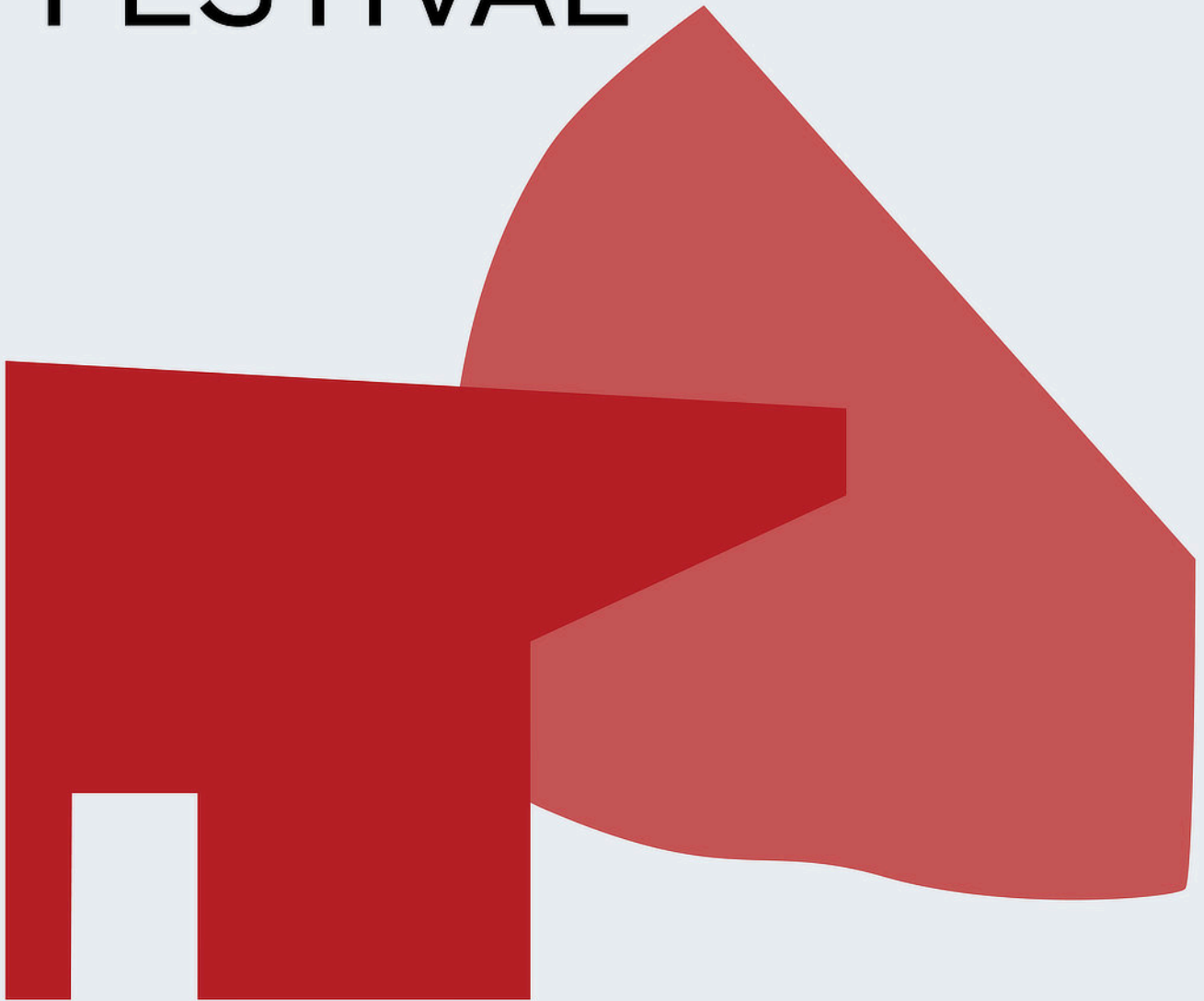


URBAN WALKING FESTIVAL



Case Study and
Report 2019 - 2022





Richard Orjis (right) Pride Walks: Gay Liberation Tour 2021

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Graphic Elements: Akin Design
Drawn Elements: Giselle Clarkson
Photography: Jody Yawa McMillan, Melissa Laing and Bronwyn Evans



Introduction

The Urban Walking Festival

This report preserves the activity and research undertaken to develop the Urban Walking Festival and lays the groundwork for its potential revival.

The Urban Walking Festival is an Auckland-wide festival that revolves around local people celebrating their place, sharing what makes it special and advocating for what they love about it through walking and conversation. The walks that make up the festival span urban hiking, history and place tours, walking wānanga, urban play and creative walking.

The festival was initiated in 2019 by Eke Panuku in partnership with festival director Melissa Laing. In 2020 Auckland Transport became a presenting partner and in 2022 Whakamanatia, a kaupapa Māori social enterprise, worked with the festival to strengthen its kaupapa and relevance to Māori. These partnerships have led to an innovative festival that delivered on three strategic outcomes: connecting people to place through walking and conversation; highlighting local walking trips; and promoting walking as a mode of transport.

At the heart of the festival each year was walks hosted by artists, local historians, knowledge holders and community activators. The city-loving guides and local hosts share the stories, beloved experiences and hidden gems of their local neighbourhood. Over three festivals the Urban Walking Festival supported 65 walk creators and presented 54 walks, two film screenings and one evening of talks to a total audience of 2338 people.

Where the 2019 and 2021 festival's were in person events, the 2022 festival was delivered digitally. The pivot to digital walks was a new direction for the festival in response to the uncertainties of Covid-19 in the community.

In early 2023, due to budget availability and programme prioritisation, Eke Panuku and Auckland Transport were not able to continue to fund the Urban Walking Festival as a whole. Opportunities for future delivery were explored and it was agreed at this point that the festival would move into a hiatus period, until a time where additional funding may become available.

The festival's positive impact and growth in engagement over three festivals support a case for its revival at a latter date, either by council or by an independent trust. Potential models for future operation are set out in Appendix 3.

Melissa Laing
Director, Urban Walking Festival

September 2023



People

The festival was developed and directed by Melissa Laing.

The Urban Walking Festival is presented with the support of Eke Panuku, Development Auckland and Auckland Transport. Roxanne Haines, Eke Panuku, and Tiffany Robinson, Auckland Transport, led the project within their organisations.

Urban Walking Festival Activity



Pride Walks, Gay Liberation Tour, 2021



Taiao, Purakau, Waitemata, 2021

By the Numbers

Over three festivals the Urban Walking Festival delivered

54 walks,
two film screenings, and
one evening of talks

supporting 65 creators

to a cumulative audience of 2338 Aucklanders



Each year participation in the festival grew

In 2019 137 people walked Auckland with us.

In 2021 843* people walked Auckland with us.

In 2022 **1358**** people walked Auckland with us.

* In 2021 486 people attended Urban Walking Festival managed walks and events. Not all community submitted walk leaders reported their participation numbers. Total attendance number is calculated by averaging the reported community walk numbers.

** Total engagement number over 10 months.



Drifting Room, Newmarke, 2021



Panmure Walking Wānanga, 2021

Timeline

2019 - Year One:

The Urban Walking Festival began with a lightweight pilot programme delivered in May 2019. The pilot explored the possibilities for and public interest in a festival focussed on walking urban spaces together. The festival directly commissioned five walks across Eke Panuku priority location areas, Avondale, Panmure, Takapuna, and Henderson.

Using the inspiration of Jane's Walk, a global festival of free, community-led walking conversations inspired by Jane Jacobs, two further walks were initiated by community members. A total of 137 people walked Auckland with us. The engagement numbers and positive feedback from walk participants gave the festival confidence to continue and expand.

2020 - Year Two:

Auckland Transport became a festival partner and the festival worked with design studio Akin to develop its visual identity. A range of walks were programmed and in development, however the emergence of the Covid-19 pandemic meant the Urban Walking Festival was cancelled for 2020.

2021 - Year Three:

The Urban Walking Festival 2021 took place between 22 April and 16 May across Central, East, North and West Auckland. The festival significantly increased in size in 2021 with both a surge in community led walk submissions and an increase in commissioned walks. The festival presented 35 walks. 18 of the walks were programmed by the festival, 17 were initiated and run by community members.

2021 was the first year we trialled films and talks as part of the festival. We presented a selection of art films, a true-stories-told-live event featuring five writers and two screenings of the documentary Citizen Jane: Battle for the City.

In June and July 2021 the director of the Urban Walking Festival undertook six discussions with past and present festival leads in New Zealand, seeking to learn from their experiences. The purpose of this strategic work was to support and explore the ongoing development of the festival, with a particular focus on governance and operating models. The report can be found in Appendix 3.

2022 - Year Four:

In late 2021, following a significant lockdown period in Auckland, it was agreed that due ongoing Health and Safety concerns around Covid-19 and the delivery of in person events the festival would move to a more self directed model. This took the format of digital walks. The Urban Walking Festival commissioned 12 walks for audiences to undertake in their own time using their devices.

The digital walks took an expansive approach to walking Tāmaki, Auckland spanning urban history and place tours, urban play, creative walking, te ao Māori and environmental action. Their forms ranged from audio guides, soundtracks and walking tour apps to place discovery through scavenger hunts, augmented reality and poetry by sms.

The advantage of digital walks is that they remain available to the public to do in their own time for a minimum of twelve months from their date of publication and have been able to be included in events such as Matariki Festival 2023 and National Poetry Day 2023.

Walks commissioned by the Urban Walking Festival

2019



1. Kia ora Avondale, HOOPLA
Meandering through the Avondale Town Centre we will explore some of the spaces and everyday activities that are important to the richness of this neighbourhood.



2. Panmure Hikoi, Prince Davis and Liana Kerehoma
The Hikoi traverses Te Tauoma (Panmure), and shares cultural history and heritage of the site through tribal stories and tradition.



3. Everything Rises, Takapuna, Brydee Rood
A collective walk in the rising tide under the rising full moon led by local artist Brydee Rood.



4. Wai o Panuku Hikoi, Henderson, Charlotte Graham
A walk alongside the Opanuku stream drawing on the continuum of connections to art, Māori history, ecology and our present drawing on oral stories recorded by historian George Samuel Graham, Charlotte Graham's great grandfather and stories shared with her by Te Kawerau a Maki.



5. Panmure Scavenger Hunt, Salome Tanuvasa
Discover the secrets of Panmure with a drawing scavenger hunt devised by Salome Tanuvasa.

2021



1. Panmure Walking Wānanga Tamati Patuwai
A Walking Wānanga that explores and shares the histories and present of Panmure.



2. Avondale Walking Wānanga, Tamati Patuwai
A Walking Wānanga that explores and shares the histories and present of Avondale.



3. Northcote Walking Wānanga, Tamati Patuwai
A Walking Wānanga that explores and shares the histories and present of Northcote.



4. Art Discovery Northcote, NorthArt
Northart exhibiting artists Jeff Thomson and Bev Goodwin lead a gathering and drawing stroll around Northcote Town Centre.



5. Avondale's Military History, John Subritsky
An Anzac Day afternoon walk starting at Avondale Memorial Park. The walk will make its way through the town centre touching on the times and places that armed forces has been present in the area.



6. Henderson Night Hikoi, Community Waitākere
An exploration of the hidden bush spots and trails around the Opanuku stream and Waikumete streams as the night falls over the town centre.



7. Panmure Listening Walk, Ivan Mršić
Join local musician Ivan Mršić on a journey around the Panmure Basin and become part of an improvised composition created on the day.

2021



8. Avondale Photo Walk, Rajeev

Join local resident and photographer Rajeev on an amble through the Avondale town centre, phone camera in hand.



9. Takapuna Poetry Tour, Urban Walking Festival

The Takapuna Poetry Tour features writers performing poems in response to Takapuna's literary history and urban future. Join us for spoken word and poetry on the streets.



10. Northcote Sensory Explore, Xin Cheng

Led by Xin Cheng this walk will explore the crooks and crannies of Northcote between Jessie Tonar Scout Reserve and Te Kopua O Matakamokamo (Tuff Crater).



11. Taiao, Purakau, Waitematā, Grayson Goffe

Our journey along the shoreline celebrates various Tohu-whenua and Taonga-Toi that share in the essence of storytelling, delving into belief systems, matakauranga (knowledge systems), themes, representations, that are embedded deep within Te Ao Māori.



12. Walk the Original Shoreline of Tāmaki Makaurau, Margaret Lewis

This walk takes a slice of the map and retraces Auckland's original inner-city shoreline. Along the way it stops by Waitematā Local Board's heritage panels.



13. From Moses to Merge, Merge community

An Urban Hikoi along Karangahape Road led by people who have lived experience of sleeping rough.



14. Drifting Room Newmarket, Stephen Bain

Buildings allow us to see the world from a fixed position, but what happens when we are no longer tied to one place? Human powered and always on the move, The Drifting Room views the city as a vast stage with a cast of thousands.



15. Pride Walks: Gay Liberation Tour, Richard Orjis

Take a step back in time with artist Richard Orjis and The Gay Liberation Trail as he traces the formation of the Gay Liberation Front (GLF) across inner city Auckland.



16. Silent Disco Citywalk - Kingsland Edition, Papaya Stories

Silent Disco Citywalk Kingsland hits Auckland streets, hidden corners, parks, car parks, exciting public spaces and city objects.



17. Silent Disco Citywalk - Ponsonby Grey Lynn Edition, Papaya Stories

Silent Disco Citywalk Grey Lynn hits Auckland streets, hidden corners, parks, car parks, exciting public spaces and city objects.



18. Coast To Coast, Got to Get Out

An epic 'urban walk' called the Coast To Coast!



Additional UWF Activity 2021:

Network meeting in advance of the festival
Citizen Jane: Battle for the City film screening at Aotea Square and 38 Hurstmere, Takapuna
Walking During Lockdown, 5 writers reflect on their experiences in a true stories told live style event at Ellen Melville Centre CBD
Poetry on 38 Hurstmere – poems from the Takapuna Poetry Tour were presented through the 38 Hurstmere site. Created in collaboration with Fresh Concept.





1. My Village - Lo'u Nu'u, Sofi Ulugia-Pua and his a'iga
Savalivali along Karangahape Road and listed to a talanoa on Pasifika urban street history using the Stqry app.



2. Women in the City, Payapa Stories
Celebrate Women in Tāmaki Makaurau with an audio guided walk featuring interviews with women in urbanism in Auckland.



3. Sleeper Class (SL), Te Rama Ake Roa
A musical journey along the New Lynn to Avondale shared path.



4. Seven Days of Walking, created by the UWF
Take a week-long journey of inspiration by sms with one of 5 Auckland writers.



5. Te hā o te ora, Davika Wilson
A sound infused hīkoi from Northcote to Takapuna, through the domains of Tāne and Tangaroa.



6. Panmure's Progress, André Taber
Discover the transformation of Panmure in the 1950s using the Stqry app.



7. Voices of the Ngahere and Pieces of Us, created by students at Konini and Kauri Park Primary Schools with the support of Tash van Schaadenburg
Learn how to listen to your backyard bush.



8. Fashion Strip, NZ Fashion Museum
Revealing Karangahape Road's fashion stories through the Stqry app.



9. Lovers of the loop, created by The OpenFort
Undertake a gothic scavenger hunt around Lake Pupuke.



10. Discover Uptown Auckland, created by the Uptown Business Association
Explore Eden Terrace, Grafton and Newton with a Pocket Sights Tour.



11. The Waters Flow, created by the UWF in partnership with Neil Henderson, Kaipātiki Project
Follow the flow of the Awataha stream in Northcote.



12. (Im)possible Promenade, created by SJ Blake
Uncover a trail of surreal, augmented curiosities along the Pakuranga Rotary Walkway.

Community Initiated Walks

2019:

Grey Lynn Jane's Walk
Balmoral Jane's Walk

2021:

Unique WW1 Memorial Street Name Plaques
Parnell Art Walk
An Extremely Scientific Expedition
Five Maunga: Auckland Perspectives Walk
Northcote Stories Walk
Sunnyvale short cut and long loop
Walk the Walk: A History of Fashion in Auckland City
ActivAsian Walk with Us
Beanie Walk
Friluftsliv (Free Air Life) Sunrise Walk for Wāhine
Time Travel Music Walk
Pink Travelling around Hobsonville Point
Flaunt your hand-knit socks
A Saunter Through Sandringham
Silent Disco - City Clean Up Glen Eden Edition

2022:

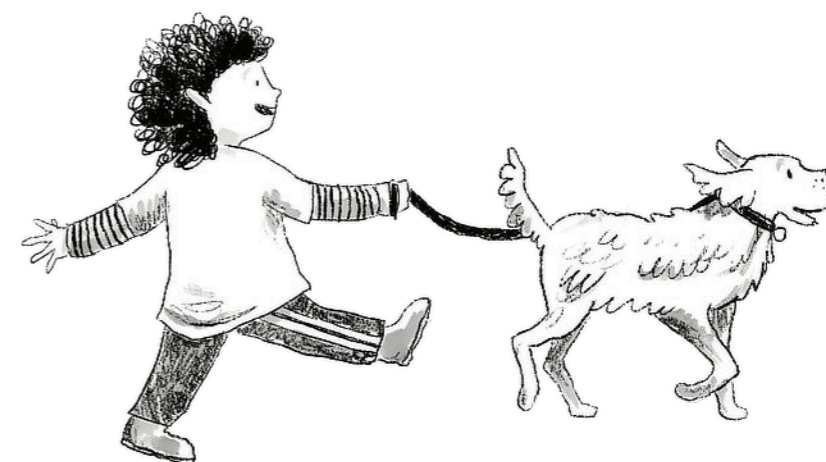
We did not invite community submissions

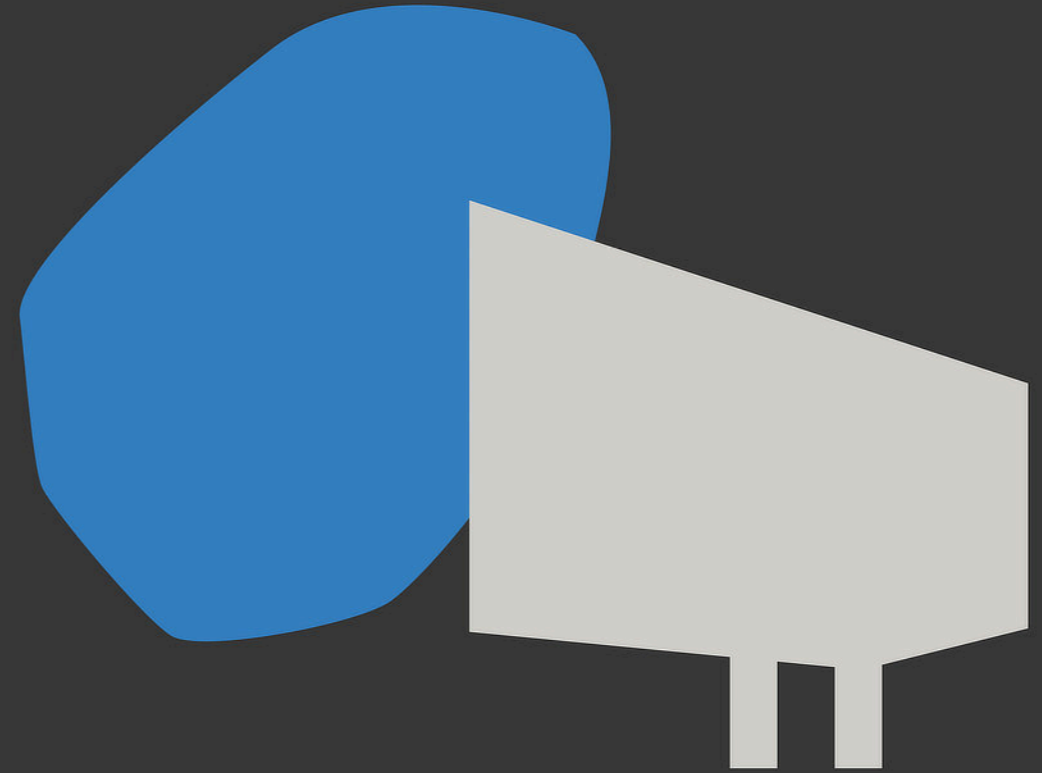


Locations

The locations of the commissioned walks was determined by which Eke Panuku unlock areas contributed budget and Auckland Transport walking and cycling priority areas. Walks were delivered across North, West, East and Central Auckland. Community delivered walks also spanned North, West, East and Central Auckland.

In 2019 and again in 2021 the team explored the delivery of walks in South Auckland. Due to a variety of reasons, no walks were delivered or supported in South Auckland. This became an area of focus to ensure an equitable spread of activity. Opportunities were explored to further integrate Eke Panuku and Auckland Transport programmes already underway. This conversation has continued as an area for further development and opportunity for future.





Context



Strategic Outcomes

Both Eke Panuku and Auckland Transport funded the development of the Urban Walking Festival with the intention of delivering on strategic outcomes for the placemaking and sustainable mobility teams. These were to:

- Connect people to place through walking and conversation,
- Highlight local walking trips,
- Promoting walking as a mode of transport.

A key principle in the development of the festival is that walking makes space for people to observe, reflect, share, question and re-imagine the places in which they live, work and play.

The focus of Eke Panuku was placemaking.

“Placemaking for Eke Panuku is about building relationships – between people and place, between people, and between Eke Panuku and the communities it is working for. It is about making sure that all members of our communities have a voice in the changes that are being made. It is about recognising the role of mana whenua as our partners and the kaitiaki of the places in which we are working. Through placemaking Eke Panuku seeks to create meaningful and thoughtful change which benefits all – human and otherwise.”
<https://www.ekepanuku.co.nz/about/placemaking/>

The Urban Walking Festival commissioned walks for five Eke Panuku priority areas – Avondale, Henderson, Northcote, Panmure and Takapuna. The walks were designed to support local people to engage with their town centres, identify what they value about them and support local engagement and advocacy around the building of their public places.

Auckland Transport’s focus was supporting mode shift through highlighting local walking trips and promoting walking as a mode of transport. The Urban Walking Festival commissioned walks that explored hyper local walking trips and new walking and cycling routes, building community confidence to walk areas through shared experiences. As a whole the festival served to promote the idea of walking as a positive and accessible activity.



Inspirations

The Urban Walking Festival was inspired by a number of projects locally and globally. It focused on highlighting walking infrastructure and development happening across Tamaki Makaurau as a way of connecting people to place. Approaches included walking as a community building activity, creative walking, Māori led hīkoi and site based knowledge sharing, and tourism for locals.

- Jane's Walk Festival is a movement of free, citizen-led walking conversations inspired by Jane Jacobs, a writer, urbanist and activist who championed a community-based approach to city-building. The grassroots festival takes place around the world in the first weekend of May. It encourages people to share stories about their neighbourhoods, discover unseen aspects of their communities, and use walking as a way to connect with their neighbours.
- HOOPLA Guided Walks is an ongoing strategic project in which the urban research and place advocacy social enterprise HOOPLA collaborates with others to host guided walks in the Whau area. Through the walks their intention is to prompt an 'ultra-local' engagement with place, discovering cultural landscapes and hidden treasures, while gently pointing to possible new urban routes, opportunities and connections.
- About walking, presented by Te Uru Waitākere Contemporary Gallery, was a series of performance based walks created by artists across a 15-month period in west Auckland. The diverse program of works investigated walking as an artistic strategy in the context of Aotearoa and positioned walking as a participatory activity, co-performed by the artist and walkers.
- Silent Disco CityWalks are immersive audio walking experiences created by Papaya Stories that combine music, storytelling, walking and dancing to help others to fall in love with the city and themselves.
- Knowledge holders such as Pīta Turei (Ngai Tai ki Tamaki, Ngati Paoa, Nga Rauru Kiitahi) and Prince Davis (Ngati Whatua) have been leaders in the practice of gathering people on the the maunga of Tāmaki Makaurau, lighting ahi kaa and telling histories of the land and people.
- Te Paparahi, Toi Māori, the Art Tours of Māori public art and design in the city led by Grayson Goffe of Whakamanatia and supported by Auckland Council.
- Waiheke Walking Festival takes place annually in November on the island of Waiheke. It presents around 50 guided walks across the island each year including history walks, art walks, fitness walks, the 5-day circumnavigation of the island on the Te Ara Hura track network - and walks with wine.



Whakataukī

Mā te kimi ka kite. Mā te kite ka mōhio.
Mā te mōhio ka mārama

Seek and discover. Discover and know.
Know and become enlightened.

The Urban Walking Festival is building its present and future in reference to the whakataukī “Mā te kimi ka kite. Mā te kite ka mōhio. Mā te mōhio ka mārama.” In te reo Pākehā the whakataukī can be understood to mean “Seek and discover. Discover and know. Know and become enlightened.”

The core endeavour of the Urban Walking Festival is to support people to seek out knowledge and to have kete filling experiences of Tāmaki. Through enabling the process of discovery we grow a deeper understanding of and engagement with the city – its land, histories and peoples. Through seeking, discovering and understanding – kimi, kite, mōhio – mārama, or clarity around the future potentials of our people and city will emerge. Once we can see the potentials we can act on them.

In addition to describing an underlying purpose for the festival the whakataukī is also a guide for our programming, allowing us to commission and communicate our walks through the principles of kimi, kite, mōhio and mārama. We've aligned those principles to guiding elements including wai, which speaks to seeking and journeying; maunga and whenua which evoke the arrival of discovery; aroha which links to understanding and an empathy that underpins the human and non-human relationships; and maramataka, the mātauranga that pertains to seasonality and time.

kimi	wai
kite	maunga me whenua
mōhio	aroha
mārama	maramataka

The different modalities of kimi, kite, mōhio and mārama can be used to communicate what kind of walk participants can expect to undertake. For example the walk Lovers of the Loop created by the Open Fort is a gothic love story revealed through a scavenger hunt. It embodies both kimi – seeking and exploring – and mōhio – building an understanding of the complexities of human relationships through play.

Mārama is the kaupapa that the whole festival works towards.

Strengthening Māori engagement and representation.

The 2019 and 2021 Urban Walking Festival's had a strong Māori voice, with walks led by Prince Davis, Charlotte Graham, Tamati Patuwai (Ngāti Whātua, Te Kawerau ā Maki), Pīta Turei (Ngāi Tai ki Tāmaki, Ngāti Pāoa, Ngā Rauru Kīahi) and Grayson Goffe (Taranaki). Additionally the peer support workers leading the From Moses to Merge Hīkoi were predominantly Māori. These walks were eagerly sought out by both Māori and Tauīwi community members, demonstrating there is a strong desire to learn about Māori histories of place (Davis, Graham, Patuwai and Turei), engage with Te Ao Māori approaches to the built environment and public art (Goffe), and grapple with the impacts of colonialism.

However, in our 2021 report we identified a need to strengthen mana whenua input into the festival foundations, not just its walks. To put this into action in 2022 the Urban Walking Festival liaised with the Auckland Transport and Eke Panuku Māori Outcomes advisory staff around these approaches. In 2022, the Eke Panuku Mana Whenua PWG endorsed the appointment of Grayson Goffe to support this kaupapa.

Goffe's company Whakamanatia is a kaupapa Māori social enterprise that looks to nurture identity that nourishes community to strengthen its foundations. They collaborated with the Urban Walking Festival to develop approaches informed by te ao Māori to enhance the mana and participation of Māori and support the commissioning of Māori led hīkoi.

Goffe worked with the festival director to support the Urban Walking Festival to build its present and future in reference to the whakataukī "Mā te kimi ka kite. Mā te kite ka mōhio. Mā te mōhio ka mārāma" and articulate the curatorial pou of kimi, kite, mōhio and mārāma.

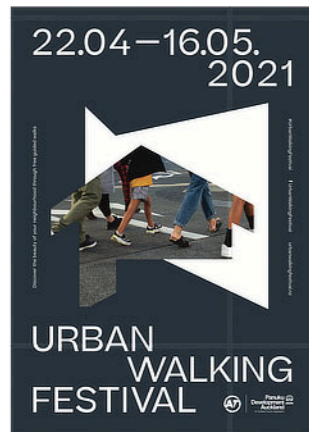
For the 2022 digital festival Goffe worked to identify and support walk creators who whakapapa to mana whenua. This resulted in the walk Te hā o te ora, a taonga pūoro infused hīkoi from Northcote to Takapuna, through the domains of Tāne and Tangaroa created by Davika Wilson with a soundscape by Aroha Jensen.

He also advocated for the integration of Māori design elements into the marketing material, supporting the designer Giselle Clarkson to use the puhoro pattern in the visual imagery.



Design, marketing and surveying

Design



The Evolution of our Look

In 2019 a simple poster package was developed for the festival, using simplified graphic shapes derived from an inner city skyscape.

With the success of the 2019 festival we decided to develop a visual identity and design package with Studio Akin. This package included posters, social tiles, event images and an Urban Walking Festival logo.

Building on the 2019 poster Studio Akin responded to the initial approach of simple graphic shapes, reworking them to reflect vernacular New Zealand architecture with suburban influences. The shapes were deliberately modular and could be used in various arrangements, including on the chapter pages of this report. Akin also developed a text logo for the festival which visually walked. This was first used in the 2021 festival promotions.

In 2022 the Urban Walking Festival commissioned illustrator Giselle Clarkson to create the graphics for the festival. The brief was to build on the visual identity rolled out in 2021, and introduce an element of playful fun. Clarkson created a poster and social tiles and provided the illustrated people and birds as separate elements for use as image overlays for individual walks.

For every iteration of the Urban Walking Festival there has been an emphasis on modularity and the ability to use the graphic elements to visually tie together a wide range of walks. This was a strategic response to the variable quality of promotional images provided by walk creators.

Marketing

Poster campaigns:

Each festival has made strategic use of Phantom poster campaigns, receiving significant discounts from the company to deliver them. This was complemented by a poster roll out across AT controlled poster sites. The festival poster was also displayed on Auckland Council digital screens.

Website:

Each year the walks were listed on the festival website. This provided the central distribution hub for the 2022 digital walks. The festival holds two domains urbanwalkingfestival.nz and urbanwalking.nz

Social Media:

The Urban Walking Festival focussed its energy on building a Facebook audience. Each year the Facebook audience doubled, and it currently sits at 620 followers. In 2019 64% of surveyed participants found the walk on Facebook. In 2021 it was 56.9%. Promotions on Instagram and Twitter were managed by the Eke Panuku and Auckland Transport comms teams.

Our Auckland:

Every year the festival was listed in the digital Our Auckland. In 2021 it was featured in the May - June print edition, which included a full page ad and a listing in the What's On section.

News media:

In 2019 and 2021 a media release for the festival was sent to news media outlets. In 2021 this resulted in two interviews with Bryan Crump on Radio NZ. The first, with the festival director focussed on the festival as a whole and the second with Yana Kirakovskaya from Papaya Stories focussed on the Silent Disco project. Individual walks were picked up for coverage by the Blockhouse Bay Beacon, Avondale Mainstreet Magazine and literary websites.

In 2022, due to negative media focus on Auckland Transport and Eke Panuku through the Mayoral election the comms departments of both organisations advised against a general media release at the time.

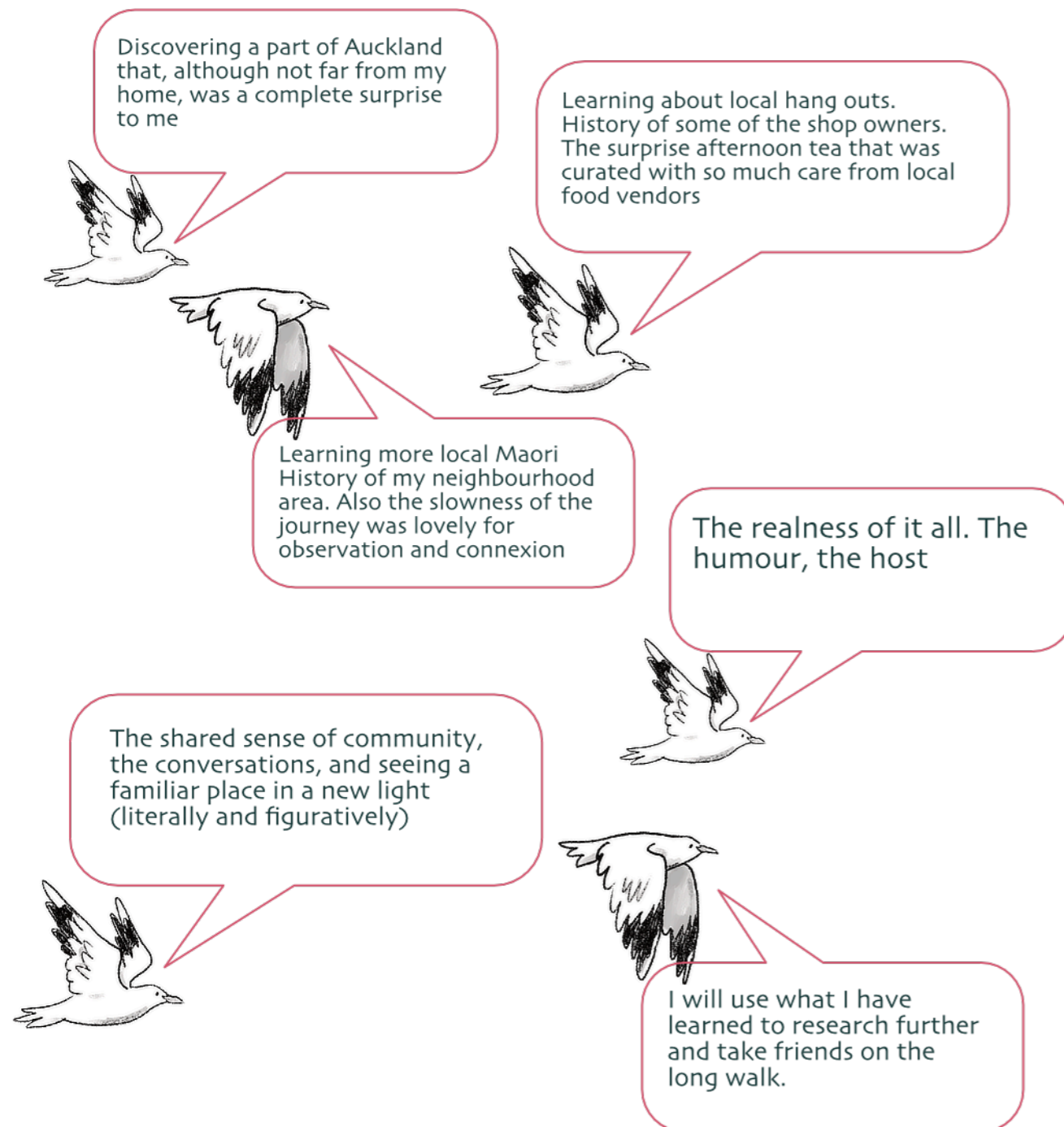
We re-promoted the walk "Seven days of walking" for national poetry day 2023 and as a result Sina Courtney Meredith was invited onto Breakfast TV to promote the project.

Surveying

In 2019 and 2021 we surveyed our registered attendees. The feedback was overwhelmingly positive.

In 2019 81.3% of survey respondents gave the festival 4 or 5 stars and 80% indicating they would be very likely to attend another walk. In 2021 92.3% of the respondents gave the walks a 4 or 5 star rating and 94.9% indicated they were very likely to attend another walk.

We asked respondents two what-did-you-think questions: 'What did you enjoy the most about the walk?' and 'What memory will you take from the day?'. Their responses included the following:



What we learnt from our participants along the way

- Providing the right information to help people choose their walks is key to our participants feeling safe and welcome. In both 2019 and 2021 we received feedback around the descriptions of walk activity. Clear descriptions are particularly important with the more unusual walks that ask participants to do things they might not do every day.
- Documenting walks can make people uncomfortable. Many of the walks had a photographer present for reporting purposes. At the beginning of each walk participants were given the clear option to not be photographed and some people chose to take this up. Despite this, we did receive some feedback from a participant that the presence of cameras made them uncomfortable to the point they left the walk.

There is a tension between a need to generate documentation and marketing material for future festivals and the quality of experience that community members have on a walk. We will look at strategies for the future to balance these needs and inform participants in advance about documentation.

- One way walks are challenging. We presented a number of one way walks. While our participants were comfortable with this in the CBD, in Northcote participants indicated being left to find their own way back induced anxiety and increased the duration of the walk overall. In the future one way walks should be clearly advertised and return maps provided.
- Shifting from in person to digital can be challenging. When we made the decision to pivot to a digital festival in January 2022 we anticipated that the shift would be easy to achieve. What we discovered was that shifting to digital presentation was challenging for some of our walk leaders. Creators who already worked in digital media were easily able to deliver their walks by the initial June deadline. However other walk creators struggled with the format shift as it required different skills and approaches. This struggle was exacerbated by illness due to Covid19 and a general difficulty with deadlines that has also been reported across the sector. One walk creator withdrew and an alternate walk was commissioned.

To support the delivery of walks Melissa Laing and Grayson Goffe worked alongside the walk creators, providing support ranging from conceptualisation and structuring sessions, script editing, interviewing, recording and audio editing.

- People expect 'events' from festivals. While promoting the digital walks we encountered a small amount of confusion from people expecting the walk to occur on a specific day and time, not understanding they were self guided. We have made some tweaks to our language on our website to promote the idea that the walks are self guided.
- Community organisations want to create walks. The 2022 digital pivot precluded the involvement of community led walks. We have received feedback from community organisations that they would like to have presented live walks in 2022 and want to know when the 2023 festival will be. This indicates that the live festival was beginning to embed itself in their awareness and there is a strong engagement with it.

22.04 – 16.05.
2021

Discover the beauty of your neighbourhood through free guided walks



#UrbanWalkingFestival

f UrbanWalkingFestival

urbanwalkingfestival.nz

URBAN WALKING FESTIVAL



Panuku Development Auckland
An Auckland Council Organisation

DISCOVER THE BEAUTY OF YOUR NEIGHBOURHOOD THROUGH FREE SELF-GUIDED WALKS

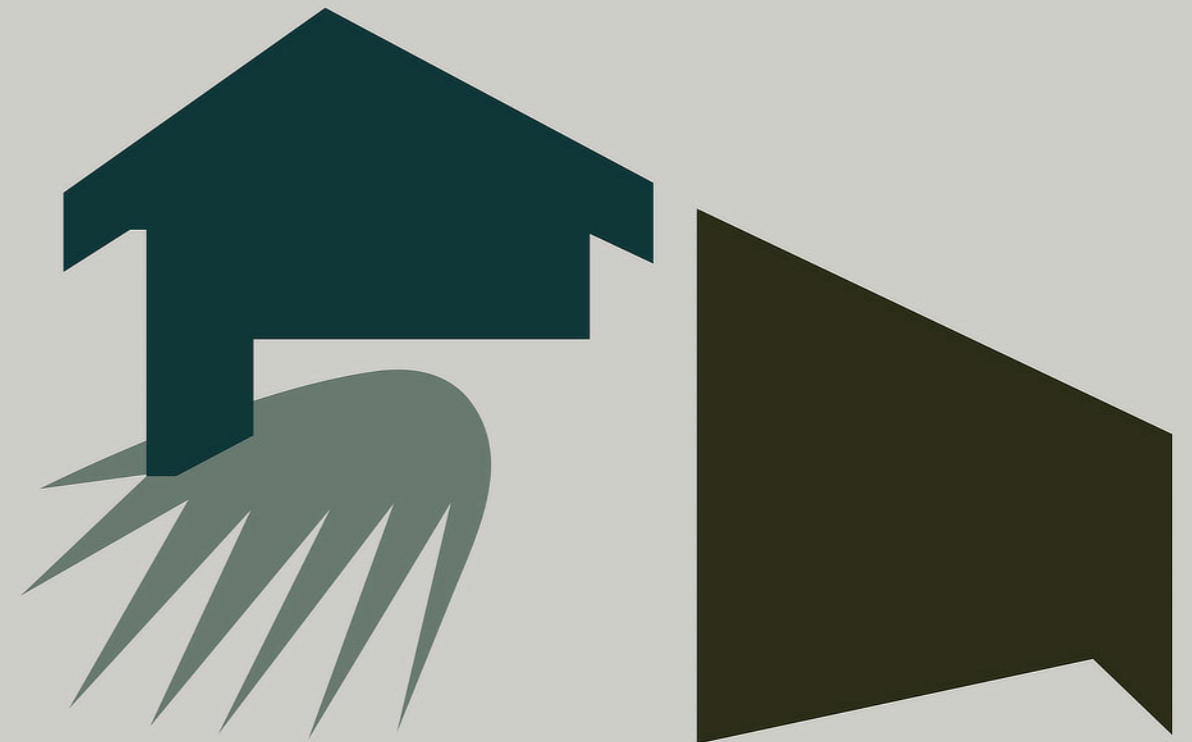
URBAN WALKING FESTIVAL 2022

VISIT: URBANWALKING.NZ TO FIND A WALK!

URBAN WALKING FESTIVAL

urbanwalking.nz
#UrbanWalkingFestival
f UrbanWalkingFestival

AT | Eke Panuku Development Auckland



Appendix 1. Walk participation numbers

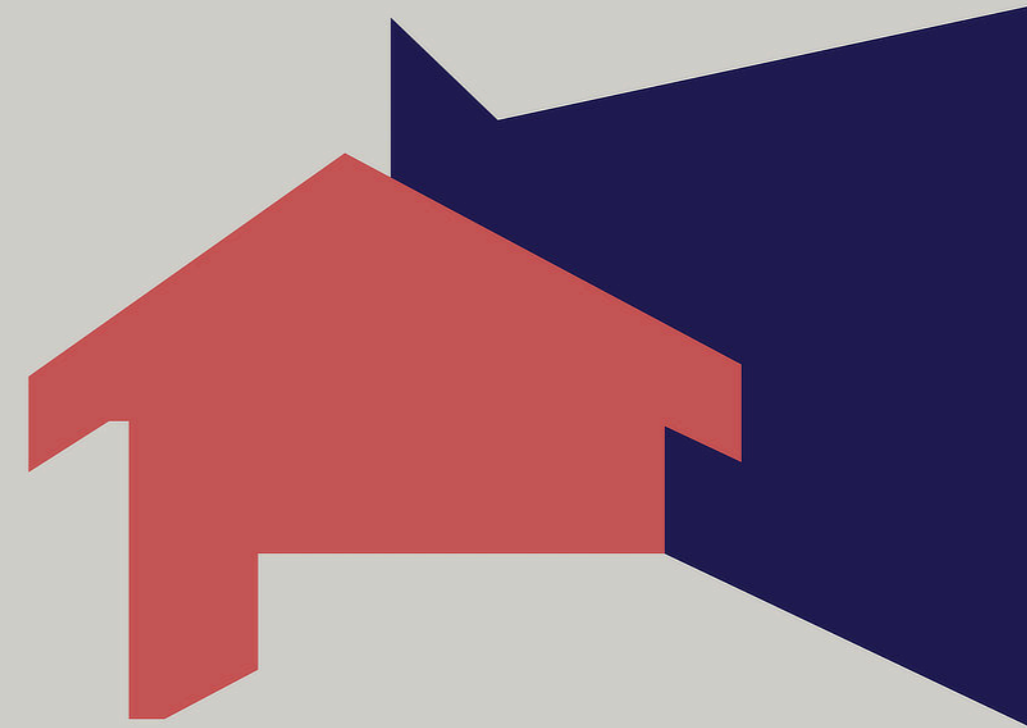
	2019		
	Walk	Walkers	Location
1.	Kia ora Avondale	22	Avondale
2.	Panmure Hīkoi	17	Panmure
4.	Everything Rises	34	Takapuna
5.	Wai o Panuku Hīkoi	10	Henderson
6.	Panmure Scavenger Hunt	28	Panmure
7.	Grey Lynn Jane's Walk	10	Grey Lynn
8.	Balmoral Jane's Walk	16	Balmoral

	2021		
1.	Panmure Walking Wānanga	16	Panmure
2.	Avondale Walking Wānanga	36	Avondale
3.	Northcote Walking Wānanga	20	Northcote
4.	Art Discovery Northcote	13	Northcote
5.	Avondale's Military History	16	Avondale
6.	Henderson Night Hīkoi	18	Henderson
7.	Panmure Listening Walk	34	Panmure
8.	Avondale By Phone Camera	13	Avondale

9.	Takapuna Poetry Walk	20	Takapuna
10.	Northcote Sensory Explore	14	Northcote
11.	Taiao, Purakau, Waitematā	28	CBD
12.	Walk the Original Shoreline of Tāmaki Makaurau	17	CBD
13.	From Moses to Merge	12	CBD
14.	Drifting Room Newmarket	16	Newmarket
15.	Pride Walks	23	CBD
1. - 3.	Auckland Transport commissioned walks	80	Kingsland, Ponsonby & coast to coast
	Additional Activity		
1.	Films on Aotea Square	30	CBD
2.	Films at Hurstmere	14	Takapuna
3.	Walking in Lockdown	11	CBD

	2022		
	Walk	Walkers	Location
1.	My Village - Lo'u Nu'u,	24	CBD
2.	Women in the City	25	CBD
3.	Sleeper Class	29	Avondale

4.	Seven Days of Walking	267	Auckland wide
5.	Te hā o te ora	32	Northcote to Takapuna
6.	Panmure's Progress	110	Panmure
7.	Voices of the Ngahere and Pieces of Us	45 / 195	Auckland wide
8.	Fashion Strip	92	CBD
9.	Lovers of the Loop	9	Takapuna
10.	Discover Uptown Auckland	undeclared	Uptown
11.	The Waters Flow	28	Northcote
12.	(Im)possible Promenade	502	Pakuranga



Appendix 2. Walk design resources 2021

Advice for walk leaders: Health and Safety planning

Health and Safety - Urban Walking Festival

In preparation for your upcoming walk please review the below advice of how to keep everyone safe and add to it where necessary to create a custom health and safety plan for your walk.

Weather

Weather will impact on the safety of the walk. To manage this evaluate the forecast leading up to the walk and make a final go decision on the day at least 2 hours before the walk is due to start. Have a plan for how you are going to let people know that the walk is going ahead or is cancelled.

- If it is stormy or very wet (heavy rain, high wind) cancel the walk.
- If it is drizzly or a bit damp (light or intermittent rain) you can proceed with caution and with rain gear. Consider the conditions of your planned walk and if there are any very slippery sections have an alternate route ready so you can avoid them.
- If it is sunny and hot make sun-block available to the participants.

Good weather forecast sites include www.metservice.com www.weatherwatch.co.nz and weather.niwa.co.nz/

Terrain

Think about your route. Are you walking on the streets or going off road? Do any of the places you're taking people have unusual entrances or exits, unexpected steps? Are the footpaths well maintained streets or in poor condition?

Most of your route will probably be along every day street conditions that participants will expect to encounter, however if there is anything unexpected or particularly bad make a note of it and signal it to walk participants as you approach it.

Keeping your group together

People walk at different paces. Think about having someone at the tail end of the walk who knows the route to assist the stragglers.

When you stop to talk about a site make sure that the group isn't blocking the footpath and that no one is on the road or likely to step backwards and end up on the road.

Traffic conditions

Where are you crossing the road? Of preference groups should cross roads together and at crossing signals or pedestrian crossings. Hold the front of the group to allow the back to catch up and so that no one is stranded on the wrong side. If you have to cross a road where there are no signals have a designated crossing guard to make sure traffic stops.

Road works

As we all well know, road works can pop up unpredictably and not all work sites have good signage or make provision for pedestrians. Where possible avoid having to walk on the road in traffic. If you need to unexpectedly cross the road due to road works have a designated road safety person to manage traffic.

Food

Some of you are planning to provide food as part of your walks. As we won't know the allergy status of our participants please avoid the most common foods that cause allergic reactions. These are peanuts, tree nuts, fish and shellfish.

Given the rise in gluten intolerance, lactose intolerance, as well as veganism it would be great if on the day you know what is in the food you are providing so participants can make informed decisions about what to eat.

Looking after yourself

Make sure you bring snacks and water for yourself and that you've got the right clothing and shoes for the weather and terrain. Look after your voice and consider warming it up before you start. Pick quiet places to talk and keep your participants close so you don't have to yell.

Children

Make sure that all children on the walk are accompanied by a supervising adult who will take care of their safety.

Unruly people

If someone is being verbally or physically aggressive towards your group during the walk remain calm and avoid confrontation with them. Leave site if necessary and call Police if the situation gets out of control. Never leave any one alone behind to deal with it.

Things to have with you in case

- Emergency water and snacks in case someone ends up in distress
- A first aid kit in case someone is injured on the walk
- Sunblock
- Phone

Accidents and Emergencies

Dealing with emergencies

Make sure you have a charged phone with credit so you can call emergency services. If a building you are in catches fire, follow their evacuation plan. If they don't have an evacuation plan make sure everyone on the walk exits the building and assembles in a safe space well away from the building.

In an emergency ring 111 for police, fire or ambulance.

For minor injuries know where the closest Urgent Care Clinic or White Cross is.

Advice for walk leaders: Accessibility

Planning for wheel accessibility

Wheel accessibility planning is a combination of identifying impediments to smooth rolling and routing around them and gathering advance information to provide to people so they can assess the walk against their needs and capabilities and participate with confidence.

Communication:

Communicating the nature, duration and terrain of the walk is key to people feeling that access is possible.

To do this we need to be able to describe how long the walk will take, the speed at which we expect to move, the ground we will pass over and any other variables people may need to consider to decide if they can participate.

It is important to advertise basic access information in advance of the walk and provide a point of contact for access enquiries. Use descriptions and photographs of parts of the route that might be challenging to help people decide if they can participate.

Evaluating a path:

The three major considerations are path surface, gradient, and width and they inflect each other.

Surface:

A wheelchair user needs a firm surface that provides good traction.

Hard, not slippery surfaces are preferable. The more give a surface has, the harder it is to propel oneself along.

When planning and testing your walk consider the ground surface beneath your feet and how it gives and how well maintained it is.

In some cases the difficulty of the surface means the person must put in more physical effort, or be assisted. In other cases the surface means the person cannot take that route at all.

If you are unsure of a surface photograph and describe it so that people can assess the difficulty for themselves.

Uneven surfaces: ie large pavement cracks, displaced pavers - can cause tipping hazards, and increase the difficulty of the trip. A steep camber on a path or turn can also cause tipping issues.

Grass: can be traversed so long as the ground underneath it is firm, not spongy.

Muddy and soft ground is slippery and gives no wheel traction. If your walk will go across grass check how firm the surface is. The time of year will impact this as will the amount of rain leading up to the walk. Softness of ground has an even greater impact on users of heavy power wheelchairs. The chair weight increases the chances of getting bogged down.

Gravel: Very light small gravel over a hard surface can be rolled on. Deep or uneven rocky gravel is an obstacle.

Sand/beaches: Require special beach chairs or all-terrain and four wheel drive chairs. Not all wheelchair users have access to these.

This guide to building wheel accessibility into your walk planning is based on a document created for *About walking* in 2019 with the guidance of participating artist Suzanne Cowan. It is released under a Creative Commons Attribution 4.0 International License.

Curbs and steps: Look for where the curb cut outs and ramps are on your route and try to use them.

Low curbs and very small single steps, 8 cm and below, can be navigated by both manual and power wheelchair users and many mobility scooters, but require more effort and should be avoided where possible.

Gradient:

How easy or difficult a hill is will depend on the surface of the path.

A steep climb with a flat hard surface can be achieved with light motor assistance. A steep climb combined with a poor or soft surface is inaccessible.

For example slowly summiting Maungakiekie using the road was found to be feasible with a motor assisted wheelchair (similar to how an electric bike complements pedalling with a motor).

Note the hills and their grades (easy, medium, steep) and photograph hills so that people can assess their difficulty for themselves and decide what mechanical or human assistance they need.

Think about the number of hills and their gradient in relationship to the length of the walk so you can signal the fitness level and effort required. (This is a factor for all people).

Providing an assistance person to push can mitigate difficulty created by gradient and path surface. It is important that any assistance person only acts at the invitation of the person who is being assisted and follows their instructions.

Path width and bollard obstructions:

To work out if a narrow path or passageway is accessible measure it.

Work to the recommended doorway width for access - 82 cm.

If a sharp turn is required to navigate a gap then the gap needs to be bigger, at least 1.2 m, to allow for turning.

A sharp turn on a steep gradient is trickier than a sharp turn on the (almost) flat and may require assistance to be navigable. If the path is also on a distinct angle side to side it may not be safe.

Viewing points and barrier height:

If there is a point at which you want everyone to stop and look at something consider if there are any barriers to vision - a person using a wheelchair is at sitting height.

Toilets:

When identifying toilets along the route look to see if they are wheel accessible and if they are note this.

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A walk is only accessible if the participants can actually get there

Arrival Point:

Can the people park close and will they have enough space to get their chair out?

Check if there is already marked accessible parking, if not look to see where temporary accessible parking can be set up. An accessible car park is wider than standard with space beside and behind the vehicle for mobility aids. The recommended measurement is 3.2m wide. Sign them so they are easy to locate.

Is the Public Transport route close and accessible. I.e. do the buses usually have wheelchair access, does the train station have a lift or ramp.

Returning to the beginning:

If your walk is one way and you plan to provide transport back to the beginning clearly signal this in the advance information. Provide a contact point for people to discuss their transport needs.

Scheduling:

Scheduling a walk to be access friendly means considering the time of day and weather.

Morning: routines can be complex and time consuming. Late morning onwards is easier (after 11 am)

Cold temperatures: can have a negative impact on access. The temperatures can be a result of the time of year and the time of day.

Rain: is a barrier for most people, however it can have a greater impact on wheelchair users, both because they are sitting and because umbrellas are not always feasible for manual wheelchair users. In addition rain reduces traction and prolonged periods of wet are not recommended for powered wheelchairs

Types of human assistance to consider to increase access

Access Assistance People:

Providing access assistance people can solve some terrain difficulties. Access assistance needs the consent of the person being assisted and should be directed by them. Assistance can include push assistance on hills or tricky surfaces, help negotiating tight turns, and standing on the side of a path if there is a drop off, as well as carrying and fetching. The access assistant should be introduced to the person before the walk begins. They should be good at listening and following instructions.

Finally, your state of mind impacts access:

Ry not to be anxious. When you're anxious about if you're doing it right and overly worried on behalf of a person then they have to do emotional labour to make you feel better about their access. It's better to do your best, be open about the process and have fun along the way so that everyone enjoys the experience.

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Advice for walk leaders: 2021 Covid-19 Safety Planning

Covid-19

It is important that we keep everyone safe during the current pandemic. Everyone should have a basic Covid-19 safety plan which includes messaging, contact tracing, hygiene equipment and a level change plan. Check the Ministry of Health website in the lead up to your event to keep up to date.

<https://www.health.govt.nz/our-work/diseases-and-conditions/covid-19-novel-coronavirus>

Your plan should include:

Advance messaging: We encourage you to share the Ministry of Health advice as part of your event promotion. This includes:

- Stay home if you are unwell and call Healthline (for free) on 0800 358 5453 or your health care provider if you think you have symptoms of COVID-19.
- Follow basic hygiene measures:
 - Hand hygiene – frequently wash your hands for a minimum of 20 seconds, then dry them thoroughly. If you are unable to access soap and water, use an alcohol-based hand sanitiser containing at least 60% alcohol. If using sanitiser, ensure that you use enough to cover your hands and rub hands together until dry.
 - Cough and sneeze etiquette – sneezing or coughing into the crook of your elbow or covering coughs and sneezes with a tissue, then putting the tissue in a bin and cleaning your hands (as above).
 - Avoiding touching your face – hard surfaces can be contaminated with infectious droplets. Hands can be contaminated after contact with these surfaces. If you need to touch your face, clean your hands first.
 - Cleaning surfaces and frequently touched items – clean high-touch surfaces and items (for example door handles and phones) frequently with an appropriate cleaning solution to reduce transmission of germs in general.
 - Physical distancing – When physical distancing isn't a requirement, you can still play it safe by continuing to keep a distance from people you do not know. Use your judgement. This will help to minimise the spread of COVID-19 if community transmission returns.
- Track your movements using the NZ Covid Tracer app or a diary

Contact Tracing: At all levels have the QR code we provide you with printed out and available. Make sure you also have a manual register available to collect names and contact numbers.

Things to have with you:

- Hand sanitiser
- Wipes for surfaces, shared pens or other equipment between uses
- Courtesy facemasks

What you can do at different levels

Public Events at Alert Level 1

At Alert Level 1, there are no physical distancing requirements or limits on the number of people who can attend social gatherings or events. However, all workplaces and businesses (including event sites) legally must display the government's official QR code, which can be scanned by the COVID-19 Tracer App, for each location.

Public Events at Alert Level 2

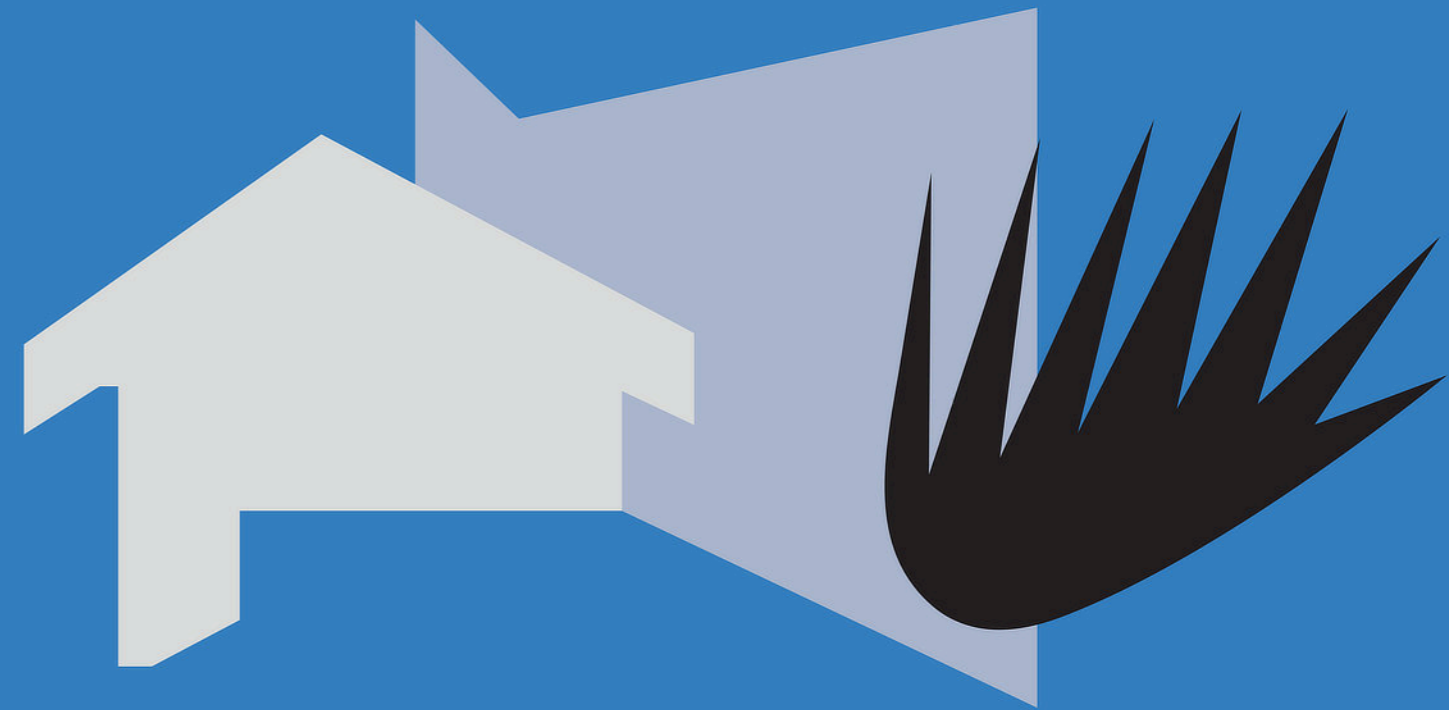
Gatherings and event facilities can operate at Alert Level 2 with a 100 person limit within any defined space (indoor or outdoor). You need to assess how many people can safely be together and still maintain 1 metre physical distancing. This could mean the walk needs to have fewer people and modify its route.

Public Events at Alert Level 3

At Alert Level 3 gatherings of any size are cancelled and public venues are closed. Gatherings pose a high risk for transmission of infectious diseases.

We recommend planning a remote option for this level, this could be a set of instructions, an audio guide, a google map route, or another set of projects. We've linked to some cool remote walk ideas here: urbanwalking.nz/levelchange

Under all Alert Levels, all businesses and services are required to display the official NZ COVID Tracer QR code posters in a prominent place at or near the main entrances to each of their premises. We will provide you with a QR code to use.



Appendix 3. Potential festival models research

Summary of discussions with NZ festivals:

In June and July 2021 the director of the Urban Walking Festival undertook 6 discussions with past and present festival leads in New Zealand, seeking to learn from their experiences.

These were:

- Drew James – Chief Executive for Creative Capital Arts Trust (NZ Fringe / Cuba Dupa)
- Cara Cantwell – Former co-ordinator Auckland Heritage Festival, Auckland Council
- Jacqui Miller – Christchurch Walking Festival
- Vicki Angland – Waiheke Walking Festival
- Borni Te Rongopai Tukiwaho – Auckland Fringe Festival
- Ataahua Papa – Former director Matariki Festival, Auckland Council

These festival programming models range from entirely open access (NZ Fringe & Heritage Festival) to entirely designed and delivered by the festival (Waiheke Walking Festival). In between are a mixed model of strategic commissions and open access (Auckland Fringe and Matariki Festival) and a strategic partnership model (Christchurch Walking Festival).

The other two models which were not discussed are fully curated and curated after a call for submissions. These two models are mainly undertaken in arts festivals and have higher investment and staffing requirements.

Deciding which model to pursue involves understanding the weighting you want to give to different outcomes including:

- Creating a marketing platform for a type of activity,
- Using the festival as a community development mechanism,
- Creating a cohesive story or experience for an audience across multiple events.

In discussing the range of models Drew James noted that a fully curated festival focuses on balance, spread and cohesion in its programming whereas an open access festival creates cohesion through the iterative development of the brand through the repetition of the festival.

Festival models:

Open Access:

The NZ Fringe Festival, Auckland Heritage Festival, and historically the Auckland Fringe, operate on an Open Access model. Summarised this means anyone can present any kind of event, show, tour or talk by responding to a call for participation. The individual presenters register their event, provide the required information for the aggregated comms material, and take full responsibility for the delivery, individual marketing and ticket sales for it. The organisation provides marketing for the umbrella festival, drawing attention to the whole programme and the overall concept of the festival – experimental arts, heritage, ecology etc.

The advantages of an open access model are:

- It builds a community who has some sense ownership over the festival
- It has low barriers to participation as a creator
- The festival organisational structure provides continuity both for the community and for the audience brand awareness
- The festival can provide certain pieces of infrastructure (website, PR team) and collective price leveraging for individual events for venue, ticketing, poster and other elements.

The risks of this model are:

- uneven quality of work – which for fringe festivals is a feature rather than a bug
- the possibility of content withdrawing with no mechanism to replace it
- reduced ability of the organisers to shape the festival into a cohesive whole and impact areas of strategic interest

Festival Management

Festival management is predominantly administrative with marketing, design and web and print components. As the festival scales up the administration of submissions takes up a greater proportion of time, for example for the Auckland Heritage Festival the bulk of the coordinator's time is spent collating and managing information from the community.

Budget

- Staff: Administration (community engagement, information collation, comms material, reporting)
- Design
- Print collateral / posters
- Digital marketing

To succeed with this model you need to consider:

- What infrastructure the festival umbrella provides to the participants so there is value in them participating
- What presenters require to feel they are part of a bigger whole over the course of a festival – socialisation opportunities and communication
- How information about events is gathered, made consistent, and marketed and what the admin burden of this is.
- What visual collateral is present at each event to build brand recognition
- How you can grow participation from core communities that don't already participate, without the ability to strategically commission.

Hybrid open access and strategic commissioning:

This model combines an open call for projects with a commissioning programme. In addition to the benefits that open access brings, the strategic commissioning allows festivals to secure work for priority areas and underrepresented communities.

In 2021 Auckland Fringe Festival trialled this model. Their reason was to address the gaps in who was engaging with them to present works as well as fill geographic gaps. They introduced targeted regional partnerships and toured specific events to regions.

Matariki Festival inflects the hybrid open access and strategic commissioning model by partnering with a lead iwi each year to deliver cornerstone events. The decision to work with a rotating iwi led model ensures mana whenua leadership and voice in what is otherwise a council led process, while simplifying the mana whenua liaison process for council.

The advantages of a hybrid model include:

- The community building and community agency advantages of open access
- the ability to address gaps in programme or engagement with a view to growing the diverse communities engaging with the festival.
- Strategic commissioning ensures cornerstone content that sells the festival, shapes its themes and generates attention for the community created events.
- This model provides more creative opportunities for the festival runners alongside the administration of community submissions - higher job satisfaction

Risks of this model include:

- A difference in the way commissioned and community led programme is resourced and/or perceived could cause conflict
- For Matariki festival some critics have pointed out that the annual model divides mana whenua and deals with them individually, diminishing opportunities for cross iwi partnerships and collective voice.

Festival Management

Festival management is a combination of programming, producing and submission administration alongside marketing, design and web and print components. The commissioned works require event management staffing.

Budget

- Staff: Administration (community engagement, information collation, comms material, reporting)
- Staff: Programming and production
- Commissioning budget
- Design
- Print collateral / posters
- Digital marketing

To succeed with this model you need to consider:

- What infrastructure the festival umbrella provides to the participants so there is value in them participating
- What presenters require to feel they are part of a bigger whole over the course of a festival – socialisation opportunities and communication
- How information about events is gathered, made consistent, and marketed
- What visual collateral is present at each event to build brand recognition
- How strategic commissioning can grow participation from core communities and an ongoing evaluation of who / what needs to be strategically supported

Designed and delivered in partnership with a collective external organisations:

Rather than running an open call the Christchurch Walking Festival has developed a collection of strategic partners who set themes and create walks. The council acts as the umbrella or convening organisation for this collective of community organisations.

The festival, which was initiated in response to the earthquakes, started with walks led by Council's core internal group – their rangers – and grew from there. Now the walks are mostly created by partner community organisations for whom walks deliver on key strategic outcomes. The coordinator's focus is on creating and developing the relationships with existing and new partners, co-designing the festival with them and managing the information collation and marketing.

Advantages of a partnership model include:

- An invested collective of organisations who are building the festival into their annual programme, which means the cost of delivery is distributed.
- The vision of the festival is more aligned with the needs of various community organisations with the festival focus determined by the organisation's interests.
- Community led walks are sourced by organisations embedded in the community. In Christchurch this means an emphasis on community development and wellbeing.

Risks of this model include:

- Closed collective - pathways to growing the collective need to be there
- Change in strategic priorities and/or funding of community orgs might lead to loss of key orgs
- Slow decision making process - longer timelines
- Staffing change might lead to loss of relationship.

Festival Management

Festival management is a combination of community engagement, meeting chairing and administration with marketing, design and web and print components.

Budget

- Staff: Administration (community engagement, information collation, comms material, reporting)
- Design
- Print collateral / posters
- Digital marketing

To succeed with this model you need:

- A strong collection of community organisations whose staff have the capacity and budget to lead the commissioning and delivery of walks.
- The Festival director will need strong relationships with each organisation to ensure ongoing engagement.

Walks designed and delivered in-house:

The Waiheke Walking Festival is an example of a festival that is not only curated, but designed and managed in house. The director creates the walks through identifying and developing routes and working with local businesses and festival volunteers to guide the groups. Each year the festival is a mix of previously created routes and new routes, often across private land and not normally accessible to the public.

Advantages of an in-house model include:

- Full creative control over the quality and content of the walks
- The ability to work to theme or tell a story through the whole programme
- Full control of health and safety / risk
- Community involvement through volunteering

Risks of this model include:

- It privileges a singular perspective on place - could lead to a narrow focus and parts of community feeling excluded
- Change in festival director presents a higher risk to continuity

Festival Management

This is a high labour model - the festival director works almost full time over a year to develop new walks and design the programme. There is also volunteer management alongside marketing, design and web and print components.

Budget

- Staff: Administration (community engagement, comms material, reporting)
- Staff: Walk design / creation
- Design
- Print collateral / posters
- Digital marketing

To succeed with this model you need to consider:

- Is the director appropriately resourced to run this model
- What are the implications of a solo creative voice for the breadth of the festival
- What is the succession model for new directors
- How do you build a strong volunteer pool

General Comments:

Budgets

The Auckland Heritage Festival and the Christchurch Walking Festival operate on very modest operational budgets. They are able to do this as the staffing costs are absorbed in-house, with the external budget going towards marketing.

Engagement with Māori

I specifically asked the Auckland Heritage Festival, the Auckland Fringe Festival and Matariki Festival about if and how they effectively connect with Māori as both delivery partners and audiences.

Cara, from the Auckland Heritage Festival, said that every year they lack Māori led activity and do not have the budget levers to address this through direct commissioning. In some years institutional partners such as the libraries organise events focussing on Māori history.

Borni, from Auckland Fringe noted that the festival, by nature of its history, was a centralised middle class festival and the invitation it extended inherently reflected that. In seeking to shift that, Borni introduced a set of kaupapa Māori organisational practices into the festival administration and modified the communications to include video invitations and imagery that celebrated POC participation from the previous year. They also proactively reached out to regional arts orgs and built relationships to support a wider ranging Fringe.

Ataahua emphasised the importance of Māori leadership to ensure Māori participation, and establishing long term relationships to build trust.

In 2022 the Urban Walking Festival contracted with Grayson Goffe, a Māori walk creator and community activator to strengthen the kaupapa Māori underpinnings of the festival and commission walks led by Māori.

Community Development

The people delivering open access and hybrid events emphasised the role of signature events, launch and closing events and presenter workshops to build connection and community amongst a disparate group of event creators

The kinds of successful capacity development approaches that the directors identified included:

- Building an understanding of what the nature of the festival was, what kinds of activity they support and how much support they offer.
- Workshops on how to successfully run an event. For example what goes into producing an event, how to network and do marketing and publicity.
- Mentorship programmes for community segments such as rainbow youth
- Workshops and advocacy on accessibility

They recommended an ongoing monitoring of what tools people needed, which came out of paying attention to what questions people are asking.

URBAN
WALKING
FESTIVAL



Eke Panuku
Development
Auckland 

The logo for Eke Panuku Development Auckland consists of a stylized plant with a red stem and several red buds at the top, and two green leaves. Below the plant are three blue wavy lines representing water.