Cr Vince Cocurullo	X		
Cr Shelley Deeming		X	
Cr Sue Glen		X	
Cr Greg Innes		X	



Cr Greg Martin		X
Cr Sharon Morgan		X
Cr Anna Murphy		X
<b>Results</b>	<b>3</b>	<b>8</b>

**Lost (8 to 3)**

*Crs Cutforth, Halse and Hermon were absent.*

Further motion

**Moved By** Cr Greg Martin

**Seconded By** Cr Sue Glen

That staff report back within three months on the design for the Hatea Drive and Riverside Drive car park (within the context of the City Centre Plan) and where the funding would come from and which projects would be dropped.

*On the motion being put Cr Christie called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor		X	
Cr Stu Bell	X		
Cr Gavin Benney	X		
Cr Crichton Christie	X		
Cr Vince Cocurullo	X		
Cr Shelley Deeming		X	
Cr Sue Glen	X		
Cr Greg Innes	X		
Cr Greg Martin	X		
Cr Sharon Morgan		X	
Cr Anna Murphy		X	
<b>Results</b>	<b>7</b>	<b>4</b>	

**Carried (7 to 4)**

*Crs Cutforth, Halse and Hermon were absent.*

### 6.3 Alcohol Control Bylaw - consultation report

**Moved By** Cr Vince Cocurullo

**Seconded By** Cr Gavin Benney

That Council

1. Approves the 'Legislative assessment – Alcohol Control Bylaw and alcohol control areas' as provided in Attachment 2.
2. Determines that in accordance with section 155(1) of the Local Government Act 2002, a bylaw is the most appropriate way of addressing the perceived problems.
3. Approves the 'Legislative process, analysis and consultation approach' for the proposed bylaw outlined in Attachment 1.
4. Approves the draft proposed individual alcohol control areas in Attachment 3 for public consultation subject to the following amendments:
  - a) That the operative time for the alcohol control area 'all public places 300 metres landwards from the line of mean low water springs' is changed to '24 hours a day seven days a week' (pages 47 and 48 of the agenda).
  - b) That the boundaries of the proposed alcohol areas are changed as follows:
    - i Map 1 – Central Business District: Include Bank Street as per the existing alcohol control area (page 49 of the agenda).
    - ii Map 8 – Otangarei: Include Te Rauponga (SH1) and adjacent footpath area between Puna Rere Drive and the intersection with the railway line/pedestrian access to Walker Crescent (page 56 of the agenda).
5. Adopts the Statement of Proposal contained in Attachment 3 for public consultation.
6. Authorises the Chief Executive, in consultation with Her Worship the Mayor, to make any edits to the Statement of Proposal and/or draft proposed individual alcohol control areas to reflect any decisions made by Council at this meeting.

7. Authorises the Chief Executive to make any necessary minor drafting or presentation amendments to the Statement of Proposal and to approve the final design and layout of the documents prior to final printing and publication.

*On the motion being put Cr Glen called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor	X		
Cr Stu Bell	X		
Cr Gavin Benney	X		
Cr Crichton Christie	X		
Cr Vince Cocurullo	X		
Cr Shelley Deeming	X		
Cr Sue Glen	X		
Cr Greg Innes	X		
Cr Greg Martin	X		
Cr Sharon Morgan	X		
Cr Anna Murphy	X		
<b>Results</b>	<b>11</b>		

**Carried (Unanimous)**

#### **6.4 Final Capital Projects Report 2017-2018 and Adoption of Carry Forwards to 2018-2019**

**Moved By** Cr Sharon Morgan

**Seconded By** Cr Shelley Deeming

That the Council:

- a) Notes the Capital Projects Report for the year ending 30 June 2018;
- b) Approves the proposed carry forwards of \$26.1m from 2017/18 to 2018/19;
- c) Approves the amended 2018/19 Capital Projects Budget of \$84.9m.

**Carried**

## 6.5 Naming Potter Park

**Moved By** Cr Vince Cocurullo

**Seconded By** Cr Crichton Christie

That the Council approves the recreation reserve described in the Schedule being named Potter Park pursuant to Section 16 (10) of the Reserves Act 1977:

Schedule

Area

0.4008ha

Description

Lot 1, DP 511465.

**Carried**

## 6.6 Ruakaka Town Centre - disposal of land approval

**Moved By** Cr Shelley Deeming

**Seconded By** Cr Crichton Christie

That Council approves initiating a public consultation process pursuant to Section 138 of the Local Government Act 2002 to consider the disposal of the land in the schedule below to Mr K Orr (or nominees thereof):

Schedule

2300m2 being part Lot 1 DP 396871

840m2 being All of Lot 2 DP 65791.

**Carried**

## 6.7 Tutukaka Reserves - Reserves Act Declaration and Classification

**Moved By** Cr Anna Murphy

**Seconded By** Cr Greg Martin

That the Council declares under Section 14 of the Reserves Act 1977 the following land to be reserves for the specified purposes:

1. Section 25 Block XIV Opuawhanga SD held in Certificate of title NA31A/1170 from Fee simple to Recreation reserve; and
2. Section 24 Block XIV Opuawhanga SD held in Certificate of title NA31A/1164 from Fee Simple to Scenic reserve; and
3. Part Lot 2 DP 42662 held in Certificate of title NA42A/1263 currently held for Harbour Works to Scenic Reserve.

**Carried**

## 6. Decision Reports

### 6.8 Communications Strategy - August 2018

The motion was taken in parts after the amendment was put and Lost.

**Moved By** Her Worship the Mayor

**Seconded By** Cr Gavin Benney

That the Council:

1. Adopts the Communications Strategy.

*Cr Christie called for divisions on recommendations 1, 2 and 3.*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor	X		
Cr Stu Bell	X		
Cr Gavin Benney	X		
Cr Crichton Christie		X	
Cr Vince Cocurullo		X	
Cr Shelley Deeming	X		
Cr Sue Glen	X		
Cr Greg Innes	X		
Cr Greg Martin	X		
Cr Sharon Morgan	X		
Cr Anna Murphy	X		
<b>Results</b>	<b>9</b>	<b>2</b>	

**Carried (9 to 2)**

2. Endorses the refresh of the Whangarei District Council logo, with implementation of any changes incorporated into existing operating budgets.

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor	X		
Cr Stu Bell		X	
Cr Gavin Benney	X		

Cr Crichton Christie		X
Cr Vince Cocurullo		X
Cr Shelley Deeming	X	
Cr Sue Glen	X	
Cr Greg Innes	X	
Cr Greg Martin	X	
Cr Sharon Morgan	X	
Cr Anna Murphy	X	
<b>Results</b>	<b>8</b>	<b>3</b>

**Carried (8 to 3)**

3. That staff prepare a plan to transition to the new logo as shown in Attachment 2, page 134.

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor	X		
Cr Stu Bell		X	
Cr Gavin Benney	X		
Cr Crichton Christie		X	
Cr Vince Cocurullo		X	
Cr Shelley Deeming	X		
Cr Sue Glen	X		
Cr Greg Innes	X		
Cr Greg Martin	X		
Cr Sharon Morgan	X		
Cr Anna Murphy	X		
<b>Results</b>	<b>8</b>	<b>3</b>	

**Carried (8 to 3)**

*Crs Cutforth, Halse and Hermon were absent.*

**Amendment**

**Moved By** Cr Stu Bell

**Seconded By** Cr Sue Glen

3. Plan to transition to a new logo, including consultation with the community.

*On the amendment being put Cr Deeming called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor		X	
Cr Stu Bell	X		
Cr Gavin Benney		X	
Cr Crichton Christie	X		
Cr Vince Cocurullo		X	
Cr Shelley Deeming		X	
Cr Sue Glen	X		
Cr Greg Innes		X	
Cr Greg Martin		X	
Cr Sharon Morgan		X	
Cr Anna Murphy		X	
<b>Results</b>	<b>3</b>	<b>8</b>	

**The amendment was Lost (3 to 8)**

*Crs Cutforth, Halse and Hermon were absent.*

## **7. Information Reports**

### **7.1 Remuneration of Elected Members**

The motion was taken in parts after the amendment was put and Lost.

**Moved By** Her Worship the Mayor

**Seconded By** Cr Anna Murphy

That Council;

1. Notes that the Remuneration Authority has issued a new determination effective from 1 July 2018.

**Carried**

2. Notes that updates will be made to Elected Member Remuneration, and the Elected Member Allowances and Recovery of Expenses Policy, in accordance with the Determination.

**Carried**

3. Notes the new approach to Local Government Remuneration proposed in the Information Paper released by the Remuneration Authority.

**Carried**

4. Writes to the Prime Minister requesting that local government remuneration is treated the same as central government in regard to the pay freeze.

**Lost**Amendment**Moved By** Cr Crichton Christie**Seconded By** Cr Vince Cocurullo

That Council inform the Remuneration Authority that Council do not accept the pay increase and that Council write to the Prime Minister requesting that local government remuneration is treated the same as central government in regard to the pay freeze.

**The amendment was Lost****7. Information Reports****7.2 2018 Annual Residents Satisfaction Survey****Moved By** Cr Greg Innes**Seconded By** Cr Vince Cocurullo

That the Council notes the information provided in the 2018 Annual Residents Satisfaction Survey Report.

**Carried****8. Public Excluded Business****Moved By** Cr Anna Murphy**Seconded By** Cr Vince Cocurullo

“That the public be excluded from the following parts of proceedings of this meeting. The general subject of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under Section 48(1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution are as follows:

General subject of each matter to be considered	Reason for passing this resolution in relation to	Ground(s) under Section 48(1) for passing this



		<b>each matter</b>	<b>resolution</b>
1.1	Closed Minutes Whangarei District Council 26 July 2018	Good reason to withhold information exists under Section 7 Local Government Official Information and Meetings Act 1987	Section 48(1)(a)
1.2	Closed Minutes Whangarei District Council 31 July 2018		

This resolution is made in reliance on Section 48(1)(a) of the Local Government Official Information and Meetings Act 1987 and the particular interest or interests protected by Section 6 or Section 7 of that Act which would be prejudiced by the holding of the whole or the relevant part of the proceedings of the meeting in public, are as follows:

<b>Item</b>	<b>Grounds</b>	<b>Section</b>
1.1	For the reasons as stated in the open minutes.	
1.2	For the reasons as stated in the open minutes	

**Carried**

## **9. Closure of Meeting**

The meeting concluded at 12.53pm

Confirmed this 27<sup>th</sup> day of September 2018

Her Worship the Mayor Sheryl Mai (Chairperson)



**Item 5.2****Whangarei District Council Meeting Minutes**

**Date:** Tuesday, 11 September, 2018  
**Time:** 10:30 a.m.  
**Location:** Council Chamber  
Forum North, Rust Avenue  
Whangarei

<b>In Attendance</b>	Her Worship the Mayor Sheryl Mai (Chairperson) Cr Stu Bell Cr Gavin Benney Cr Vince Cocurullo Cr Shelley Deeming Cr Sue Glen Cr Phil Halse Cr Cherry Hermon Cr Greg Innes Cr Greg Martin Cr Sharon Morgan Cr Anna Murphy
<b>Not in Attendance</b>	Cr Crichton Christie Cr Tricia Cutforth

<b>Scribe</b>	<b>C Brindle (Senior Democracy Adviser)</b>
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**3. Apologies**

Cr Crichton Christie (absent)  
Cr Tricia Cutforth (leave of absence)

**Moved By** Cr Greg Innes  
**Seconded By** Cr Sharon Morgan

That the apologies be sustained.

**Carried**

#### 4. Decision Reports

##### 4.1 Representation Review 2018 - Deliberations

**Moved By** Cr Shelley Deeming

**Seconded By** Cr Vince Cocurullo

That Council

1. Receives and considers submissions (Attachment 1).
2. Approves the recommendations as contained in the Submissions Report (Attachment 2) for development of the final proposal for the representation arrangements review.

**Carried**

*On the motion being put Cr Martin called for a division:*

<b>Recorded</b>	<b>For</b>	<b>Against</b>	<b>Abstain</b>
Her Worship the Mayor	X		
Cr Stu Bell		X	
Cr Gavin Benney	X		
Cr Vince Cocurullo	X		
Cr Shelley Deeming	X		
Cr Sue Glen	X		
Cr Phil Halse	X		
Cr Cherry Hermon	X		
Cr Greg Innes	X		
Cr Greg Martin	X		
Cr Sharon Morgan	X		
Cr Anna Murphy	X		
<b>Results</b>	<b>11</b>	<b>1</b>	<b>0</b>

**Carried (11 to 1)**

*Crs Christie and Cutforth were absent.*

#### 5. Public Excluded Business

There was no business conducted in public excluded.

**6. Closure of Meeting**

The meeting concluded at 10.43am.

Confirmed this 27<sup>th</sup> day of September 2018

Her Worship the Mayor Sheryl Mai (Chairperson)



## 6.1 Adoption of the 2017-2018 Annual Report

**Meeting:** Whangarei District Council  
**Date of meeting:** 27 September 2018  
**Reporting officer:** Delyse Henwood (Manager – Finance)

### 1 Purpose

To adopt Council's Annual Report and Summary Annual Report for the year ended 30 June 2018.

### 2 Recommendation

That the Council:

- a) Adopts the Annual Report and Summary Annual Report for the year ended 30 June 2018;
- b) Authorises the Chief Executive to make any minor editing amendments that are required.

### 3 Background

The Council is required to prepare and adopt an annual report each financial year under Section 98(1) of the Local Government Act 2002.

The purposes of the annual report are to:

- Compare the actual activities and the actual performance of the Council in the year with the intended activities and the intended level of performance as set out in the long term council community plan and the annual plan
- Promote the Council's accountability to the community for the decisions made throughout the year by the Council.

Council is also required to prepare a summary of the annual report which must contain a separate auditor's report relating to its compliance.

### 4 Discussion

The Annual Report and the Summary Annual Report for the year ended 30 June 2018 (to be circulated separately) have been prepared and are currently with Audit New Zealand for final review. At the time of writing this report a number of items were still being finalised with audit. To meet our requirements under the Local Government Act copies of the Annual Report and Summary Annual Report will be circulated prior to the meeting with any changes or amendments raised by Audit to be made available either prior to or at the meeting.

## **5 Significance and engagement**

The adoption of an Annual Report and Summary Annual Report is a specific requirement of the Local Government Act 2002. The process to be followed and items to be reported are covered by Part 6 of the Act. Once adopted, the Annual Report and Summary Annual Report will be available on Council's website.

## **6 Attachments**

1. Annual Report for the year ended 30 June 2018.
2. Summary Annual Report for the year ended 30 June 2018.

*Documents to be distributed under separate cover. Documents are available to the public on council's website or on request – contact Senior Democracy Adviser*



## 6.2 Representation Review 2018 – Final Proposal

**Meeting:** Whangarei District Council  
**Date of meeting:** Thursday 27 September 2018  
**Reporting officer:** Kathryn Candy, Senior Legal Advisor

### 1 Purpose

To resolve a final proposal for the review of representation arrangements that will apply for the Whangarei District Council 2019 and 2022 triennial elections.

### 2 Recommendations

That Council:

1. Receives this report.
2. Approves the submissions report attached to this report.
3. Resolves, pursuant to section 19N of the Local Electoral Act 2001 and having considered and deliberated on the submissions received, to adopt the initial proposal as the final proposal for the review of representation arrangements for the 2019 and 2022 triennial elections as follows:
  - (i) Whangarei District Council to comprise 13 councillors elected under the ward system, plus the mayor elected at large;
  - (ii) Whangarei District Council be divided into six wards, these being:
 

**Bream Bay Ward** (two councillors) being the existing ward comprising the area delineated on Plan LG-002-2012-W-4 deposited with Land Information New Zealand with the exclusion of a small northern area (Smeaton Drive, Acacia Drive, Wattle Lane area). The proposed new ward boundary is shown on Attachment 1;

**Denby Ward** (three councillors) being the existing ward comprising the area delineated on Plan LG-002-2012-W-5 deposited with Land Information New Zealand, with the inclusion of a small northern area from the current Hikurangi-Coastal Ward (Dip Road, Georgia Lane, Waipanga Road, Springs Flat Road). The proposed new ward boundary is shown on Attachment 2;

**Hikurangi-Coastal Ward** (two councillors), being the existing ward comprising the area delineated on Plan LG-002-2012-W-3 deposited with Land Information New Zealand, with the exclusion a small southern area (Dip Road, Georgia Lane, Waipanga Road, Springs Flat Road). The proposed new ward boundary is shown on Attachment 2;

**Mangakahia-Maungatapere Ward** (one councillor) being the existing ward comprising the area delineated on Plan LG-002-2012-W-2 deposited with Land Information New Zealand;

**Okara Ward** (four councillors) being the existing ward comprising the area delineated on Plan LG-002-2012-W-6 deposited with Land Information New Zealand, with the inclusion of a small southern portion (Smeaton Drive, Acacia Drive, Wattle Lane area). The proposed new ward boundary is shown on Attachment 1;

**Whangarei Heads Ward** (one councillor) being the existing ward comprising the area delineated on Plan LG-002-2012-W-7 deposited with Land Information New Zealand;

no community boards be established;

- (iii) The reason for the minor ward boundary alterations is to better reflect communities of interest.

4. Notes the submissions opposed to the initial proposal be declined on the following grounds:
- having considered the size, nature and diversity of the District, the total number of councillors remains at 13 (plus the mayor);
  - the ward system best reflects the District's communities of interest and provides for better representation and councillor workload;
  - the Bream Bay Ward name, boundaries and number of councillors remain, as this provides fair and effective representation to this particular community of interest;
  - the issues of the electoral system and Māori wards have been previously considered and are outside of this review;
  - the issues of candidate expenditure limits and the rating system in regard to the central business district are outside of this review;
5. Issues a public notice on 3 October 2018, providing the opportunity for appeals to be lodged in the period 3 October 2018 to 2 November 2018, noting that any appeal received is to be forwarded to the Local Government Commission for determination.

### 3 Background

- 3.1** The Local Electoral Act 2001 (LEA) requires every local authority to undertake a review of their representation arrangements at least once every six years. These reviews are to determine the number of councillors to be elected, the basis of election for councillors and, if this includes wards, the boundaries and names of these wards. Reviews also include whether there are to be community boards and if so, arrangements for these boards. Representation arrangements must provide fair and effective representation for individuals and communities.
- 3.2** Council last reviewed its representation arrangements before the 2013 triennial elections and is therefore required to undertake a review before the 2019 triennial elections.
- 3.3** Current representation arrangements are the mayor elected at large and 13 councillors elected from six wards:

Ward	Councillors
Bream Bay	2
Denby	3
Hikurangi-Coastal	2
Mangakahia-Maungatapere	1
Okara	4
Whangarei Heads	1

**3.4** On 26 July 2018 Council considered options for representation of the Whangarei District and resolved to adopt the following initial proposal:

- retain 13 councillors elected from six wards with no community boards;
- the mayor to be elected at large;
- change the following ward boundaries to better reflect communities of interest:
  - a. move the Bream Bay/Okara Ward boundary so that the area around Smeaton Drive, Acacia Drive and Wattle Lane move from being in the Bream Bay Ward to being in the Okara Ward.
  - b. move the Denby/Hikurangi-Coastal Ward boundary so that the area around Dip Road, Georgia Lane, Waipanga Road and Springs Flat Road move from being in the Hikurangi-Coastal Ward to being in the Denby Ward.

**3.5** Notice of the initial proposal was published on 1 August 2018 advising of the initial proposal and inviting public submissions. The submission period was from 1 to 31 August 2018.

**3.6** Council received six submissions on the initial proposal with no submitters wanting to be heard on their submission.

**3.7** On Tuesday 11 September 2018 Council considered those submissions and approved the recommendations in the submissions report which was for no change to the initial proposal.

## 4 Discussion

**4.1** Out of the six submissions that were received four were against the initial proposal, one in favour and one was focused purely on Māori representation.

**4.2** The submissions received raised the following issues:

- the Bream Bay Ward – change the name, keep the current ward boundary and increase the number of councillors in that ward;
- introduce Māori Wards;
- recognise the central business district as a separate community of interest;
- not to introduce community boards;
- reduce the number of councillors;
- have an at large system;
- replace first past the post with single transferable vote electoral system;
- limit campaign spending during elections.

- 4.3** Council considered those submissions and has approved the submissions report attached.

## **5 Significance and engagement**

The decisions or matters of this Agenda do not trigger the significance criteria outlined in Council's Significance and Engagement Policy, and the public will be informed via agenda publication on the website.

## **6 Attachment**

Submissions Report

## Representation Review 2018

### Issues raised from submissions

#### Rename the Bream Bay Ward

**Staff analysis:**

As part of the representation review Council must consider whether the names of the wards are appropriate. Council resolved on 26 July 2018 to keep the Bream Bay ward name. The submitter has not proposed any alternative name.

**Staff recommendation:**

As no alternative name has been proposed, staff recommend that the ward name remains as the Bream Bay Ward and the initial proposal is not changed

#### Keep the current boundary for the Bream Bay Ward

**Staff analysis:**

The submission on this point appears to be focused on the Takahiwai area and not the area that is proposed to be moved from the Bream Bay Ward into the Okara Ward. The initial proposal does not move the Bream Bay Ward boundary at any other point.

**Staff recommendation:**

That due to the identification of the Smeaton Drive area as being more connected to the urban ward of Okara than to the rural ward of Bream Bay, it is recommended that this boundary change remain and the initial proposal is not changed.

#### Increase the number of councillors for the Bream Bay Ward from two to four

**Staff analysis:**

A review of the representation arrangements of Council must consider whether there is fair representation of the citizens of the District. That requires that each councillor represents about the same number of people, within a plus or minus ten percent range.

The population of the Bream Bay Ward (whether including the proposed change to the ward boundary or not) does not support an increase in the number of councillors from two to four. If four councillors were to represent that ward the variation from the average number of councillors would be in a range of between -51.09 and -54.09.

Council can go outside this plus/minus ten percent range, but if so the final proposal would be referred to the Local Government Commission to determine whether the proposal is appropriate. Due to the substantial variance, it is unlikely that the Commission would agree to such a proposal without considerable evidence of the benefit of such a variance.

**Staff recommendation:**

No change to the initial proposal.

### Introduce Maori Wards

#### Staff analysis:

The issue of whether Maori Wards should be introduced does not form part of this representation arrangements review. Council resolved on 26 October 2017 to retain the status quo of no Maori Wards for the 2019 election.

Council can, however, resolve at any time to introduce Maori Wards or hold a poll to determine the issue. Electors can also demand a poll. If Maori Wards were to be introduced for the 2019 election, Council would have had to have resolved to do so by 23 November 2017. For the results of a poll on this issue to take effect for the 2019 election, a demand for a poll by electors, or a resolution by Council to hold a poll must have been made by 21 February 2018.

If a resolution to introduce Maori Wards or a demand for a poll/resolution to hold a poll occurs after these dates, the effect of that decision or poll will apply to subsequent elections (i.e. the 2022 and 2025 elections).

Any introduction of Maori Wards will trigger a further representation arrangements review.

#### Staff recommendation:

As Maori Wards are out of the scope of this representation arrangements review, staff recommend that the initial proposal is not changed.

### Recognise the Whangarei central business district as a separate community of interest – the current proposal does not comply with the requirement for fair representation

#### Staff analysis:

Currently the central business district is located in the Okara Ward which is represented by four councillors. The requirements for fair representation are that each councillor represents about the same number of people, within a plus or minus ten percent range. The current proposal meets this fair representation requirement.

#### Staff recommendation:

No change to the initial proposal.

### No community boards

**Staff analysis:**

The initial proposal does not introduce community boards, therefore there is no need to change the initial proposal based on this submission.

**Staff recommendation:**

No change to the initial proposal.

### Other cities and communities in New Zealand produce good results with one councillor per 15000 population. Why are we so different?

**Staff analysis:**

Council must choose between 5 and 29 councillors for the Whangarei District. When deciding on how many councillors there should be, Council must consider the size, nature and diversity of the District. Through the review process Council considered fewer councillors. Having considered the size, nature and diversity of the District, Council resolved through the initial proposal to retain 13 councillors.

**Staff recommendation:**

No change to the initial proposal.

### Reduce the number of councillors

#### Six “at large” elected councillors plus the Mayor elected “at large”

**Staff analysis:**

Through the review process Council did consider having fewer councillors. Having considered the size, nature and diversity of the District, Council resolved through the initial proposal to retain 13 councillors.

**Staff recommendation:**

No change to the initial proposal.

**Abolish the ward system  
Adopt an “at large” system**

**Staff analysis:**

As part of this representation review Council did consider abolishing the wards and having an “at large” system. Council resolved to retain the ward system, noting that an “at large” system may result in councillors coming from one area of the District and that an at large system could be difficult in regard to travelling around the community as the distances would be great.

**Staff recommendation:**

No change to the initial proposal.

**Reduce the number of councillors from 13 to nine to allow for better remuneration (and therefore more qualified candidates) and the opportunity to make decisions more quickly**

**Staff analysis:**

The remuneration of councillors is set by the Remuneration Authority. The Authority takes into consideration the following factors when setting remuneration.

- the fair relativity with comparable positions,
- the need to be fair to both the councillors and the ratepayer,
- the requirements of the job,
- the need to recruit and retain competent individuals; and
- any prevailing adverse economic conditions.

Through the review process Council considered fewer councillors. Having considered the size, nature and diversity of the District, Council resolved through the initial proposal to retain 13 councillors.

**Staff recommendation:**

No change to the initial proposal.

**Replace the electoral system from first past the post to single transferable vote**

**Staff analysis:**

As the decision about which electoral system to use for the next election has already been made, Council is not now able to consider this issue.

**Staff recommendation:**

No change to the initial proposal.



### Limit campaigning spending to ensure an even playing field during election periods

**Staff analysis:**

The limits on electoral expenses are set by the Local Electoral Act 2001 and depend on the population of the district. Council is not able to consider this issue within this representation review process.

**Staff recommendation:**

No change to the initial proposal.

### The ward system does not act fairly to the central business district – has failed to review the SUIPs rating system

**Staff analysis:**

The ward system is not connected to the setting of rates, therefore Council is not able to consider this issue within this representation review process.

**Staff recommendation:**

No change to the initial proposal.

### Wards promote parochial decision making instead of acting in the best interests of the whole district.

**Staff analysis:**

Councillors are required to act in the best interests of the Whangarei district as a whole. This requirement is captured in the oath that each elected member takes when coming into office.

**Staff recommendation:**

No change to the initial proposal.



## 6.3 Camping in Public Places Bylaw – location of designated sites

**Meeting:** Whangarei District Council  
**Date of meeting:** 27 September 2018  
**Reporting officer:** Shireen Munday – Strategic Planner

### 1 Purpose

To make changes to the location of designated sites under the Camping in Public Places Bylaw 2017.

### 2 Recommendation

That Council resolves to change the locations of the designated sites within the restricted areas in accordance with clauses 9.2 and 10.2 of the Camping in Public Places Bylaw 2017, as shown in the maps in Attachment 1, located at:

- Whangarei I-site – Tarewa Road
- Tamaterau
- Whananaki North.

### 3 Discussion

Councils' Camping in Public Places Bylaw (the Bylaw) provides Council with the ability to make minor changes to the location and size of a designated freedom camping site by resolution.

This is to allow Council flexibility on the exact location of a designated site within a carparking area, to accommodate potential site upgrades or other matters that may arise. Council cannot completely remove a designated site by resolution, this would require an amendment to the Bylaw.

Council received a report in May 2018 on the outcomes of the monitoring and enforcement programme for freedom camping for the 2017/2018 summer. This report included some options for discussion for the relocation of some of the designated sites of the Bylaw.

Staff have completed further work on these options and now recommend changes to the locations of the following designated sites:

- Whangarei I-site – Tarewa Road
- Tamaterau
- Whananaki North.

Maps showing the proposed new locations are provided in Attachment 1. The current designated site maps are provided in Attachment 2. The table on the following page provides a brief outline of the changes, and the reasons why.

Area	Change proposed	Reason
Whangarei I-site – Tarewa	Relocate the designated site to the Tarewa Road side of the carpark	In accordance with the requests of the I-site staff, to reduce congestion and increase parking availability in the current designated area.
Tamaterau	Split the designated site: Retain the current area for vehicles but add a small strip of grass for a maximum of two tents on the grass near the entrance.	The current area is not suitable for tents. The community have complained about this. The change is proposed as a temporary solution for the next summer. External funding for a thorough upgrade for the area has been approved and this will progress in 2019, with a suitable final location for the designated site to be determined as part of the design process.
Whananaki North	Reduce the size of the site by approximately 1/3 <sup>rd</sup>	To ensure access to the toilet block for other users and in response to community requests.

Council has been successful in being granted funding for minor improvements to some of the key sites in the district as part of the Ministry of Business, Improvement and Employment's '2018/2019 Peak Season Initiatives' programme. This programme was designed to provide support to Councils to make changes or improvements to sites to address the impact of freedom camping activities for the upcoming summer season.

This programme includes works at both Tamaterau and Whananaki North that will provide low fencing and additional picnic tables, these will assist in controlling vehicles accessing grass areas and reduce overcrowding. This, together with revised signs, will assist visitors to easily identify the designated sites, as well as providing extra amenities for both freedom campers and day visitors. The driveway access to the toilet block at Whananaki North will be upgraded and an additional small hardstand will be created to reduce damage to the grass area.

These works are required to be completed before Christmas 2018 as part of the funding agreement.

The works at Tamaterau will form the basis for the broader upgrade planned for 2019, and are also designed to reduce the current mild flooding issues.

It is expected that the proposed changes in the locations of the designated sites, together with the physical works as outlined and the summer monitoring and enforcement programme will achieve a more positive outcome for both communities, and visitors to designated sites.

Subject to Council's final decisions on the proposed matters, the Bylaw maps and associated information will be updated accordingly.

#### **4 Significance and engagement**

The decisions or matters of this Agenda do not trigger the significance criteria outlined in Council's Significance and Engagement Policy, and the public will be informed via the agenda publication on Council's website.

#### **5 Attachments**

Attachment 1 – Maps of proposed new designated sites



Attachment 2 – Maps of current designated sites

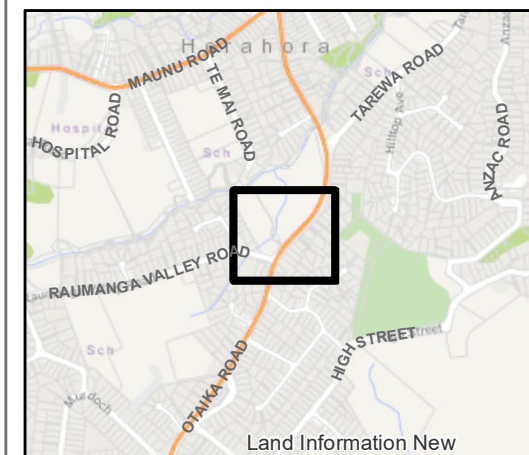






## Tarewa i-Site Map ref: S3-11

-  All camping prohibited
-  Self-contained and non self-contained vehicles in designated site or marked parking spaces only



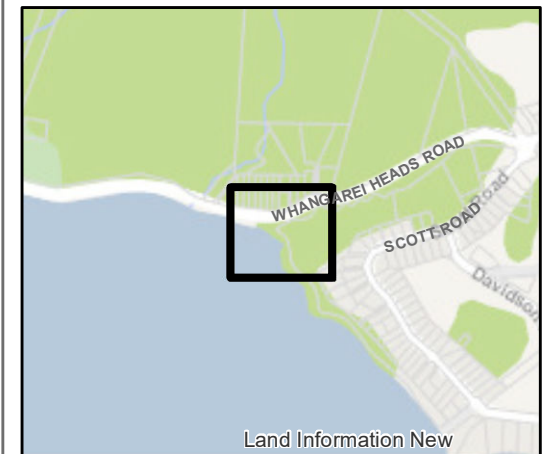
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## Tamaterau Map ref: S4-03



-  All camping prohibited
-  Self-contained and non self-contained vehicles in designated site or marked parking spaces only
-  Tents (maximum of 2) permitted in designated site



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**Whananaki North****Map ref: S4-05**

-  All camping prohibited
-  All camping permitted in designated site or marked parking spaces only





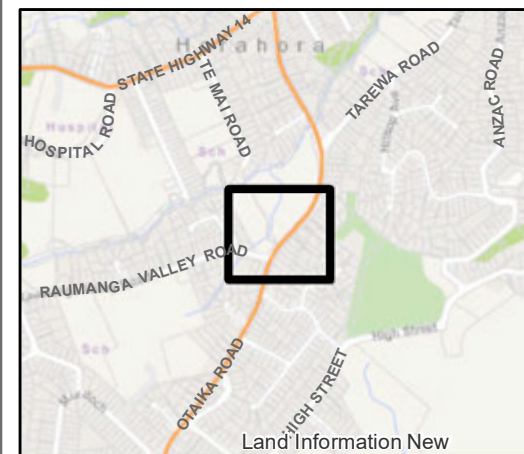
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## Tarewa i-Site Map ref: S3-11

-  All camping prohibited
-  Self-contained and non self-contained vehicles in designated site or marked parking spaces only





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Cadastral information sourced from Land Information New Zealand.



# Tamaterau

## Map ref: S4-03



-  All camping prohibited
-  All camping permitted in designated site or marked parking spaces only



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**Whananaki North****Map ref: S4-05**

-  All camping prohibited
-  All camping permitted in designated site or marked parking spaces only



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## 6.4 Recommendation from the Community Funding Committee

**Meeting:** Whangarei District Council  
**Date of meeting:** 27 September 2018  
**Reporting officer:** C Brindle (Senior Democracy Adviser)

### 1 Purpose

To consider a recommendation made by the Community Funding Committee on 11 September 2018.

### 2 Recommendation

That having considered the recommendation of the Community Funding Committee 11 September 2018; Council

1. Approve the allocation of the held-over \$60,000 operating grant to Creative Northland from the Annual Operating Fund 2018-19.

### 3 Background

At their meeting on 11 September 2018, the Community Funding Committee considered the draft Arts, Culture and Heritage Strategy and whether to recommend to Council the release of the held-over annual operating grant of \$60,000 to Creative Northland.

The amount held-over is above the Committee's financial delegation.

The recommendation from the Committee was:

*"That the Community Funding Committee recommends that Council approve the allocation of the held-over \$60,000 operating grant to Creative Northland from the Annual Operating Fund 2018-19."*

### 4 Significance and engagement

The decisions or matters of this Agenda do not trigger the significance criteria outlined in Council's Significance and Engagement Policy, and the public will be informed via Agenda publication on the website.

### 5 Attachment

Item 4.1 Creative Northland presentation of draft Arts, Culture and Heritage Strategy





## 4.1 Creative Northland presentation of draft Arts, Culture and Heritage Strategy

**Meeting:** Community Funding Committee  
**Date of meeting:** 11 September 2018  
**Reporting officer:** Cindy Velthuisen - Community Funding Officer

### 1 Purpose

For Creative Northland to present the draft Arts, Culture and Heritage Strategy and to determine allocation of the remaining portion of Creative Northland's annual operating grant for 2018-19.

### 2 Recommendations

That the Community Funding Committee notes:

1. The draft Arts, Culture and Heritage Strategy
2. The presentation from Creative Northland; and
3. Makes a recommendation to Council on the allocation of the held-over \$60,000 operating grant for Creative Northland from the Annual Operating Fund 2018-19.

### 3 Background

At their April 2018 meeting, the Community Funding Committee determined an annual operating grant of \$133,000 for Creative Northland. A reduction of \$60,000 on the total amount indicated of \$193,000 was held over subject to the delivery of a satisfactory Arts, Culture and Heritage Strategy.

Creative Northland have been allocated 15 minutes to present their draft Strategy for discussion.

### 4 Discussion

#### 4.1 Areas to explore

The process of developing the Strategy has highlighted aspects that need further discussion. These aspects were also indicated in the 2016 Martin Jenkins report on Creative Northland.

Clarification on these matters will help Council, Creative Northland and the public to understand roles and responsibilities for supporting the creative sector in our district.

Questions posed to the Committee to discuss are on the relationship between Council and Creative Northland, and the Strategy's implementation.

1. Is the Strategy fit for purpose and is it achievable?
2. Regarding strategy implementation, does Creative Northland perform the leadership function of its delivery on Council's behalf, or is Creative Northland simply granted funds to support its own operation and wider objectives?
3. What does Council expect Creative Northland to do in terms of action plans and their delivery?
4. Can Council develop a clear Arts, Culture and Heritage Policy that aligns and supports this Strategy?
5. What does success look like? How can we measure it?

#### **4.2 Strategy and funding**

The Committee will need to determine if the draft Arts, Culture and Heritage Strategy meets Council's needs in supporting the vision of a vibrant, attractive and thriving district in relation to the sector.

If so, the Committee will need to recommend to Council to release the held-over annual operating grant of \$60,000 or a varied amount.

Staff provided some initial feedback to Creative Northland, emphasising the need for clarity around Creative Northland's role in terms of realising its objectives for the district.

## **5 Significance and engagement**

The decisions or matters of this Agenda do not trigger the significance criteria outlined in Council's Significance and Engagement Policy, and the public will be informed via Agenda publication on the website.

## **6 Attachment**

1. Draft Arts, Culture and Heritage Strategy

# Realising Community Creativity

Draft Arts & Culture Strategy for  
Whangarei District Council  
2018-2028

Prepared by **CREATIVE NORTHLAND**, JUNE 2018

Photo image: Chris Scheuder



## Introduction

Whangarei is a vibrant, coastal community with a strong Māori and Pioneer heritage and a colourful history – it is a thriving and dynamic place in which to live, work and play and this extends to the surrounding locales within this district.

The Arts and Culture Strategy 2018-2028 builds on the region's strengths and sets a path aimed at realising the economic benefits, social benefits and, positive environmental effects that lie seeded within Whangarei's cultural identity and cultural scene.

While a living document, the strategy serves as a planning and implementation tool to guide Council with a clear set of priorities for

- Strengthening the Arts, Culture & Heritage initiatives
- Facilities for the Arts, Culture & heritage of the district



Mural: Charlies and Janine Williams, Mike Tupaea



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## 1. Executive Summary

## Kupu Whakataki

In 2007, Whangarei District Council (WDC), Whangarei Art Museum and Te Papa National Services commissioned Tapapa Toi – the cultural seedbed – a heritage, culture, arts and creative industries strategy for Whangarei District. WDC did not adopt the strategy, though it did identify a number of ways it could give effect to the strategy. The Tapapa i Toi strategy did inform WDC's Arts and Culture Policy 2009 and integrated Action Plan for implementation.

The policy of the time acknowledged Creative New Zealand's Strategic Plan 2007, 'the arts play a vital role in the lives of New Zealanders. They challenge us, entertain and enrich our lives. And they provide employment, skill development and opportunities for international exposure that benefits artists and our country.'

Today, Whangarei has a vibrant arts scene and its culture is a vital part of the community. The unique and spectacular combination of ocean, mountains, flora and climate have for generations inspired a deep sense of place and identity, which in turn has led to creative responses. The District values culture, we see investment into more public art and a community of people who participate in, and advocate for, arts and culture.

The purpose of the Whangarei Arts & Culture Strategy is as follows:

- create a vision for Whangarei arts and culture scene
- guide and support decision-making by Council
- propose roles for the District and others in implementing the strategy in collaboration with the arts and culture community
- support the integration of arts and culture into District-wide planning processes
- set directions for the long-term sustainability of arts and culture through collaboration and community partnerships
- provide a framework and next steps for determining community art facilities.

The Arts & Culture Strategy sets the stage for more detailed planning for facilities and programs that will be undertaken in consultation with WDC and the community at a later stage. Creative Northland is the leadership organisation that enables the arts, culture and heritage sector in the Whangarei District to flourish and is funded by WDC to deliver this objective.

The process of creating the Whangarei Arts & Culture Strategy began in late 2017 when Creative Northland embarked on an extensive community engagement process that culminated in Hui and face-to-face meetings in March/April 2018. A Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis summarizes what was heard from the community, supplemented by background research and analysis.

Drawing on Whangarei's history today, arts and culture in 2028 is characterized by:

- a culture of collaboration among arts and culture groups, community partners and the Whangarei district
- the value of arts and investment is diverse serving the rich diversity of the community
- widespread recognition of arts and culture's contributions to becoming a resilient community
- rich public spaces animated and enriched by arts and culture assets and activities
- an integrated network of creative facilities and spaces across the community



## 2. Overview

### A historical perspective of arts, culture and heritage, Whangarei

Whangarei is the regional capital of Northland, administered by Whangarei District Council. The city is situated on the inner reaches of Whangarei Harbour on the Banks of the Hatea River and is bordered by hills on the east and west. The district is rich in historic and cultural heritage resources and is of central importance to the identity of our communities and individuals who reside in the district. Within this community there is a rich foundation of artists, galleries and events celebrating art and culture throughout the Whangarei District.

The region has a history and passion for and commitment to the visual and performing artists. The longevity of many community art organisations such as Whangarei Theatre Company Inc. 1951 (est. The Riverbank Centre 1987), Whangarei Repertory Society Inc. 1952 (est. Octagon Theatre), Waipu Museum 1953, Whangarei Music Society 1954, Northland Society of Arts 1959, Whangarei Choral Society 1970, Te Kowhai Print Trust 1982, Northland Youth Theatre 1984, Whangarei Youth Music 1985, The Northland Craft Trust 1988, The Blue Goose Paper Mill Trust 1989, Opera North 1996, Whangarei Art Museum 1995, all serve as examples of this. There is also a plethora of new arts groups to name a few, Whangarei Academy of Dance and Performing Arts

2006, Northland Performing Arts Competition Society Inc. 2008, Northland Performing Arts Charitable Trust 2013, Northland Ballet and Dance Inc. and most recently OneOneSix Trust.

There are significant moments in a communities past; one of these instances in the 1890s, is when the Whangarei Museum (now Kiwi North) was established and its exhibits were housed in the Municipal buildings on Bank Street in 1916. With the purchase of Glorat House in 1972 (Clark Homestead) and surrounding farm and bush-clad land, the Whangarei Museum became a Heritage Park. In 1983 the Exhibition Centre was opened. Most recent times the restoration and preservation of Kiwi North has meant it is now home to over 40,000 items including early settler social history, natural history specimens and Māori tāonga. Thousands of visitors, locals and school children are drawn to experience each year.

There are more great stories such as the Whangarei Amateur Operatic Dramatic Society (WAODS)<sup>1</sup> organising the Borough Jubilee Pageant for the Whangarei Borough Council in 1946. In return Council allowed WAODS to use the Town Hall for their first stage show *"The Boy"* presented in October 1947. This Theatre Company has thrilled audiences for six decades creating one of the first purpose built permanent performing spaces in the 1980s - The Riverbank Centre.

From our pioneering days is Reyburn House<sup>2</sup>, when in 1966 the Harbour Board agreed to lend to the Northland Society of Arts this historical home as a place for its activities. By 1984 the Society was asked to buy the house from the Harbour Board for the nominal sum of \$10.00 and it was relocated to the shores of the Hatea River in 1986. Now Reyburn House is home of the Northland Society of Arts and its art collection and has over 230 members who are actively involved in volunteering and holding workshops and exhibitions. Their visual art programs embrace the permanent collection, supporting local and emerging artists and established artists.

The Whangarei Art Museum<sup>3</sup>, is one of the North's best kept secrets, it is the public art gallery of the Whangarei District and custodian of its art collection and public art works in the city that began in the 1920s. The art museums first home was the former Plunket Rooms in Cafler Park which opened in 1996 adjacent to the cultural amenities of Forum North, the Conservatory and Fernery. In



<sup>1</sup> <http://www.whangareitheatrecompany.org.nz/History.pdf>

<sup>2</sup> <http://www.reyburnhouse.co.nz/reburn-house/>

<sup>3</sup> Cultural Memory – A short history of the Whangarei Art collection 1921-2008 by Scott Potham. Te Ara - Journal of Museums, (Vol 33 1&2), p23-27



early 2007, WAM opened an educational-based gallery "e-north" at the back of the old library which closed in 2008. In September 2011 the art museum moved to their new premises at Te Manawa, the hub in the Town basin and changed its name to Whangarei Art Museum Te Manawa Toi. It continues to evolve as an active and vibrant precinct showcasing important regional arts and dynamic programming that focuses on audience development and engagement.

Undoubtedly the Quarry Arts Centre is one of Whangarei's great creative successes. Once an abandoned quarry, the Northland Craft Trust in 1983 under the guidance of Yvonne Rust purchased Waldron's Quarry and turned it into an artistic community where craftspeople could use a range of raw materials to create exciting and experimental work. Today this creative space, has a dedicated gallery, a café, artists' studios, a new wood-fired kiln opened in 2017 and a co-operative store selling the works of resident artists. The Quarry Arts Centres visual arts programme responds to Whangarei's unique social and geographic landscape which includes exhibitions that embrace and support local and emerging artists and established artists that dwell within this community art space. The Quarry Arts Centre continues to evolve as an active and vibrant precinct for visitors and local communities.

Two more important community art institutions are Te Kowhai Print Trust (TKPT) established in 1982 and The Blue Goose Paper Mill Trust (BGPMT) established in 1989. TKPT actively seeks to enrich the lives of artists and printmakers. The

Trust is currently working on the preservation of its large archive of printed works collected over the years and has a number of other active projects including print symposiums, and the Printapolooza festival. The BGPMT has been in operation for over 25 years as a not-for-profit organisation and during this time their Papermakers have not only created many wonderful pieces of art and quality products made from recycled paper, but have also created a safe environment where artists with disabilities craft beautiful products from natural and recycled materials. Both entities are truly inspirational.

When it comes to arts and cultural facilities, Forum North opened in 1982 as the region's flagship performance and meeting centre. It became home to Northland Youth Theatre (NYT) founded in 1984 to provide a Whangarei based professionally run Youth Theater to deliver quality live theatre in Forum North. The first productions were Driftwood, A Midsummer Night's Dream and Invader, presented at Forum North in the summer of 1985. Since the first production this group has performed over 70 shows in various venues and spaces around Whangarei and beyond. A decade later Forum North became a civic space and venue. This venue has lent itself to the convention and conference marketing sector as it offers a variety of functional spaces including the Expo Hall, Cafler Suites, Bounty room for break-out sessions and the theatre as an auditorium. This space has the potential to become the nucleus of arts and culture which extends beyond its doors providing important services and experiences for the district.

Today, Whangarei's Hihiaua Precinct plan<sup>4</sup> has emerged as a cultural hub with the development of Huarahi o te Whai – The Hatea Loop and it's 11 activity nodes<sup>5</sup> that link the proximity of the city with the Town Basin. The Canopy Bridge with its distinctive peaked canopy hosts many Whangarei events and festivals like the Artisans Fair markets showcasing a wide variety of local handcrafts and food. The Town Basin is a visitor attraction and home to a number of local galleries and local crafts.

The Precinct complements art and cultural amenities at the Town Basin. The Northland Art Society (Reyburn House), Whangarei Theatre Company (WAODS), Waka and Wave Sculpture, Heritage Trail and Art Walk are situated along the Hatea River waterfront. The Heritage Trail connects the Town Basin and playground to attractions along the Hatea waterfront to the Waka and Wave Sculpture located near the tip of Hihiaua Peninsula. New projects such as the proposed Hihiaua Cultural Centre located at the end of Lower Dent Street, and the Town Basin loop walkway attracts people and encourages them to stay longer in this area. The Art Park is located



<sup>4</sup> Hihiaua Precinct Plan adopted by Planning committee 8 April 2015

<sup>5</sup> Jewel of the City Reports 2015, 2016, 2017. Whangarei District Council



between the Riverbank theatre and Reyburn House and it features impressive modern art and a number of interpretive heritage signs sharing the Whangarei early history.

The architecturally designed pedestrian bridges of Kotuitui Whitianga and Port Road Walkway and the award-winning Te Matau a Pohe Bridge connect people with the environment and to flexible spaces where colourful murals link the Whangarei Hatea Loop to Port Rd creating a tunnel of art based on the history of the hapū Te Parawhau.

Programming partnerships, collaborations and residences are key aspects that continue to drive and build access and community engagement opportunities to artists and performers through educational and public programs throughout the district. A good example is Geoff Wilson Gallery at NorthTec, the region's only purpose-built gallery, it has a Memorandum of Understanding with WAM. This facility is used by students, emerging artists and is a training ground for emerging curators.

This strategy now opens a platform to discuss future developments and priorities for a new civic space, performing arts centre and development of the Generator precinct<sup>6</sup> including the Hihiaua Precinct Plan<sup>7</sup>. Once Forum North was a thriving Arts facility that succumbed to the civic needs of council and yet the Old Library, Library, Cafler Park, Botanica Whangarei and the purchase of the RSA could reinvigorate this site and have an integral

role in art and culture heritage and community importance.

The previous *Tapapa Toi Strategy* for Whangarei District (2007) was an ambitious document that has influenced Whangarei District Council's Art and Culture Policy. The accomplishments of the 2009 policy are the Town Basin and activity nodes, investment in the Hundertwasser Art Centre with Wairau Māori Art Gallery development and the Hihiaua Cultural Centre, and yet the development of Forum North as a heritage and culture generator precinct has yet to be realised. Whangarei 20/20 Momentum – Strategic projects for the next 10 years<sup>8</sup> identifies Arts & Heritage Precinct projects that are focused on creating a place that the community can be proud of, aligns with public consultation results and findings, and yet the value of Arts is not defined.

The development of this new strategy will create the vision, energy and commitment to enhance the cultural and creative viability in our communities.



<sup>6</sup> Sustainable Futures 30/50 Whangarei District: Sense of Place – Urban design, Amenity, Local character and Heritage

<sup>7</sup> Hihiaua Precinct Plan adopted by WDC Planning Committee 8 April 2015

<sup>8</sup> <http://www.wdc.govt.nz/PlansPoliciesandBylaws/Plans/UrbanPlanning/Documents/Whangarei-Momentum-20-20.pdf>

## Scope and Definitions

### What do we mean by 'arts and culture'?

Whangarei's definition of arts and culture builds on existing definitions highlighted in the **Tapapa Toi Strategy 2007**, and that of Creative New Zealand, and encompasses community and professional activities, including creative, technology and knowledge-based industries.

Whangarei has experienced rapid population growth over the past decade. With this comes change in cultural diversity and a growing demand for features of a vibrant city. Our communities want access to creative spaces and activities both as audiences and participants. They want to express their culture through language, literature, recreation, media and film as well as customs, food, dance, drama and our identity.

For this strategy what is meant by arts, culture and heritage:

- Arts – is the expression of our identity (users)
- Culture – is our identity (owners)
- Heritage – the history of our identity (consumer)



<sup>9</sup> New Zealanders and the Arts Survey Findings for Residents in Northland 2018 p3.

## Context

### What does active participation in the Arts look like?

Since 2005, Creative NZ has conducted research to measure New Zealanders engagement with the arts<sup>9</sup>. This includes data on attendance and participation in different art forms as well as gauging wider attitudes towards the arts. The 2018 study provides data on Northland and Whangarei district and the level of participation in the arts.

The majority of residents in Northland are engaged with the arts (79%), this is in line with all New Zealanders (80%). In relation to Whangarei compared to the national average -

- Residents of Whangarei are not as engaged with the arts 75% vs 80%.
- Whangarei residents overall attendance of the arts is lower than the national average (63% vs 73%).
- Attendance is highest for craft and object arts (44%) then visual arts (41%).
- Participation is highest for craft and object art (27%), visual arts (24%).

These statistics reflect the maturity of visual arts, craft and object arts as Whangarei has a long history in these fields, including amateur performance.

- A total of 45% of residents in Whangarei have participated in at least one art form in the last 12 months.

When it comes to cultural art, Northland is more likely than average to have engaged with Māori Arts in the past three years, however, the value that Whangarei residents place on Ngā Toi Māori varies with only 8% of people attending a Maori event.

Women in Northland generally express greater engagement with the arts than men, and hold more positive attitudes. Older groups hold more positive attitudes than average, while younger people, aged 15-29 years hold less positive attitudes.

Arts and cultural activities are an integral part of leisure and recreation. People attend arts events or actively participate in the arts for a wide variety of reasons from enjoyment, entertainment, personal growth, to learn new skills, meet people, to celebrate beliefs, traditions and ethnicity. Participation in the arts helps our mental/physical health, contributing to social and economic wellbeing.

## Why do we need an Arts and Culture Strategy?

Arts culture and heritage contributes to our sense of place, sense of belonging and sense of identity both for the individual and the community. It's what makes our community a special place to live, work and play and contributes to the community's well-being.

Arts and culture contributes to the social cohesiveness and identity of the district and fosters understanding and appreciation of diverse cultures, values and meaning that enrich our natural and built environments and ensure the preservation of our cultural heritage through creating a sense of place and belonging.

The arts and culture sector also make a significant contribution to the economic wealth of the region through business, growth, employment, creative tourism and investment.

WDC is a key player in delivering vibrant arts, culture and heritage experiences for the people of Whangarei city and District. The aim of the strategy is to support innovation, bring new ideas into the public domain, challenge the status quo, foster partnerships and collaboration across boundaries and ensure the relevance of Whangarei District's arts, culture and heritage on a national and international stage.

There are numerous benefits that can occur from a district strategy for arts and culture. This is supported by Creative New Zealand's research which shows the value of the arts:<sup>10</sup>

- contribute to the economy
- improve educational outcomes
- create a more highly skilled workforce
- improve health outcomes
- improve personal well-being
- rejuvenate cities
- support democracy
- create social inclusion
- are important to the lives of New Zealanders



<sup>10</sup> <http://www.creativenz.govt.nz/development-and-resources/advocacy-toolkit>

### 3. WDC and Creative Northland's role in Art and Culture

**Whangarei District Council** plays a key role in the planning, development and support of arts, culture and heritage throughout the district. WDC's role as an enabler, supports Arts, Culture and Heritage in a wide range of ways; specifically:

- economic development
- community development
- environmental planning,
- engineering, and, through other cross Council activity, notably funding and in-kind support.

WDC directly supports the arts by grant funding, delivery of community events and civic facility development.

This includes the following -

- providing venues (Toll Stadium, Forum North)
- providing funding for cultural heritage programs and projects
- delivering and supporting festivals and events
- promoting and enabling public art
- influencing creative aspects of the built environment
- supporting some historical societies and heritage groups.

As a custodian of a number of community assets WDC can

- promote
- advocate
- feature
- showcase



**Creative Northland** is the leadership organisation that enables the arts, culture and heritage sector in the Whangarei District to flourish and is funded by WDC to deliver this objective. Creative Northland supports arts, culture and heritage both directly and indirectly, including partnerships with artists, arts organisations, education institutions, other agencies, community groups, historical and heritage organisations.

The scope of the organisation includes:

- thought Leader and Advocate – ‘the voice and ears’ for the creative sector, locally, regionally and beyond.
- capacity Development – actively supporting the sector needs (Seed, Scale, System).
- creative Enterprise – developing initiatives and programmes that will generate long term impact on the creative sector and the region's economy.
- community Reach - activities reach diverse sectors of the community and grows from year to year

Creative Northland provides a critical role in providing arts leadership on WDC's behalf and includes -

- taking a leadership role in preparing policy, advocating for arts and culture, and engaging with creative networks
- manage, develop and operate arts and culture assets
- contribute to an environment in which the creative sector can flourish through grants, subsidies, services and spaces
- communicate with the public and provide information about arts and culture
- foster and develop relationships with and among arts and culture networks, tiers of government, and the private sector
- help to build the profile and reputation of Whangarei as an arts community provincially, nationally and internationally





#### 4. What did the Whangarei community say?

Public Consultation highlighted the depth to which the people of Whangarei and surrounding districts were committed to the city. They want to see more opportunities for participation and attendance. They expressed the value of arts to people and society and wanted further evidence on the impact of arts and culture on the economy, health and wellbeing, society and educational achievement.

##### Creative Ecology - a network of relationships

“Whangarei’s creative economy requires creativity and increased connectedness within and across organizational boundaries to effectively manage complexity and growing competitive pressure.

The best way to understand creativity is as a product of a network of relationships rather than as individual moments of brilliance. The Creative ecology is embedded within networks of relationships that support a specific type and direction of creative activity.

As the General Manager for our creative work, our work creates the space for a deep examination of the creative ecology and the broader ecology to which it connects - the system of relationships present in the community and beyond.”

Hinurewa te Hau, Creative Northland



This Chart is the expression and raw data of information gathered from our workshop which has been tranced into eight themes. The themes are also expressed as our Strengths: People and Innovation, Weaknesses: Health/Wellbeing and Resources, Opportunities: Ngā Toi Māori and Environment, Threats: Education and Investment

Strengths		Weaknesses		Opportunities		Threats	
People	Innovation	Health and Wellbeing	Resources	Ngā Toi Māori	Environment	Education	Investment
<p><b>The importance of arts and culture to Whangarei is strong; we have a history</b></p> <p><b>Creative Business</b></p> <ul style="list-style-type: none"> <li>Encourage NZ-based arts companies into the region with a focus on international reach bringing in the global economy</li> <li>Establish a publishing house in Northland</li> </ul>	<p><b>Artivism – art + activism</b></p> <p>Creating opportunities for participation</p> <p><b>Communication, Advocacy</b></p> <ul style="list-style-type: none"> <li>Better use of technology to share information</li> <li>Create an artist union</li> <li>Better use of existing soft infrastructure i.e. governance and</li> </ul>	<p>How do we best support our community for health and well-being?</p> <p>How do we support our art mentors?</p> <p><b>Arts are integral to everyday life</b></p> <ul style="list-style-type: none"> <li>Arts can address youth suicide</li> <li>Recognise the connection and value of art to mental health</li> </ul>	<p>How are informal opportunities created as well as formal opportunities?</p> <p><b>Arts are fragmented and need more cohesion.</b></p> <p><b>Define art - what is it?</b></p> <ul style="list-style-type: none"> <li>Difficulty of jobs in the art world</li> <li>Arts apprenticeships</li> <li>Remove the red tape so there is more time for producing art</li> </ul>	<p><b>Why does it become more challenging for Māori arts?</b></p> <ul style="list-style-type: none"> <li>Develop an International Biennial indigenous arts festival</li> <li>Celebrate diversity in arts - cultural, gender and sexual minorities</li> <li>Create marae-based training - workshops, community projects (marae work)</li> </ul>	<p><b>Collaboration among and within our creative communities</b></p> <ul style="list-style-type: none"> <li>All creatives (individuals and organisations) need to get ready for arts tourism which could transform Northland. Creative Northland can spearhead this transformation. See the opportunity.</li> </ul>	<p><b>Protect arts in education.</b></p> <p>How do we sustain ongoing access to tamariki and the arts?</p> <ul style="list-style-type: none"> <li>Expand. Promote artistic careers at school career days.</li> <li>arts only institute across all artistic spectrums</li> <li>continuing education while maintaining</li> </ul>	<p><b>Where's the funding?</b></p> <ul style="list-style-type: none"> <li>Increased commitment by WDC to purchase work of Tai Tokerau artists and creation of more public art</li> <li>Help people become aware of funding.</li> <li>Reach out to those who are intimidated by the application process.</li> <li>Ease the bureaucracy and risk to funding</li> </ul>

<ul style="list-style-type: none"> <li>• 'How to' workshops to promote, access, proposal writing, business art.</li> <li>• Establish a business, network, alternative opportunities for artists</li> <li>• More artist networking events</li> <li>• New Performance forms acknowledged</li> </ul> <p><b>Creative Networking</b></p> <ul style="list-style-type: none"> <li>• Link up with Pato Alvarez (Pato Entertainment) and Mitch Lowe (Tengood Agency)</li> <li>• Bring in international performers to Whangarei.</li> <li>• Invitation to artists to submit for exhibitions</li> <li>• Inter-generational co-creation and skill sharing</li> <li>• Develop inter-generational audiences</li> <li>• More stories that connect us as people</li> </ul>	<p>ownership - use what is here</p> <ul style="list-style-type: none"> <li>• Stop discriminating against some genres of music: encourage people to step outside their comfort zone</li> </ul> <p><b>Festivals and Events</b></p> <ul style="list-style-type: none"> <li>• Create more pop up events!</li> <li>• Establish a two week art event that is promoted nationally and internationally</li> <li>• Develop a two week Whangarei arts festival</li> <li>• Scope having One Love Festival to Whangarei</li> <li>• Northland Art awards</li> <li>• Identify and promote national and international artists residencies and exchanges.</li> <li>• Art Beat done as a road show to different places</li> </ul> <p><b>Film</b></p> <ul style="list-style-type: none"> <li>• Develop a Film Festival</li> </ul> <p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Create a national poetry day event in Whangarei</li> <li>• Compile and distribute and sell fast fibre poetry</li> <li>• Hold a NZ Poetry Society Festival in 2019.</li> <li>• Map a Northland poetry, walk/ride /experience</li> </ul>	<ul style="list-style-type: none"> <li>• Promote the healing aspect of the arts with those in elderly care, homes, hospices, hospitals, orphanages, migrant communities (especially with refugees),</li> <li>• Create dialogue with elder artists to form ongoing art and music forum in Whangarei</li> <li>• home studio - personal connection between audience and artist</li> <li>• talk about art and people's personal connection</li> </ul>	<ul style="list-style-type: none"> <li>• Creative Northland and WDC to fund research into arts as economic multipliers</li> <li>• CN to help artists form pressure groups</li> <li>• CN to develop Infographics/short video as a report-back method and re-purpose the organisations messages - has to be diverse and accessible to TV and radio.</li> <li>• Connecting and engaging with people/artists who are not aware of Creative Northland</li> <li>• Promotion is important so people know about opportunities - are the opportunities already here?</li> </ul> <p><b>Creative Strategy</b></p> <ul style="list-style-type: none"> <li>• <b>Encouraging the 3 phases of creation: ideas, participation then production.</b> Breaking this apart and then encouraging each of these 3 stages.</li> <li>• feedback via web blog instead of written documents</li> <li>• develop a plan to make a more creative face for the city</li> </ul>	<ul style="list-style-type: none"> <li>• Create a waharoa (Māori traditionally carried entrance/exit posts or lintels) into existing cities, towns on main arterial routes like SH1, SH10</li> </ul> <p><b>Tangata whenua lead the way in indigenous rights – creative people have the responsibility to create conversations and spaces for stories to be told. This is current and now.</b></p> <ul style="list-style-type: none"> <li>• support policy changes to enable marae to develop as arts and cultural centres</li> <li>• marae are natural arts and cultural centres and funding should be available to and for them for further development and sharing</li> </ul>	<ul style="list-style-type: none"> <li>• More outdoor performance connecting art and nature</li> <li>• Get more political with key issues for humanity.</li> <li>• Advocate artistic responses to these eg. Climate crises, water defense/water life, cures and democracy, equitable distribution of wealth/social justice. Human rights.</li> <li>• Beauty and art need to be linked</li> <li>• Environments can grow and cultivate human potential, sense of belonging and sense of self.</li> <li>• Integrate with enviro schools - be eco-conscious.</li> </ul>	<p>cultural roots and visions - keeping the vision while expanding knowledge</p> <ul style="list-style-type: none"> <li>• Educating exciting young artists to engage/empower. Use of alternative spaces.</li> <li>• arts events, large-scale, possibly a camp-in, engaged, educational, community event</li> <li>• Develop more music programme's for youth which includes mentoring for youth, and supporting experienced artists</li> </ul> <p><b>How do artists get to learn the business in Northland?</b></p> <p><b>Creative Programmes</b></p> <ul style="list-style-type: none"> <li>• Create artist/youth mentoring programme e.g Artists Alliance or Regional Arts Trust</li> <li>• Live feed video to a local market while promoting our applied and digital artists</li> </ul> <p><b>Youth engagement is important</b></p>	<p><b>Commitment by WDC to recognise essential importance of arts and culture to Whangarei</b></p> <p><b>If I quit, will others carry on?</b></p> <p><b>Arts and creativity are vital human activities which need to be recognised and valued by the whole of society to advance our civilisation.</b></p> <p><b>Creative Spaces</b></p> <ul style="list-style-type: none"> <li>• Creating hubs. Normalising the Value of art and defining it.</li> <li>• Funding free spaces.</li> <li>• Utilise existing spaces for live concerts i.e. Old Library</li> <li>• Make Forum North exhibition hall more affordable.</li> <li>• Capitaine Bougainville is underutilised.</li> <li>• Waipu requires usable spaces for art activity and cultural events</li> <li>• Spaces for non-judgmental participation</li> <li>• Use men's sheds more on days they are not being used</li> <li>• Develop a community facilities policy for multi groups to use</li> </ul>
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## Key Findings from community consultation

The Whangarei community consistently emphasised the following messages.

- ‘People’ are our strength, we have great ideas therefore we want more storytelling, programs and events that share our identity and history. There is an opportunity with Māori communities to build positive and strong cultural relationships through joint exhibitions, public art, cultural programs and storytelling.
- A lack of good resources. There is room for better promotion of creative and cultural activities and better use of digital media which offers opportunities as presentation and promotional platforms to engage and educate audiences.
- A need to create further opportunities for young people and get them engaged, as many youth are rurally and socially isolated community members and therefore greater innovation is needed to ensure strong pathways of education and opportunities to present or participate in creative activities.
- Recognise the knowledge base with intergenerational communities.
- The community is seeking leadership from both Creative Northland and WDC including providing and facilitating quality programs, partnerships, advocacy and investment.
- A call for an Advocacy group to champion the value of the arts in Whangarei and district.

When it came to WDC + Arts, the community felt they were uniquely placed to support a flourishing and diverse arts and culture environment, recognising that partnerships and collaboration with Creative Northland was key to the implementation and success of the Arts & Culture Strategy.

### Community recommendations were -

- That WDC recognises the significant importance of investing in the arts and cultural heritage and the wide-ranging benefits that such an investment delivers across the community.
- That WDC acknowledges the significant contribution to a healthy, vibrant, inclusive and sustainable community that arts and cultural heritage initiatives provide.
- That WDC provides cultural venues and art facilities and support the use of public sites and spaces that local communities, art organisations, local artists and residents can access and support artist development
- That WDC Integrate and cross-reference arts, culture, and heritage into plans for our community’s future social wellbeing, economic prosperity, and environmental health, to ensure that systems and mechanisms are in place for the future;
- That WDC enhance the process for collecting components of culture not previously addressed by local planning exercises;
- That WDC clearly demonstrate how culture is a strong driver of economic wealth within our community and find ways to strengthen and expand this effect;
- That WDC promote, advocate, feature and showcase the good work being done that realises community creativity.
- That WDC with Creative Northland addresses the needs of the numerous community groups which are leading cultural programming within our community (cultural mapping), and supports a community brand which captures the essence of our current community strengths and motivates us to build towards this common future.

Activism connects  
**art + activism**  
 Activism uses  
**creativity** to  
 raise awareness,  
**mobilise**  
 and **inspire**  
 the spectator  
 Activism **stirs**  
**social change**  
 and calls for **new**  
**forms** of artistic  
 and political  
**action**

## 5. Draft Strategy Framework

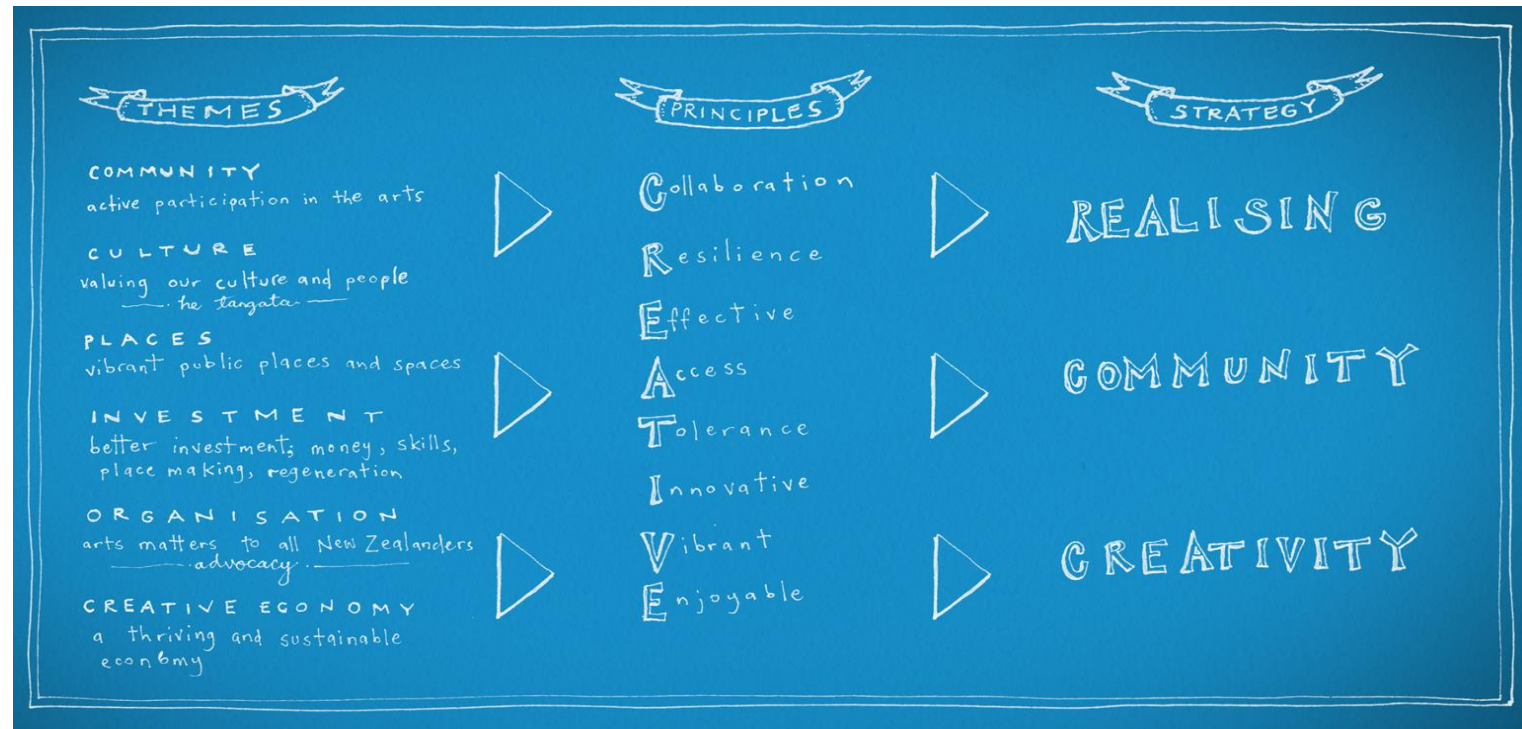
The Draft Whangarei Arts and Culture Strategy - **Realising Community Creativity 2018-2028** is underpinned by the following framework. The community consultation identified six dominant themes which align to the Creative principles and strapline of this strategy. The Vision aligns to the WDC strategic vision for Whangarei District and the mission reflects the themes and needs of the community and is articulated in the Vision Statement Towards 2028 for Whangarei in 10 years.

### Vision

A vibrant,  
most liveable,  
dynamic,  
innovative,  
cultural and  
creative  
District in  
Aotearoa

### Mission

Whangarei  
connects,  
cultivates and  
engages  
community  
in the arts



### Vision Statement Towards 2028 - Whangarei in 10 years...

*'A colourful and attractive city with arts, culture and creative tourism thriving, cohesively integrated within the strategic vision for the city and wider region. Whangarei is the art university city of New Zealand supporting sustainable infrastructure design, with many levels of involvement. Artists will be self-funded and self-sufficient, and will embrace creative technology. There is less of an urban/rural divide and people are connected to the arts, there would be more spaces and places for street art, a strength in theatre and visual arts and work happening on creative writing, film, photography, music, dance and festivals, making our community the best place to live, work and play.'*



## 6. Strategic Objectives

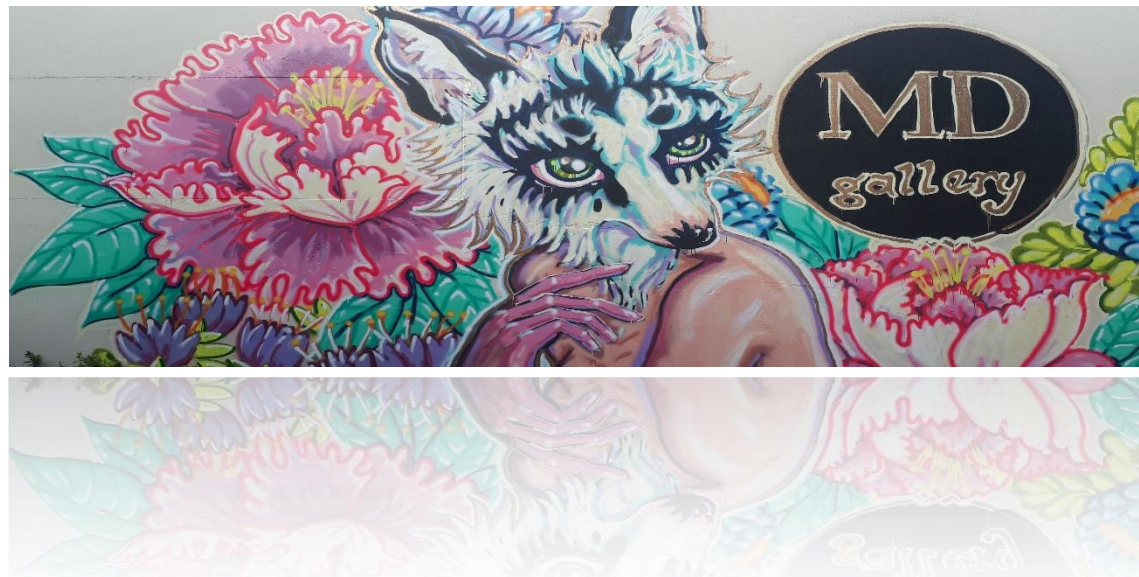
The strategic objectives shape the arts and culture strategy to include Heritage and Creative industries that include specific actions to guide cultural policy. The goals provide context for a collection of objectives that should be viewed as an informed starting point based on assessment of where Whangarei and surrounding communities find themselves today, together with the expressed needs and aspirations for the future.

Creative industries can contribute to generating jobs, innovation and productivity, as well as enhancing the quality of life in an area and stimulating new ideas and thinking within communities.

<b>Goal 1</b>	<b>Celebrate our history as a culturally rich destination and place to live</b> This goal focuses on opportunities that boosts economic development, develops and nurture talent, innovation and creativity for a diverse range of people and communities	<b>Community</b>
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Celebrate Māori Arts and Culture as a point of difference</li> <li>• Grow Ngā Toi Māori through strategic relationships with iwi and hapū</li> <li>• Grow participation and access to Marae arts programmes through marae policy and funding programmes</li> <li>• Promote Diversity and Inclusion in Programs and Events</li> <li>• Expand visual, performing arts and creative industries offerings</li> <li>• Commemorate and value the unique stories and cultural identities of our communities</li> <li>• Profile creative and cultural icons</li> <li>• Provide improved communication of arts and cultural activities featured around the district</li> </ul>		
<b>Goal 2</b>	<b>Capitalise on our unique cultural identity and build access for all</b> This goal focuses on strengthening existing opportunities, increasing inclusion and diversity, and expanding attractions for residents and visitors.	<b>Culture</b>
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Contribute to the preservation of the region's surrounding towns built and social heritage</li> <li>• Conserve, highlight and celebrate the region's rich history and heritage</li> <li>• Increase local activities in the arts</li> <li>• Establish strategic cultural mapping priorities</li> <li>• Deliver more festivals and events for active participation in the arts</li> <li>• Support and grow Ngā Toi Māori and engagement with Ngā Toi Māori through strategic relationships with Hundertwasser Art Centre with Wairau Māori Art Gallery, Hihiaua Cultural Centre and other initiatives</li> </ul>		

<b>Goal 3</b>	<b>Improve Arts and Culture Spaces and Places</b> This goal focuses on enhancing Whangarei's quality and supply and investment into spaces that enhance arts and culture opportunities, facilities, public art, design and tactical urbanism.	<b>Places</b>
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Develop cultural facilities and spaces to address community needs and sustain their operation</li> <li>• Investigate reinvigoration of Forum North as an arts and culture facility</li> <li>• Investigate refurbishment of Capitaine Bougainville Theatre from 366 to 750 theatre capacity</li> <li>• Investigate opportunities for Kiwi North to increase activation of the space for arts and culture use</li> <li>• Consult on inclusion of urban design, public art and place making strategies to include maker spaces and innovation spaces</li> <li>• Build for the future with capital investment to maintain and develop facilities, spaces and infrastructure</li> <li>• Enhance art in public spaces and support community place-making</li> <li>• Facilitate the development of arts and culture facilities, venues and creative spaces for our creative community</li> </ul>		
<b>Goal 4</b>	<b>Better investment into the arts</b> This goal focuses on better investment for the arts to be viable and sustainable. The aim is to aid civic processes to increase active participation in arts and culture opportunities, to increase and advocate for investment in artists, programs, and events; to make it easier for artists and creative industries to flourish in Whangarei.	<b>Investment</b>
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Advocate for an arts and culture fund</li> <li>• Increase investment in arts and culture</li> <li>• Collaborate with public and private entities</li> <li>• Encourage support from private philanthropists, business entities and other organizations for cultural investments</li> <li>• Develop and encourage creative enterprise and advocate for better investment into the arts</li> <li>• Work with WDC in partnership to best understand how they add value and develop realistic outcomes that can create employment and generate income for the visitor economy</li> </ul>		
<b>Goal 5</b>	<b>Improve practices related to implementing Arts and Culture</b> This goal focuses on improving civic processes to increase active participation in arts and culture opportunities, to increase investment in artists, programs, and events; and build capacity within the four community areas, performance, music, film and creative industries over the next 5 years.	<b>Organisation</b>
<b>Objectives</b> <ul style="list-style-type: none"> <li>• Foster the creation, development and presentation of creative and cultural programs</li> <li>• Encourage and generate cultural partnerships and collaboration</li> <li>• Include arts and culture opportunities in future WDC Plans and developments</li> <li>• Build for the future and contribute to community resilience, through cultural and creative tourism, economic development and community wellbeing</li> <li>• Support and Establish policies to advance arts and culture</li> <li>• WDC to promote, advocate, feature and showcase arts and cultural heritage practices across all areas of Council activities and community</li> </ul>		

<b>Goal 6</b>	<b>Grow our creative ecology for thriving, healthy communities</b> This goal focuses on Whangarei’s culture and creative economy, in a model of economic development where culture, creativity and people take centre stage – what they know, what they enjoy, and where they work. The creative ecology should be understood to underlie all sectors of the broader economy, thereby build innovation by connecting across boundaries of medium, sector and culture.	<b>Creative Economy</b>
<b>Objectives</b>		
<ul style="list-style-type: none"> <li>● Make culture a driver and enabler of economic, social and environmental development processes, since positive changes can take place only in a culturally defined society.</li> <li>● Analyse the critical success factors that contribute to forging new pathways for local creative economy development to include: the availability of infrastructure and labour resources, the existence of legislation protecting intellectual property, the availability and access to global markets, etc.</li> <li>● Investigate the connections between the informal and formal sectors of the creative economy as crucial for the establishment of adequate policy</li> <li>● Reveal opportunities through mapping local assets of the creative economy for the development of a follow-up action programme in this sector.</li> <li>● Build partnerships, creative talent and community resources, to intensify the coordination networking and collaboration of arts and culture through the district</li> <li>● Strengthen the engagement of arts, culture and creative industries in the Health, Wellbeing and Environmental sectors</li> <li>● Invest in sustainable creative enterprise development across the value chain such as local learning and innovation to build new talents and new business of creativity.</li> <li>● Recognise that, in addition to its economic benefits, the creative economy generates non-monetary value that contributes significantly to achieving inclusive and sustainable societal development.</li> <li>● Enable mainstream culture into local economic and social development programmes</li> </ul>		



## 7. Implementation Plan

### The strategy framework ecology

The Whangarei District Council, already has in place numerous activities, programmes and festivals moving our city to be a most liveable community. The objective of this strategy plan is to further enhance Council plans and policies and show the value of arts and culture to our communities.

The public consultation and survey provide the guidelines for implementation: Council's plans provide direction as to what WDC has currently actioned in the area of arts, culture, amenities, heritage, sense of place and tourism. Each theme provides opportunities to feature existing initiatives for future arts and culture activity throughout the district, for example:

- Design of street lamps, manhole covers and signs reflects our unique identity
- Buildings and Construction provide opportunities for local artists to promote reflection of local identity and heritage (Murals Hatea Loop)
- Where art is integrated into city structures (Mataua Pohe bridge, Kotuitui pathway and walk)
- Placement of Public Art – Te Parawhau designs and historical themes at Mander Park, Pocket Park and elsewhere under development.

A great city has great arts and culture infrastructure. From small underground studios to grand concert halls, arts facilities are gathering places that infuse a city with colour, stories, music, beauty, surprise, understanding and humanity. As

a Council organisation we are a pivotal organisation in these art placements as identified.

### Community Facilities

Whangarei has a number of arts, cultural and civic amenities including museums, a public library, and cinema and art galleries.

- The Arts, culture and heritage policy 2009 identifies the Town Basin as a 'heritage and culture experience precinct'.
- The Town basin has a number of arts and culture facilities such as Clapham Clock Museum, Whangarei Art Museum Te Manawa Toi, and art galleries: Burning Issues Gallery and Glass Blowing Studio, The Bach, Reyburn House Art Gallery operated by Northland Society of Arts, Steve Hayward Master Jeweller and Whangarei Theatre Company along Reyburn House Lane.
- There are a number of community and district facilities within close proximity to the Hihiaua Precinct which include the Whangarei Aquatic Centre and Northland Events Centre (Toll Stadium).
- The loop walkway around the Hatea River connects existing facilities such as Pohe Island sport facilities, the Town basin, and the planned Hihiaua Māori Cultural Centre.

The Hihiaua Precinct is emerging as a cultural hub with a growing cluster of amenities.

- The Northland Art Society (Reyburn House Studios), Whangarei Theatre Company (Riverbank Theatre), Waka and Wave

Sculpture, Heritage Trail and Art Walk are situated along the Hatea River waterfront.

- The Heritage Trail connects the Town Basin, adventure playground, art park and 'Waka and Wave' Sculpture located at the end of the Hihiaua Peninsula.
- New Facilities are under construction, such as the Hundertwasser Art Centre with Wairau Māori Art Gallery, which is unique. It will contribute to the cultural heritage of the Whangarei district, embrace Māori culture and be a sound ecological, architectural and environmental construct, attracting many visitors from all over the world and encouraging add-on or complementary activities and facilities.

Overall the Hihiaua Precinct is well served by community facilities and amenities, and yet cultural facilities within the Town Basin Precinct such as Reyburn House art studios need ongoing

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maintenance and repairs as does the Whangarei Theatre company to upgrade facilities and the Whangarei Art Museum requires better funding to meet local community and visitor needs as an iconic museum and small conference facility.

The Cultural Generator Precinct refers to Forum North as an arts, culture and heritage and incubator space.

- These buildings are key sites for building Whangarei's creative capital, incorporating the new library, old library, Cafler Park, the Fernery with links to Whangarei Terenga Paraoa Marae centred on Marae Toi / indigenous arts network is to be developed by WDC.
- The original Forum North development is widely valued as a community venue designed specifically to facilitate community participation in cultural activity. The gentrification of this precinct could house creative organisations, a centre of research, exhibitions, performances and activities aimed primarily at the residential community to include professional development programmes, seminars, symposia and events to include refurbishment of the existing theatre, facilities and increased seating.
- The logical location for such a centre is the Forum North precinct, utilising recently purchased land (RSA) as a setting for civic buildings and opportunities for open air markets, demonstrations and civic events.
- Such a precinct also allows ongoing development and partnerships with educational providers and research establishments, including universities, locally, nationally and internationally.

The Quarry Arts Centre as a culture studio practice precinct makes a notable contribution to developing arts capability.

- The Quarry is a highly sought-after place for emerging practitioners to develop their studio practice
- They have built an international reputation for their residencies, summer schools and master class programmes.
- They continue to connect arts + business, realising the potential for creative partnerships, the need for exposure, bigger audiences, numerous platforms and facilities to build revenue which leads to resources for staging productions and ongoing viability.
- Within ten years, the Northland Craft Trust Board and Te Kowhai Print Trust are re-inventing the Quarry's role as a central arts activity and cultural tourism institution for the district and Northland.

### Māori History

Whangarei has a unique historic and cultural heritage that is not always recognised nor is it fully celebrated:

- Ongoing planning initiatives for the city need to contain strong heritage themes and strong land-use planning and urban design provisions aimed at protecting and utilising Whangarei's unique historic and cultural heritage.
- Redevelopment in the Hihiaua Precinct needs to be mindful of the Town Basin's colonial theme and enhance Māori cultural associations with the area i.e. Te Parawhau.
- Fostering Māori culture and renaissance in the Precinct will improve amenities, solidify a sense of place and provide a unique

attractiveness for living, hospitality and cultural tourism development.

Catalyst Projects such as the Hihiaua Cultural Centre, and Hundertwasser Centre with Wairau Māori Art Gallery (redevelopment of the Northland Regional Council Harbour board building) will enhance Whangarei's District profile for cultural tourism and attract people to the district.

- The cultural centre will include a theatre, conference facility, large display rooms, outdoor courtyards, outdoor stage, waka carving facility and waka store.
- This cultural facility will foster cultural development and become a cultural resource facility for the Whangarei district and wider region and complement activities in the Town Basin.

### Ngā Toi Māori

There are many opportunities for collaboration with different Māori arts, cultural and community organisations:

- Apart from the development of infrastructure and programs allied with the Hundertwasser Art centre and Wairau Māori Art Gallery (due to open in the latter part of 2020) and the Hihiaua Cultural Centre, planning staff of WDC are already working cooperatively with Te Parawhau ki Tai as mana whenua.
- Completed projects are the two murals located in the Pocket Park, Port Road; the Mander Park Gateway project and the Riverside Drive/Onerahi Walkway.
- Current projects underway are the new Canopy Bridge Park, yet to be named but allied visually with the Hundertwasser Art centre and Wairau Māori Art Gallery, the

Town Basin and Boardwalk; and the Bascule Park.

- Other plans include additional gateway projects for the city, creating a themed identity and welcome for the city's visitors and residents. These are further linked to non-WDC projects such as the major pou project under development for Te Hurihanga-nui-a-Kawharu (Brynderwyns), Loop Road Otaika and the Toetoe Lookout, funded by NZTA and other NZTA roadway developments related to SH1 - Otaika Road and allied city roading developments such as Tarewa Road – Porowini Avenue.
- Linking iwi and hapū arts strategies into district and regional initiatives.

Regionally, an Ngāpuhi Arts Strategy has been developed and hapū groups such as Te Parawhau ki Tai (as part of preparation for settlement of claims under Te Tiriti o Waitangi) are also developing arts and culture strategies and engagement options:

- Other developments, which have been around for some years and which will continue to be offered and developed further are programs related to focus-point events such as Matariki.
- All of these present excellent co-operative and leadership opportunities for Creative Northland but equally for WDC.

Another development allied with the Hundertwasser Art centre and Wairau Māori Art Gallery and Hihiaua Cultural Centre is the focal point they will provide for Māori arts and artists but also as centres for education, research, traineeships, fellowships, internships and international exchanges:

- This includes many opportunities for international indigenous co-operation, exhibitions, festivals and events. In this way too, all art forms (including the performing arts) will have the chance to develop in very dynamic ways.
- WDC can and should be be a key partner in fostering these dynamic developments.

### Open Spaces

Open spaces are part of WDC's "sense of place" programme:

- A number of projects have taken place in the Town Basin vicinity to develop the area as a recreational, social arts and heritage location.
- Hihiaua Peninsula is a passive recreation area and is becoming a distinctive place with features such as designed seating areas, playground and landscaped areas incorporating art form are visible.
- Yet to be developed is the Amphitheatre, which would further transform the area.
- The planned development of a new park near the present Canopy Bridge, which will also provide open-air performance spaces and public art and connect with the Town Basin and Hundertwasser Art Centre with Wairau Māori Art Gallery.

The central Hihiaua sub-precinct to Reyburn Street sub-precinct development are an interconnected network of neighbourhood scale streets or lanes and living spaces, all these open spaces can be designed to accommodate use of murals, designed seating and public art that have a visual relationship with the street network.

### Whangarei 2020 Momentum

Whangarei's 20/20 Momentum focuses on improving the Town Basin through projects such as the Canopy Bridge, Heritage Trail, Art Park, Walton Street Boulevard and improved walking and cycleways. Whangarei 20/20 Momentum is Council's vision for the development of the inner city over the next decade through a range of projects where Creative Northland can provide advice, assistance to Council as -

- These projects are focused on creating a place that community can be proud of - visible signs of creativity
- A city centre that is well connected with a strong public domain - active participation for youth
- Projects that create a resilient and liveable community that delivers positive economic, environmental outcomes and cultural outcomes.

Development opportunities from the 20/20 Momentum strategy which align to community consultation and have been adapted for the arts and culture strategy are:

#### Economic Performance

- \* Promotion of creative tourism
- \* Development of art markets

#### Liveable community

- \* World class design and architecture which is unique to Whangarei and fully expressive of its cultural heritage and identity.

#### Culture & Heritage

- \* Protect valued heritage buildings and uses
- \* A meaningful partnership with mana whenua
- \* Use of Te Aranga Māori design principles
- \* Provide interpretation of heritage and culture
- \* Celebrate local identity and our unique history.

### Public Focus

- \* A range of well-designed spaces for civic activities, creative and cultural activities and festivals
- \* Exciting and inviting day and night time activities, events, outdoor music gigs and facilities
- \* Vibrant and attractive public spaces for all to enjoy.

### Well Connected

- \* Provide spaces and visible signs of creativity for people of all ages and abilities.

### Central precinct projects for Creative Northland involvement

- **City Centre Regeneration** - Creative Northland want to see regeneration of the city centre working with WDC to strengthen business growth in the area. Working with local business and developers to create pop-up creative hubs that facilitate business growth for knowledge workers from freelancer to employer. Focusing on improving public spaces, adding value to empty shop fronts and build community spirit.
- **Night time economic activity** - creating more frequent events to include 3D projection on buildings, outdoor music concerts and gigs for local music to thrive to a Busker's festival. Developing Performance arts and events for the whole family. Night art markets.

### Waterfront Precinct Projects

- Hatea Loop - the 4.2 kilometre loop pathway provides an opportunity to create special creative events that take place along and around the river edge as a hub for social

interaction with creative and cultural activity i.e. sculptures, markets and establishment of a Troubadour Trail for walkers interspersed with music, performance and entertainment.

- Canopy Bridge arts and crafts market
- Bascule car park glassworks promenade and sculpture as interactive activity.

### Hihiaua Precinct Project

- Reyburn House lane - high quality design is a priority to ensure an attractive and liveable area, to include designed seating, artworks and interactive sculptures made from materials that are conducive to the local environment that share narrative and story for the residential community to interactive with open and green spaces.
- Civic Centre - having a civic space to bring people together: further consultation is required
- Arts, culture and conference expo precinct - redevelopment of Forum North as a larger arts and cultural presence for the Whangarei district to include spaces for community dance, theatre, music and cultural organisations to reside and work from.

### Arts & Heritage Precinct Projects

- Hundertwasser Art Centre with Wairau Māori Art Gallery
- Hihiaua cultural centre
- Riverbank Theatre
- Whangarei Art Museum
- Reyburn House
- Heritage Art Walk

### William Fraser Memorial park on Pohe Island Precinct Projects

- Pohe Island, Pop-up Retail and Activities space - a small number of seasonal pop up events could include music in the park, for theatre, outdoor film evenings and the inclusion of food to create a focal point for activity and social interaction and bring community together during summer and spring.

### City Fringe Precinct Projects

- Northland Events Centre - cultural events.

### Whangarei City Centre Plan 2017

The Whangarei City Centre Plan is a shared strategic vision for Whangarei City Centre over the next 30 years, structured around key outcomes stating what the city centre can be. There are a seven transformational moves that are supported through a design-led process that informs future land use planning. The Plan identifies future projects and the use of 'Tactical urbanism' to advance long-term community and economic outcomes for streets, walkability, and connectivity and public space improvements. The Whangarei City Centre Plan promotes tactical urbanism with community and business groups creating projects unique to Whangarei and our sense of identity.

- Creative Northland could be pivotal in this area to provide quick, temporary and low-cost ideas to bring fun and vibrancy to urban spaces.

### Wider Whangarei District NEW Arts and Heritage projects to consider

Arts and culture infrastructure is important at every step of an artist's career and at every stage of artistic development from the spark of an idea, right through the creative process, to presentation. With strong arts and culture infrastructure, our entire arts ecosystem is supported and all citizens have access to community and cultural facilities where they can fall more deeply in love with our district.

Ward	Project	Theme	Goal
<b>Maungatapere / Mangakahia Ward</b>	<p>The preservation of heritage architecture is a cultural objective rigorously pursued by communities to promote their history, and aesthetic achievements. It also promotes sustainability, community and beauty</p> <ul style="list-style-type: none"> <li>• Gentrification of Maungatapere township</li> <li>• Restoration and preservation of Packard Museum engineering history</li> <li>• Adaptive reuse and retrofit of the old Northern Wairoa dairy factory</li> <li>• Mural design to transform public spaces, community and youth</li> <li>• Investment into Whangarei Museum and Heritage Park (Kiwi North) cultural infrastructure</li> </ul>	Community	1, 4
<b>Hikurangi Coastal Ward</b>	<ul style="list-style-type: none"> <li>• Invest in events that drive local communities economies such as; TedX Tutukaka, Tutukaka Winter Festival</li> <li>• Subsidise community arts facilities in Hikurangi e.g. Hikurangi Art Station</li> <li>• Marae development - Cultural &amp; creative tourism Pehiaweri Marae, Whangarei Te Rerenga Paraoa Marae and others</li> </ul>	Places	2, 3
<b>Denby Ward</b>	<ul style="list-style-type: none"> <li>• Bringing vibrancy back into the Kamo neighbourhood with a Busker's Festival</li> <li>• Encourage lifelong learning in the arts through community art education programmes with Community Education Whangarei</li> <li>• Purpose built spaces for youth and dance</li> </ul>	Organisation Community Places	2, 5, 8
<b>Okara Ward</b>	<ul style="list-style-type: none"> <li>• Investing and building resources for key calendar events such as Taku Ahi Matariki Festival, Pasifika Festival, INONATIVE Markets, Printapalooza Festival and Sculpture Northland</li> <li>• Investing in new festivals such as Diwali Festival, Chinese New Year Festival, Chariot Festival, Laneway Festivals, The Inflatable Festival (Port), World Indigenous Music Festival and Whangarei Local Music Fest.</li> <li>• Development of ONEONESIX as a mixtape of theatre makers and local content</li> <li>• Refurbishing and upgrading community theatre facilities, Whangarei Theatre Company, Northland Youth Theatre, Octagon Theatre</li> <li>• Shaping cultural stories and engaging community using GIS technology (Geographic Information System) and mobile devices</li> </ul>	Culture	2, 4
<b>Whangarei Heads</b>	<ul style="list-style-type: none"> <li>• Provide the infrastructure and purpose built facilities for Collaborations NZ and Whangarei Heads Art Trail</li> </ul>	Investment	4, 8
<b>Bream Bay</b>	<ul style="list-style-type: none"> <li>• Grow and expand the sustainability of One Tree Point Arts and Crafts Exhibition</li> <li>• Grow Art 'n' Tartan Waipu as a major event</li> <li>• Usable facilities for community arts programmes in Waipu (youth and adult)</li> </ul>	Creative economy	3, 8



## 8. Community Focus

The Whangarei arts and cultural environment is a strongly interconnected weave of: arts organisations of many sizes; individual arts practitioners, volunteers, audience members, the general public; funders/supporters and industries such as film and media, music and creative technologies.

Whangarei is fortunate to be home to many art organisations and businesses that deliver world class experiences, products and services; attract and retain talented people and provide essential development and career pathways for arts practitioners in the district. However the current financial environment and other influences are hindering our arts infrastructure as organisations face reduced income from sponsorship, community trusts, and in some cases government funding. This is limiting their ability to develop and deliver to their full capacity and some organisations may struggle to survive.

We need to strengthen elements in our environment that support experimentation and innovation and ensure that key arts organisations, venues and events, which support the retention of talent and deliver on the district's priorities, are sustainable. We also need to make provision for the future by responding to our changing population and the increasing role that technology plays in all aspects of our lives.

The consultation process and research tells us that Whangarei has a strong vibrant and distinctive art scene with excellent visual art, craft and object gallery spaces. Māori Art forms are felt in every respect of the arts scene and are experienced in many of the built environments, parks and natural landscapes and yet participation is low.

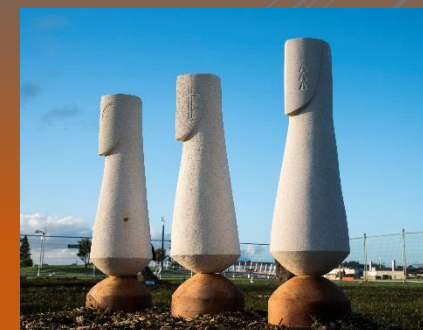
To enable the art and culture communities to be bold and reach their full potential, there are art forms that require capacity building to strengthen their connections and work more collaboratively and yet financially they are vulnerable and not in a position to grow and take risks. Whangarei is a hothouse for local talent and creative activity taking place in public spaces and yet our artists are not always able to access city venues, public spaces and present their work. The Performing Arts, Film, Music and Creative Technologies are identified as industries that need spaces to experiment, go crazy and bring talent together. In turn we need to ensure their development is supported and profiled.

### Working Smarter –

WDC is the custodian of a number of valuable community assets and has a critical role and responsibility to foster arts and culture and to harness its potential for civic development. As such Council has a broad influence on arts and culture through its many roles and functions. With a clear vision, coordinated planning and strong working relationships with the community there is great potential to promote, advocate, feature and showcase art and culture through many of WDC's services, projects and events.

These four focus areas support WDC's role in economic and community development, environmental planning, engineering and contribute towards thriving creative enterprises.

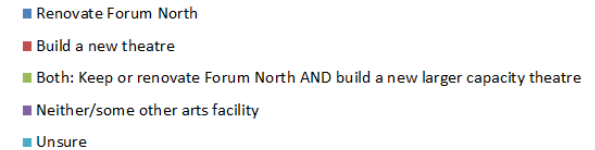
Nga Toi Maori is integral  
to the development of  
  
Performing Arts,  
  
Music,  
  
Film and  
  
Creative Technologies



## Community Focus Areas

### Focus Area 1 – Performing Arts – All the worlds a stage

- Performing Arts in the Whangarei district and surrounding areas has a history of amateur theatre and professional touring performances delivered to Whangarei residents. Youth Theatre is also prominent within our communities. WDC plays an important role in nurturing the talents of all ages, through a range of activities, workshops and events and through collaboration with school-based or private teachers and local arts-related businesses.
- The delivery of touring performances and support for local performers also assists in the longer term development of a more informed and appreciative audience.
- Feedback from the sector survey for the building of an 800-1000 capacity theatre for was not for an either / or (350-400 capacity theatre vs an 800-1000 capacity theatre), but rather to refurbish and refresh the existing theatre as a functional space and look to build a larger venue as well at some point.
- Whether it is art galleries or new performance spaces, cultural facilities like Forum North are an important element of communities and as such can they be returned to an arts facility as originally deemed.



Action: Develop a Strategy for the Performing Arts with Goals for Theatre, Dance and Music			Timeframe: June 2019
Objective	Rationale	Outcome	Who
Art Spaces, theatres have different responsibilities Support the steering group to understand how the space itself be it Forum North or a new space should be permeable like the art that happens within i.e. Dance, Drama, Orchestral, Opera, Musical	How will the new theatre space serve artists and audience members and create a space for several different art forms and art workers? How does the theatre space serve the local community where it is being built? To be permeable the theatre should be of the community.	Theatre practitioners have engaged in dialogue and a draft plan formulated on what the theatre building will do for the community. Community participation fostered.  The plan includes skills development for youth as a pathway to a professional career in theatre, performers, writers, sound and technology.	All theatre practitioners and deliverers who reside in Whangarei and surrounding districts.  Refer to OneOneSix Strategy plan.
Developing a 'Theatre Strategy' so there are performances, opportunities for people to participate in productions and various aspects of stagecraft to include theatre workshops for all ages. Explore the feasibility of offering similar activities in Bream Bay/Ruakaka, Waipu.	Workshops exist for youth at NYT but less so for adults. We're moving more towards practical project based learning and big community productions where you learn by doing. A key benefits of projects like this, apart from skills acquired, are the connections that are made between people.	Theatre strategy communicates interest, build relationships and audience to participate. Extent and level of new skills acquired by participants. Success in securing external funding for new performances through Performance Fund or Community Development Fund	<ul style="list-style-type: none"> <li>Northland Youth theatre</li> <li>OneOneSix Trust</li> <li>Company of Giants</li> <li>Make a Scene</li> <li>Whangarei Theatre Coy</li> </ul> All theatre & dance companies who tour to Whangarei and Northland.
Utilise a range of strategies to encourage seniors to attend touring performances on a more regular basis and ensure the districts Art Programs caters for this demographic	Where appropriate collaborate with local community groups and organisations catering for seniors	Achieve a measurable increase in the total number and frequency of seniors attending performance events over the timeframe of the Arts and culture strategy	<ul style="list-style-type: none"> <li>Northland Youth Theatre</li> <li>OneOn Six</li> <li>Octagon Theatre</li> <li>The Riverside Theatre</li> <li>Forum North</li> <li>Whangarei</li> </ul>

## Community Focus Areas

### Focus Area 2 – Film – Location, Location, Location

- Within Northland and Whangarei District, supporting and advocating for the screen industry is untapped potential for the local economy. There is an opportunity to promote Northland and Whangarei as an attractive filming destination as well as support other opportunities for the local industry.
- The scoping of a Film Office in line with other regional offices around the country is very prescriptive in its intention and yet Whangarei City is well placed to host this space. This could encourage the making of Audio-Visual content in the Northland area, including large-scale national and international film and TV/Broadcast productions. In many ways it is one end of the spectrum and much of the launch of this entity will be undertaken by Creative Northland until such time as it is fully developed.
- WDC plays an investment role in providing seed-funding to undertake an establishment package at some stage but this will be dependent upon a business plan and key regional partners over the next 12 months.
- The screen media production industry is currently worth \$3 billion per annum to NZ, with the whole of the Northland (exclusive of Auckland and Wellington) only accounting for 1% of this gross revenue, demonstrating remarkable room for growth.

Action: Investigate the viability of a regional Film Office to be based in Whangarei			Timeframe: 2018-2021
Objective	Rationale	Outcome	Who
Continue the focus group sessions with Whangarei film practitioners to promote their activities, support new talent and events on a regular basis	Ongoing discussion is standard to understand needs of this sector and who does what where. Development of a s	Measurable increase in community awareness reflected in attendance and participation in various film events, responses to industry requests and an increase in sharing of resources	<ul style="list-style-type: none"> <li>• Whangarei Film Society</li> <li>• Channel North</li> <li>• Facebook Productions</li> <li>• Individual practitioners, e.g. directors, producers, cameramen, technicians, costume design etc</li> <li>• Anyone associated with the Film sector</li> </ul>
Utilise a series of strategies to identify industry skills for film/tv/broadcast mediums. Create a visual record i.e. video or photographs as well as a written record is compiled of who is available to record any Council-initiated community arts projects	Development of talent and sharing of resources and training by specialists in their field can only strengthen the existing workforce	Provide advice and assistance on an as-needs basis to any community groups developing a record of their projects	<ul style="list-style-type: none"> <li>• Creative Northland</li> <li>• Council</li> <li>• Individual practitioners</li> </ul>
Create the regional and district profile of our unique landscape and identify the gap in the market for locations to eventually develop a business case	Creating a profile of our local landscape and environment will aid Council in what is on offering to the overseas film market and enable niche/specialisation	Consultation with the arts community undertaken and implementation of a cultural mapping exercise trialed	<ul style="list-style-type: none"> <li>• Arts community</li> <li>• Council</li> </ul>

## Community Focus Areas

### Focus Area 3 – Music - Vibrant local scene

Given the complexity of the music sector there is a need to estimate its economic and social value especially as the music scene in Whangarei is developing so rapidly. Musicians are composers and songwriters, they offer live performance and do recorded performances. Some are involved in education and training, others in funding. There are entertainment lawyers who understand the copyright and legal support required to produce a song and then there is the whole distribution network of trading in music.

There are many areas for development including music related to health initiatives such as promotion of music participation or music therapy to settle the human mind. In most cases, Musicians here at home want to perform and find spaces and audiences to listen to their music, from young to old. The sector is diverse and participants want more collaboration, cross-pollination with other art forms and more opportunities for upskilling and capacity building in areas such as music marketing and promotions and more funding made available locally for recorded local music and videos.

Whangarei is home to Beagle Radio a small independent radio that has the opportunity to grow their coverage and become a stronger independent/student radio/alternative radio-type voice for programming of local music (other examples of this being 95BFM in Auckland, RadioActive in Wellington).

Action: Develop a Strategy for the Performing Arts with Goals for Theatre, Dance and Music			Timeframe: June 2019
Objective	Rationale	Outcome	Who
In collaboration with local music artists and Council explore the feasibility of developing and promoting a Whangarei Music Festival for showcasing local original music, te reo maori language and world music.	Re-establish Whangarei as a main tour-stop in Northland for touring musicians and bands.	Festival programme implemented as a result of the collaboration between council officers and local organisations.	<ul style="list-style-type: none"> <li>• Music agents</li> <li>• Butter Factory</li> <li>• Outward Sounds</li> <li>• Creative New Zealand</li> </ul>
Utilise Public Spaces, parks for music gigs during summer and intimate venues all year around.	Providing free venues for artists to perform.	Performance and development opportunities for local talent.	<ul style="list-style-type: none"> <li>• Council</li> </ul>
Explore opportunities and advocate for the inclusion of music workshops and performances in health services programs in order to enhance the personal health and wellbeing of Whangarei residents and to increase their appreciation of the arts. E.g. dementia support groups, mental health groups, and children's therapy.	Liaison of this kind means active participation for communities who otherwise may be disadvantaged from experiencing this art form.	Number of partnership programs between health services and arts sector  Number of relevant activities or strategies implemented as identified in the District Health Board Action Plan	<ul style="list-style-type: none"> <li>• DHB</li> <li>• Council</li> <li>• Whangarei Youth Music</li> <li>• Whangarei Music Society</li> <li>• Opera North</li> <li>• Individual musicians</li> </ul>
Growing Beagle Radio as a catalyst for local music, building capacity and profile of a sector, increasing station coverage.	Supporting individual projects that arise from the collaborations and networking of the music collective	Increased media coverage on a local scale for local original music and local music artists	<ul style="list-style-type: none"> <li>• Creative Junction</li> <li>• Beagle Radio</li> <li>• Music practitioners and deliverers</li> </ul>

## Community Focus Areas

### Focus Area 4 – Creative Technologies - Thriving creative enterprises

Whangarei is developing a strong base of designers who love technology, design, digital media and creativity. From making films and creating animations to designing games and multimedia environments they are seeing new ways to express their storytelling and narrative. Currently the Software & Digital Content industry represents 20% of employment in Northland. In contrast architecture, design and visual arts accounts for 46% of employment in the Northland creative industries sector. 38.2% of these jobs reside in Whangarei District and are worth \$21m to the district.

Whangarei city needs to be connected regionally, nationally and globally through infrastructure and relationships and needs to build a reputation for creative people to promote their ideas and then to collaborate and take risks. One of the ways WDC can assist, is by providing creative spaces to create creative enterprise hubs to bring on new talent. By connecting with property developers, artists and their creative projects will be able to move into some of the growing number of empty shops and offices within the Whangarei CBD<sup>11</sup>. Creative technology as a field has the potential to generate innovation within our arts and culture sector but also the technology sector (and related businesses) within the region. Its interdisciplinary nature fosters collaboration across boundaries and therefore builds cohesion and generates innovation within and across communities.

Action: Investigate ways in which to enhance the creative technologies industry in Whangarei			Timeframe: 2018-2021
Objective	Rationale	Outcome	Who
To build and maintain an arts and business-friendly environment to support the development of new ideas and creative enterprise.	Technology changes are providing new opportunities for people to create, promote and distribute cultural experiences.	Creative communities have access to new technology and knowledge through capacity building programmes and events.  Connect education, business and creative technology teachers and professionals in more effective ways within tangible projects.	<ul style="list-style-type: none"> <li>• Council</li> <li>• Creative Enterprises</li> <li>• Northland Inc,</li> <li>• Northland Chambers of Commerce</li> </ul>
To work with local government and economic development agencies to reduce barriers and provide support programmes that enable more creative enterprises to succeed.	We want to facilitate and build relationships between the creative and business sector in our city to ensure expertise and resources are maximised.	Ensure grant criteria are open and flexible to support innovative projects that sit outside of traditional arts.  Work to bring together traditional artists, creative technologists, business and civic organisations to find innovative ways to solve issues that impact the wider Whangarei community.	<ul style="list-style-type: none"> <li>• Creative enterprises</li> <li>• Art organisations</li> <li>• Public and private sector</li> <li>• Northland Inc,</li> <li>• Northland Chambers of Commerce</li> </ul>
To give youth the opportunity to access leading-edge technology to explore the interaction between digital and physical worlds.	If we are to create and take advantage of future opportunities we need to build our talent.	Creative enterprises, youth initiatives achievements are showcased.  Capacity building workshops are developed which link with tertiary providers and employment opportunities.	<ul style="list-style-type: none"> <li>• Council</li> <li>• Education Sector</li> <li>• Youth Sector</li> <li>• Creative Enterprises</li> <li>• Government Agencies</li> </ul>

<sup>11</sup> Creating Creative Enterprise Hubs: A Guide – Renew Newcastle

		Whangarei profile is launched as a digital community/city/district	
To find temporarily empty buildings and public spaces that can become active creative spaces in the Whangarei CBD.	Matching the spaces to projects to bring technology enterprises together to do amazing things and showcase ideas.	<p>Activate the temporary and embrace the ephemeral.</p> <p>At least dozen empty spaces have been activated for art projects.</p> <p>Set up a curation process that allows work to be developed and presented in unusual ways that also support strategic objectives of Council planning, infrastructure, communications departments etc.</p>	<ul style="list-style-type: none"> <li>• Council</li> <li>• Arts organisations</li> <li>• Enterprise businesses</li> <li>• Property Developers</li> </ul>



## Glossary

**Arts** is the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

**Creative economy** is based on people's use of their **creative** imagination to increase an idea's value.

**Creative industries** refers to product and services, experiences and can include Film/Video/Screen production, digital technologies, screen, visual arts, music, architecture, design, fashion, culinary arts, publishing and textiles.

**Creative technologies** is a broadly interdisciplinary and transdisciplinary field combining computing, engineering, design, communication/media, art and the humanities. Activities within this area include emerging technologies such as AR, VR, transmedia and immersive storytelling, game development, projection mapping or any activity that involves an innovative mix of creativity and technology.

**Culture** is the ideas, customs, and social behaviour of a particular people or society.

**Cultural asset** is something that has value because of its contribution to a community's creativity, knowledge, traditions, **culture**, meaning, and vitality. They can be the places you visit to express your **cultural** identity, and/or the resources one uses to pursue a creative practice

**Cultural Heritage** is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage

**Open Space / Green Space** - Open space is an open piece of land that is undeveloped and is accessible to the public. Open spaces can include green space, public spaces, playgrounds as well as our streets. Open space can provide recreational areas, key connections and spaces for relaxation and interaction. Open space and green spaces can enhance the beauty and environmental quality of neighbourhoods and cities.

**Performing Arts** is the forms of creative activity that are performed in front of an audience, such as drama, music, and dance.

**Placemaking** - Creating squares, plazas, parks, streets, and waterfronts that attract people because they are pleasurable or interesting. Landscape plays an important role in the placemaking design process.

**Tactical urbanism** is a city and/or citizen-led approach to neighbourhood building using short-term, low-cost and scalable interventions, intended to catalyse long-term change<sup>12</sup>.

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<sup>12</sup> Tactical urbanism guidebook, Vol 4. Australian and New Zealand by Co-design Studio

## Appendix One

### Planning Process

#### How did we develop the Strategy?

In March of this year Creative Northland set out to meet with artists and arts organisations from all genres across the Tai Tokerau region as a first step to understanding the needs and aspirations of the arts and creative community in Northland. We saw this as an opportunity to meet with creative people and those who support creative industries or the arts sector, to learn about a sense of place and take a kaleidoscope view of the regional landscape and the impact creative, cultural and Māori development has within communities as the strategy developed.

We had two objectives to achieve with the public consultation process

- To create a regional arts and culture action plan and
- Develop a 10 year Whangarei arts and culture strategy for the district council

To help WDC understand the priorities of our community, the methodology used in the development of the strategy involved several elements

- **A review of WDC councils policies and plans**
- **Public consultation and feedback session** – 64 attendees - World café style meetings held in Whangarei and Waipu with one feedback presentation in Whangarei<sup>13</sup>.
- **Online Survey** – 107 responses - the regional survey sought to identify community aspirations for arts, culture and heritage in the region with specific questions targeted at Whangarei participants a total of 45 responses.<sup>14</sup>
- **Focus Groups** – 115 attendees - these sessions focused on art forms of music, film, theatre, creative technologies and Māori (hosted with Creative NZ)
- **One on one interviews** – a total of 12 interviews with artists and art organisations (recorded interviews)
- **Research undertaken –**
  - Valuing the Creative Industries Report 2017<sup>15</sup>, conducted in partnership with Northland Regional Council
  - A sample of 500 Northland residents were surveyed as part of New Zealanders and the Arts, conducted in partnership with Creative New Zealand<sup>16</sup>
  - A sample of 200 Whangarei residents were surveyed as part of this research, as a partnership between Creative New Zealand and Whangarei District Council<sup>17</sup>

<sup>13</sup> Realising Community Creativity Public Consultation Results and Findings 2018 prepared by Raewyn Bright

<sup>14</sup> Realising Community Creativity Survey 2018 prepared by Creative Northland

<sup>15</sup> The Valuing Creative Industries Report 2017 was an updated version from The Valuing Creative Industries Report 2016 and a key performance indicator. The 2017 report targeted a period of 2002 to 2017 to determine economic growth for the sector. Arts and Culture GDP has increased from 1.3% to 1.5%, Income \$76m to \$92m and 58% of the creative economy is Whangarei based.

<sup>16</sup> New Zealanders and the Arts. Survey findings for residents in Northland 2017. Colmar Brunton

<sup>17</sup> New Zealanders and the Arts. Report for Whangarei. Colmar Brunton

The following plans reflect considerable community and stakeholder input and provide a foundation for the new arts and culture strategy.

- 30 50 Whangarei Growth Strategy. Part B: Section 3 to 5 Sustainable Society, Sustainable culture and Sustainable Infrastructure
- Arts, culture and civic amenities 2010 – sustainable Futures 30 50
- Whangarei District Heritage report 2009 – sustainable Futures 30 50
- Sense of Place 2009 – urban design, amenity, local character and heritage – sustainable Futures 30 50
- Ethnic Diversity of the Whangarei District 2009 – sustainable Futures 30 50
- Whangarei 20/20 Momentum – Strategic projects for the next 10 years
- Whangarei City Centre Plan 2017
- Jewel of the City Reports, 2015, 2016, 2017
- Hihiaua Precinct Plan
- Weekend and Night Time Economy Strategy 2014

Council is a key player in delivering a vibrant arts, culture and heritage experiences for Whangarei city and district the aim with the strategy is to support innovation, bring new ideas into the public domain, challenging the status quo, fostering partnerships and collaboration across boundaries and ensuring relevance on a national and international stage.



## 6.5 Partnership Fund

**Meeting:** Whangarei District Council  
**Date of meeting:** 27 September 2018  
**Reporting officer:** Sandra Boardman General Manager Community

### 1 Purpose

To consider the proposal for creation of a new community facilities development fund.

### 2 Recommendations

That Council approves the creation of a new community facilities fund and endorses;

1. The name of the fund:
  - Partnership Fund.
2. The purpose of the fund:
  - Facilities development through combined community and council contribution. These will predominantly be community buildings with scope for other capital works of tangible/wide community benefit.
3. The scope of the fund:
  - Leverage funding (seed capital) to enable applicants to source other funds.
  - Capital works funding to complete/ support actual construction/ project completion.
4. The administration of the fund:
  - By the Community Funding Committee (within its delegations)
  - In accordance with The Partnership Fund – Process Flowchart.

### 3 Background

A Partnership Fund (PF) discussion arose from this years' Long Term Planning (LTP) process. The original idea behind this fund was to supplement funds raised by communities for rural community/recreation facilities. It sought to encourage development of facilities and to build capacity and capability in support of communities' district wide.

The rationale for the Fund aligned with the Community Development Framework adopted by Council October 2017 and the Funding Principles adopted by Council June 2018, particularly around accessibility and equity across the district in terms of funding support. It also reflected the need for a more creative approach requested by Councillors within a structured and easily understood model. Population growth, increased demand on services and increasing diversity in requests for support, meant that Council felt a more "hand up, than hand out" approach was desirable. It was agreed that a partnership fund would support greater flexibility and agility and enhance Council's approach.

Workshops with Councillors in August 2018 and following the LTP process indicated that the fund should provide flexibility across the District rather than exclusively as a rurally focused fund.

## 4 Discussion

To bring the fund into fruition in the first quarter of this year decisions need to be taken around its name, purpose and scope, in terms of what it will be used for and what eligibility criteria will be considered:

### 4.1 Naming the fund

It is proposed that the fund be named 'The Partnership Fund' (PF).

### 4.2 Purpose

It is proposed that the Fund is targeted for facilities development through a combined community and council contribution. Facilities funding in this context will be predominantly for community buildings, with scope for some other "capital works" of tangible/wide community benefit e.g. a playground. The priority for the fund though is buildings.

The type of facilities envisaged for the fund include, but are not limited to: Social Enterprise hubs (e.g. Community Recycling/Recovery Centres), Artisan Workshops, Rural Craft Centres, Community Centre development/Community Hubs, Multi-Sport Recreation complexes, tourism facilities and other initiatives such as broadband connectivity that support community development.

### 4.3 Scope

The Scope of the fund is two-fold with potentially both elements being drawn upon to help facility development to be realised:

1. Leverage funding (seed capital) to enable applicants to source other funds (Note: Councillors agreed that this funding is not to be used to commission feasibility studies; which should be in place or sought from other funders/sponsors)
2. Capital works funding to complete/support actual construction/project completion.

However, it is important to clarify that funding project completion for groups granted initial seed capital is not guaranteed. That is, that groups should not assume project completion funding will necessarily result even if they have already received leverage funding (seed capital) to support their pre-build fundraising activities.

### 4.4 Process

Individuals and groups within the community develop concepts for facility projects and demonstrate their capability, energy and understanding of the PF to Council. A community could be a geographical community or a community of interest. The proposed process for the PF is at attachment 1.

Groups seeking to make an application must first demonstrate that they have effectively canvassed their community securing majority support for the project in such a way to satisfy Councillors that they have been given a **mandate** to act on the



community's behalf. They will need to show the positive impact on the community and the benefits that will be provided are tangible, well supported and welcomed.

A *recognised\** community group (*\*Council recognised legal entity*) forms, or an established community group is used, to umbrella the process. This group forms the central point of responsibility and accepts accountability for the PF project through to completion and review.

The Fund will be made available to communities who can demonstrate the need for the facility or the enhancement of facilities, and those where investment has been considered by Councillors to be constrained or limited in the past.

Importantly, the applicant group must demonstrate that it has either more than 33% (1/3<sup>rd</sup>) of funds in place for a project, or can source funds from other funders that Council can subsequently contribute toward to progress the project toward fruition.

It is proposed that applications are considered by the Community Funding Committee, with the Committee making recommendations to Council, who will make the final decision. The Community Funding Committee will consider each application on its own merits and on a case by case basis. This will include consideration of the degree and value of the applicant community's pro bono equity involved (e.g. volunteer commitment and pro bono support to the project). Consideration will also be taken around the sustainability of the facilities operation, which needs to be evident in the application itself.

The Partnership Funding available through the LTP for allocation is \$300K in year 1, \$600K in year 2, with \$200K pre-committed to Rugby facilities on Pohe Island (i.e. \$400k to be allocated); and \$600K from year 3 onwards.

#### **4.5 Financial/budget considerations**

District growth will see an increased demand placed upon infrastructure and Council's core services. It is therefore important that Council's approach to Community funding is as supportive as possible to as diverse a community base as practical, whilst remaining robust, efficient and prudent in terms of investment.

If Community Development is implemented effectively, the return on the investment to Council can become significant through the enhanced community endeavour that occurs, the financial participation of partner agencies including government, NGO and private sector in funding terms, and through the intangible benefits of communities working together more.

#### **4.6 Policy and planning implications**

Development of the Partnership Fund is aligned to the Community Development Framework and Funding Principles. It aligns with the Council's Community Outcomes and the Vision of a Vibrant, Attractive and Thriving District. Allocation of budget to the Partnership Fund has been determined by the LTP process (\$600k per annum/\$300k in year 1).

#### **4.7 Risks**

The success of this fund will be critically dependent upon careful management of expectations of the community groups and projects supported, realistic time frames being set, the ability of groups to contribute their share of the partnership, as well as Council budgets and the many competing priorities that arise. It is vital that these

expectations are managed effectively by all members of the wider Council organisation from the implementation date of the fund and that terms are clearly understood.

## **5 Significance and engagement**

The decisions or matters of this Agenda do not trigger the significance criteria outlined in Council's Significance and Engagement Policy, and the public will be informed via agenda publication on the website, Council news, Facebook and other Council channels.

## **6 Attachment**

Partnership Fund Process – Flow Diagram August 2018

## The Partnership Fund - Process Flowchart

### Aim

The aim of this fund is to provide seed funding to enable community groups who have secured the mandate of their community to seek funding from their own and other sources that, together with a non-guaranteed additional Council contribution, lead toward the development of community facilities. Examples of the type of facilities envisaged for the fund include, but not limited to: Social Enterprise hubs (e.g. Community Recovery Centres), Artisan Workshops, Rural Craft Centres, Community Centre development, Multi-Sport Recreation complexes. Facilities funding in this context will be predominantly for community buildings with scope for some other “capital works” of tangible/wide community benefit.

The initial focus of the fund is community facility development, the Fund will be reviewed after 3 years to confirm this focus or be re-directed to new priorities.

### 1. INITIAL IDEA PHASE

Individuals within the Community have an idea for a Community Facilities project and express energy and interest in the PF (via their local community group, through Elected Members, Staff, CRM, others)

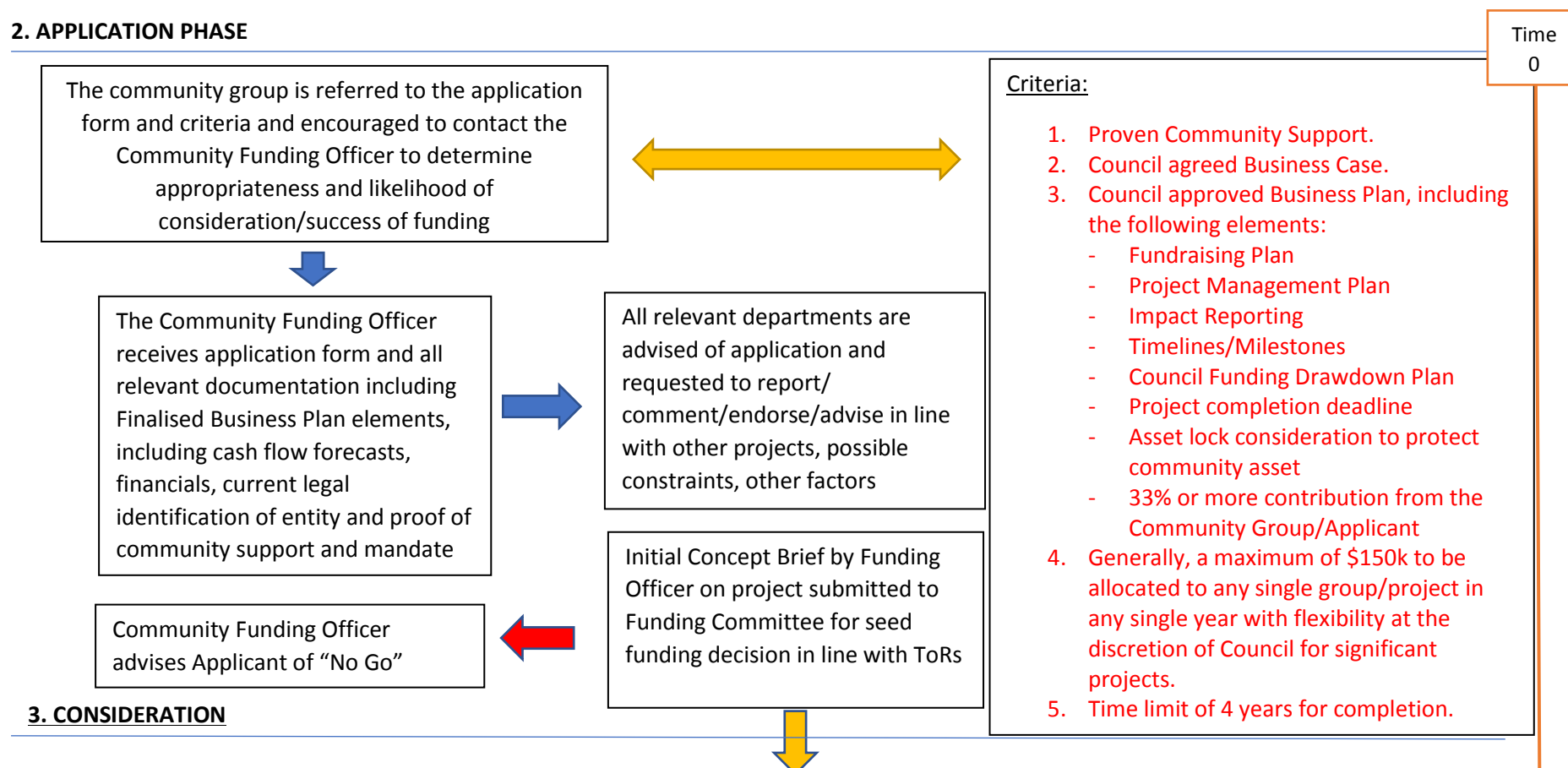
IDEA

The Community is canvassed by the individual/group and majority support for the idea recorded in a way that demonstrates a **mandate** to act on the community’s behalf and the scope of the impact on the whole community and benefits that will be provided through completion of the project.

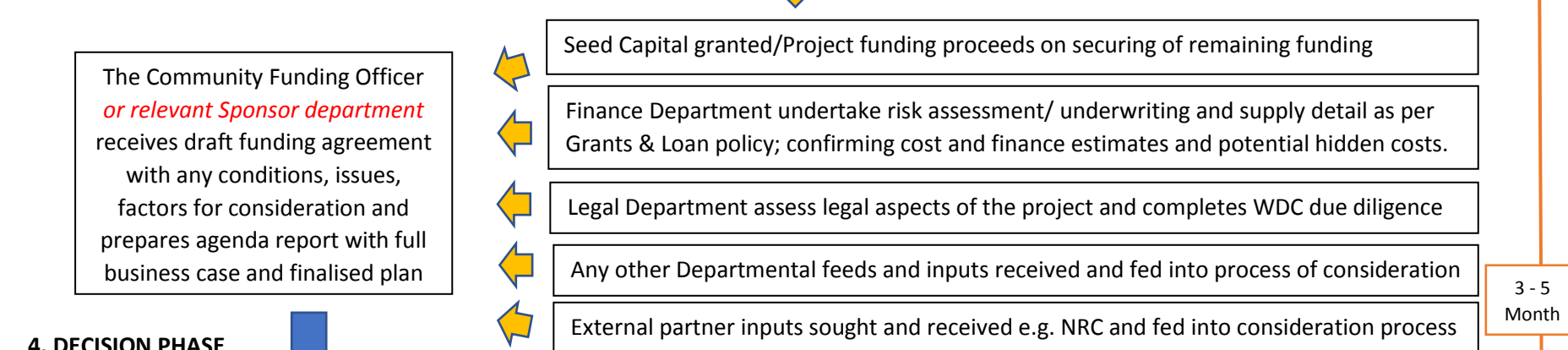
A *recognised* community group (*legal entity*) forms or is used to umbrella the process. This group forms the central point of responsibility and accepts accountability for the PF project through to completion and review.

CRITICAL FACTOR: The success of this fund will depend upon careful management of expectations in terms of the projects supported, time frames, budgets and the Partnership Fund process itself. It is vital that these are managed effectively from the start and that terms are clearly understood. Community ideas gathered will form “Vision or Project Boards” from which projects emanate rather than “Master Plans” that are open to misinterpretation.

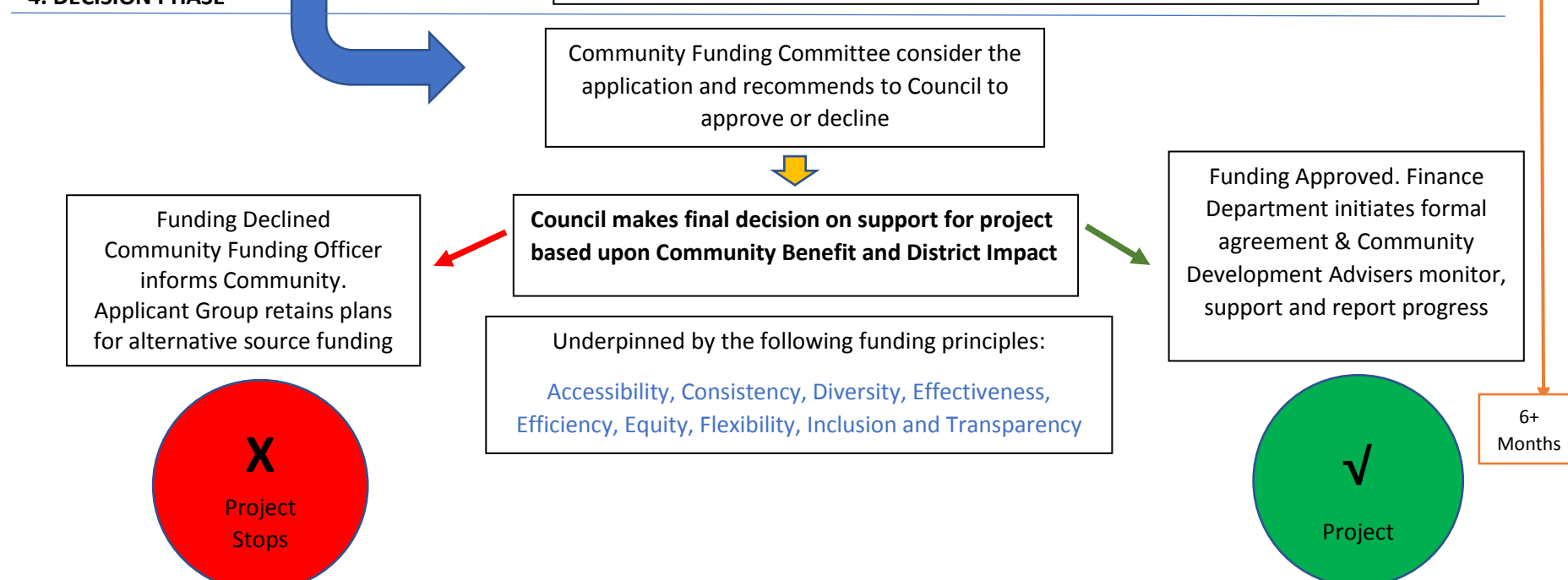
### 2. APPLICATION PHASE



### 3. CONSIDERATION



### 4. DECISION PHASE





**RESOLUTION TO EXCLUDE THE PUBLIC****Move/Second**

That the public be excluded from the following parts of proceedings of this meeting.

The general subject of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under Section 48(1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution are as follows:

General subject of each matter to be considered		Reason for passing this resolution in relation to each matter	Ground(s) under Section 48(1) for passing this resolution
1.1	Closed Minutes Whangarei District Council Meeting 30 August 2018	Good reason to withhold information exists under Section 7 Local Government Official Information and Meetings Act 1987	Section 48(1)(a)
1.2	Appointment to Northland Events Centre Trust		

This resolution is made in reliance on Section 48(1)(a) of the Local Government Official Information and Meetings Act 1987 and the particular interest or interests protected by Section 6 or Section 7 of that Act which would be prejudiced by the holding of the whole or the relevant part of the proceedings of the meeting in public, are as follows:

Item	Grounds	Section
1.1	For the reasons as stated in the open minutes	
1.2	To protect the privacy of natural persons including that of a deceased person.	Section 7(2)(a))

**Resolution to allow members of the public to remain**

If the council/committee wishes members of the public to remain during discussion of confidential items the following additional recommendation will need to be passed:

**Move/Second**

"That \_\_\_\_\_ be permitted to remain at this meeting, after the public has been excluded, because of his/her/their knowledge of Item \_\_\_\_\_.

This knowledge, which will be of assistance in relation to the matter to be discussed, is relevant to that matter because \_\_\_\_\_.

*Note: Every resolution to exclude the public shall be put at a time when the meeting is open to the public.*