

# Silverlight Studios: Cultural Impact Assessment



This report has been prepared for Silverlight Studios and Edgar Planning on behalf of Te Rūnanga o Ōtākou, Kāti Huirapa Rūnaka ki Puketeraki, Te Rūnanga o Moeraki, and Hokonui Rūnanga. Intellectual property rights are reserved by Te Rūnanga o Ōtākou, Kāti Huirapa Rūnaka ki Puketeraki, Te Rūnanga o Moeraki, and Hokonui Rūnanga.


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- Te Rūnanga o Ōtākou
- Kāti Huirapa Rūnaka ki Puketeraki
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- Hokonui Rūnanga

Front cover photo: Irrigation pond at the site of Silverlight Studios. Source: Kate Timms-Dean.

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	<b>Report 1 of 1</b> For Silverlight Studios and Edgar Planning

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## 1. Background

Mike Wallis, CEO of Silverlight Studios, has requested that Aukaha submit a cultural impact assessment on the proposal to build a film studio, film school, and film park at 707 Wānaka – Luggate Highway, Wānaka. Silverlight Studios has been given permission to submit a fast-track consent application to the Environmental Protection Agency.

Aukaha writes this report on behalf of Te Rūnanga o Ōtākou, Kāti Huirapa ki Puketeraki, Te Rūnanga o Moeraki, and Hokonui Rūnanga (kā rūnaka), the four papatipu rūnaka who have shared authority in the Wānaka area.

The report has been written following a desktop assessment of the site, and a review of the reports and documentation related to the fast-track consent submission. Aukaha have reviewed cultural and archaeological mapping tools, including Kā Huru Manu and the NZAA site viewer. A site visit was undertaken by Aukaha staff and a rūnaka representative on Thursday 1 July 2021.

The desktop assessment identified that there are no known archaeological sites in the vicinity of the proposed development. The cultural assessment identified one nearby wāhi tūpuna (ancestral site), being the Mata-au/Clutha River, which is adjacent to the site. The Mata-au is about a kilometre from the proposed site, and at a higher elevation. As such, it was deemed that the development itself would have little likelihood of impacting the river.

Silverlight Studios is seeking a fast-track consent to build an extensive film studio, encompassing sound stages and production facilities, a film school, and a film park.

The site of the proposed development, pictured below, is 6.8km east of the Wānaka town centre on the northern side of State Highway 6, and between the State Highway to the south and the Mata-au/Clutha River to the north, with a footprint of 622 ha. The site is approximately 500m west of Wānaka Airport.

The development will be built around an artificial lake, based on an irrigation reservoir constructed under RM100152. The lake will be a 'closed system,' with 2-3 pump stations cycling, filtering, and monitoring water quality, with the aim that the water will be 'swimmable.'

Three waters infrastructure will largely be sourced through connection to reticulated wastewater and domestic/potable water supplies provided by the Queenstown Lakes District Council.

Stormwater will be managed through attenuated discharge or overland flowpaths via the artificial lake, which will be lined to minimise exfiltration to ground. Soak pits will be built located at low points around the lake, to mitigate against flooding in extreme weather events.

The lake itself will initially be expanded using stormwater, with the remainder being sourced from a bore and a water race on the property. These two sites are already consented for water takes, with two consents for groundwater relating to the bore (2001.847 and 2003.271), and a third consent relating to the water race (RM16.093.01). The surface water consent is to take and use surface water from Luggate Creek for an irrigation scheme, which will supply a number of farms including the Silverlight site. The water takes will be used to supplement the lake level when needed, with the lake itself then being used for irrigation. Given that the proposed use by Silverlight is to fill a lake that is a closed system, there is no anticipated likelihood of adverse effects for freshwater.



Figure 1: Location and site map (source: Silverlight Studios)

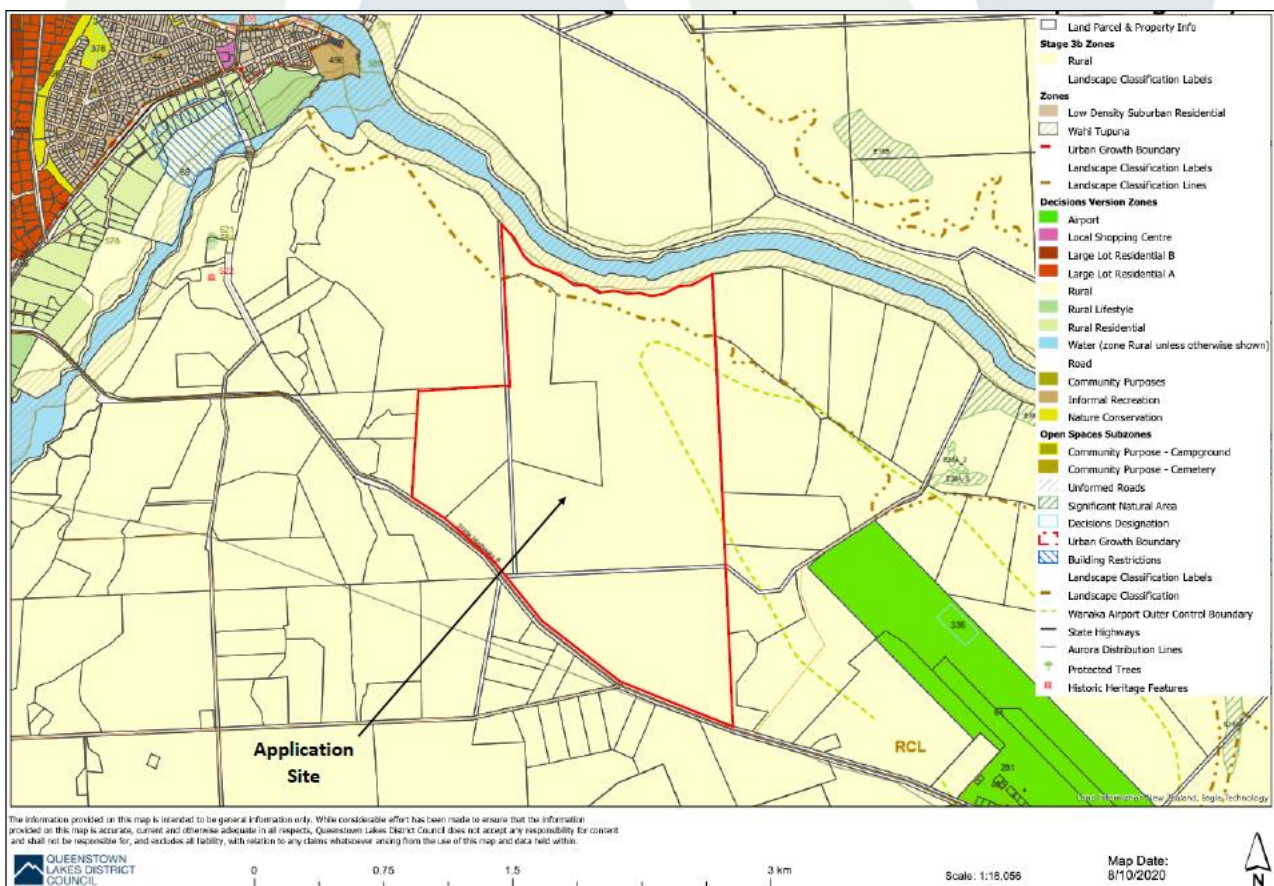


Figure 2: QLDC District Plan map (source: Silverlight Studios)



Figure 3: Architectural drawings (source: Silverlight Studios)



Figure 4: Section views (source: Silverlight Studios)



Figure 5: Proposed site layout plan (source: Silverlight Studios).

At the eastern end of the lake, seven sound stages, and an associated workshop, wardrobe, and makeup building, will be constructed. The buildings will be enclosed within a 16m high wall, creating a secure lot, and enabling privacy and security needs to be maintained. The perimeter wall will include an LED screen (16m x 180m) to be used as a backdrop for filming.

The continuing growth in demand for streaming content via platforms such as Disney+ and Netflix has reached new heights during the Covid-19 pandemic, leading to a worldwide shortage in the availability of sound stages and film studios (Perlow, 2020). While movie and television filming is not uncommon in Te Wai Pounamu, a lack of post-production resources means that most of the work is done elsewhere.

Sound stages will be supported by production offices constructed as two Italian villages adjacent to the secure sound stage lot. The villages themselves will double as a filmset.

At the western end of the lake, further production offices, a viewing theatre, and other facilities will be constructed to replicate the buildings, canals, and bridges of Venice, with the area also being used as a filmset.

To the west of Venice, buildings transition to the streets of Paris, with this section containing more production offices, and associated buildings and services, while doubling as another filmset. This will include a small river segment spanned by bridges at the western side of Paris, and at the western end of the lake.

To the north of Paris, it is intended that a smaller lake will be created to house a Lake Village. To the northwest of the village, a medieval village will be built, with a Medieval Hall on the hill above and to the north.

To the southwest of Venice and Paris, blocks of New York City will be recreated as a further filmset, and will accommodate the proposed film school. The aim is to operate the school as a hothouse for growing the local capacity and skills required to deliver the full potential of the project. A portion of Central Park will be recreated to the south of the New York City blocks, with ponds, bridges, and replica ice rink.

On the southern edge of the artificial lake, a Nantucket-style seaside village will be constructed to house additional production offices, again doubling as a filmset.

Most sections of the studios will be accessible to the public, with the exception of the walled sound stages and workshop buildings, with the remainder of the footprint operating as a film park tourism venture. Ancillary facilities like cafes, restaurants, and vendor outlets will be constructed throughout the site to accommodate tourism and staffing needs.

The balance of the site will be maintained as open paddocks, which will continue to be farmed and managed to maintain the existing landscape character, providing a further filming backdrop. There is potential that some of this land may be cleared to create lots for lease-hold studios.

## 2. Kāi Tahu rūnaka with shared authority in the Wānaka area

There are four papatipu marae that have shared authority and mana whenua status in the area of the proposed Silverlight Studios development.

- Te Rūnanga o Ōtākou
- Kāti Huirapa Rūnaka ki Puketeraki
- Te Rūnanga o Moeraki
- Hokonui Rūnanga



### Te Rūnanga o Ōtākou

The coastal takiwā of Te Rūnanga o Ōtākou centres on Ōtākou on Muaūpoko/Otago Peninsula, and extends from Purehurehu/Hayward Point to Te Mata-au. The inland reaches of the takiwā include shared interests in the lands and mountains to the western coast with kā rūnaka to the north and south.



Kāti Huirapa Rūnaka ki Puketeraki

The takiwā of Kāti Huirapa Rūnaka ki Puketeraki centres on Karitāne and extends from the Waihemo/Shag River to Purehurehu, north of Hayward Point. The takiwā extends inland to the Main Divide, sharing interests in the lakes and mountains to Whakatipu-Waitai.



Te Rūnanga o Moeraki

The takiwā of Te Rūnanga o Moeraki centres on Moeraki and extends from the Waitaki to the Waihemo, and inland to the Main Divide. The interests of Te Rūnanga o Moeraki are concentrated on the Moeraki Peninsula area and surrounds, including Rakahineatea Pā, Koekohe (Hampden Beach), and Te Kai Hinaki with its boulders. In addition, the interests of the Rūnaka extend both north and south of the Moeraki Peninsula, within their takiwā.



### Hokonui Rūnanga

The takiwā of Hokonui Rūnanga centres on the Hokonui region, and includes shared interests in the lakes and mountains between Whakatipu-Waitai and Tawhititarere with other Murihiku rūnaka and those located from Waihemo south.

### 3. Kā rūnaka responses to the Silverlight Studios development

The position of kā rūnaka is based on their role as mana whenua and kaitiaki whenua in the location of the proposed Silverlight Studios in Wānaka. Impacts identified by kā rūnaka are linked to the following key themes:

1. the relationship of the proposal to mana whenua cultural values, and impacts of the proposal on those values;
2. mana whenua associations with the landscape and area of the proposed development; and
3. the ability of the project to contribute to broader outcomes of benefit to Māori, Pasifika, and vulnerable communities, in the Wānaka region, and Queenstown Lakes District.

#### 3.1 Mana Whenua cultural values

The mana whenua cultural values framework was developed by Tahu Potiki (2019) as a tool for assessing the impacts of a kaupapa (topic) or take (issue) on the values of kā rūnaka. The framework centres around four key values – mana, tapu, whakapapa, and mauri – and a number of related cultural values, including kaitiakitaka, mātauraka, and whakawhanaukataka. By examining these values in the context of the proposed Silverlight Studios project, kā rūnaka are able to identify key issues and concerns.

##### *Mana*

Mana refers to the ‘authority’ or ‘prestige’ that mana whenua hold over their territories and recognises the spiritual forces gifted to mana whenua by the atua (original and early ancestors). The exercise of mana whenua confers the authority to make decisions about whenua (land) and moana (ocean) within their rohe.

The indigenous authority of mana whenua includes an expectation that the perspectives, values, and practices of mana whenua are recognised and upheld within their tribal territories. The use of Māori knowledge, language, and reflections of Māori identity must be led and actively guided by mana whenua to ensure that cultural knowledge is correctly represented and approved. Implementing consultative engagement and reciprocal relationships increases the mana of any activity, relationship, or outcome (Potiki, 2019).

Historically, mana was attained through many different actions, including umu takata (conquest) or mahi taunaha (the discovery and naming of the land and resources). Tūturū te noho (rights of settlement) is another important related concept, underpinned by the status of ahikāroa, by which people of an area have ‘kept their hearths warm’ by maintaining a generational permanence on ancestral lands (Pōtiki, 1996).

Mana could also be received transactionally, for example, through tuku whenua (gifting), or kai taoka (exchange of land or resource for taoka) (Potiki, 2019).

The mana of the people and that of the natural environment in their rohe are intrinsically linked. The role of mana whenua infers a requirement to act as a kaitiaki, or guardian, of the whenua, so as to ensure future prosperity for whānau, hapū, and iwi. Thus, the failure to secure the sustainability of a resource is linked to a loss of mana and pride.

A project can have mana, by recognising and upholding the mana of kā rūnaka through its processes, engagement, and outcomes. To ensure appropriate and correct interpretation of

mātauraka (cultural knowledge), it is imperative that mana whenua control how they, their aspirations, and their pūrākau (narratives) are portrayed and represented (Takau, 2020b). To be able to achieve this, mana whenua need to be considered a partner in all relevant projects as opposed to being one of many stakeholders. A test of partnership is genuine engagement with mana whenua, and the corresponding ability to influence critical decisions in projects that traverse their takiwā.

### *Tapu*

The concept of tapu pervades every aspect of te ao Māori, and in a tikaka Māori context, restrictions and practices associated with tapu determine all aspects of everyday life (Potiki, 2019). Tapu refers to both the inalienable status of a person, place, or object, and also a restriction associated with that status.

In the Māori world, everything has a level of tapu that is inherent within it. Central to this is the concept of whakapapa. The origin of whakapapa is the atua, tūpuna from ancient times who still have an influence today. Tapu flows from them, with people, objects and places stemming from this whakapapa gaining inherited tapu. Aspects of the natural environment, plants, animals, and people are all part of this whakapapa, and all have their own tapu nature.

The tapu of natural resources and environments can be enhanced through the process of naming. Significant atua and tūpuna are linked to places in the environment, as a way of indicating the elevated tapu and mana of that place, referencing the tapu and mana of ancestors (Potiki, 2019).

Places that are considered tapu are referred to as wāhi tapu. Such sites include urupā (burial sites), places related to particular events such as battles, sites associated with birth and death, and sites of past occupation. Projects near or concerning wāhi tapu must acknowledge these sites, guided by mana whenua as cultural experts and kaitiaki whenua.

There are no known wāhi tapu in the immediate location of the Silverlight Studios development. However, given the long history of mana whenua association to the area, there is little doubt that the area was visited and known to the tūpuna of kā rūnaka in the past. The site sits within a wider cultural landscape with nearby known sites including wāhi tūpuna and ara tāwhito.

### *Whakapapa*

Whakapapa refers to genealogy, and is a central concept in Māori culture and identity. The notion of whakapapa extends beyond familial relationships and ties between people to encompass the land, the water, the ocean, the sky, and all other living things (Kāi Tahu ki Otago, 2005).

“Creation and the introduction of all elements into the universe is genealogical or whakapapa-based meaning that ultimately all things in the universe are interconnected and they also share a single source of spiritual authority” (Pōtiki, 1996).

From the stories of creation, to the process of sharing pepehā (personal introductions), to all parts of the natural and spiritual environment – everything in existence is acknowledged and connected through whakapapa.

“We are of the Uruao, Arai-te-uru, Takitimu waka, of the Kāti Rapuwai, Waitaha, Kāti Māmoe and Kāi Tahu people. Our traditions reach back to the very beginning of time, to the creation of the land and sea, to the emergence of humankind” (Kāi Tahu ki Otago, 2005).

Whakapapa is a key aspect of inherited mana in Māori society, whereby those who hold higher whakapapa status inherit higher mana. Whakapapa dictates who is mana whenua in any given area, as these are the people who are linked to the landscape, and the history of settlement and resource use, in that rohe (Kāi Tahu ki Otago, 2005).

Whakapapa can be recognised in projects by recognising and respecting ancestral landscapes, associations, and place names, and allowing the meaning behind these to inform the outcomes of a project (Potiki, 2019). Similarly, flora and fauna with whakapapa to the area can be integrated, through aspects such as built design, naming, or habitat restoration, creation, and protection. Respect for whakapapa can only be undertaken authentically by working collaboratively and in partnership with mana whenua (Takau, 2020b).

### *Mauri*

Mauri is the 'life force' or 'life principle' of a person, place or thing; according to mana whenua perspectives, all things have a mauri (Aukaha, 2020).

Mauri is used as a benchmark for assessing the health of the environment. The primary principle of natural resource protection from the perspective of kā rūnaka is the protection of mauri as the life-giving essence of an ecosystem, providing life, health, and long-term sustainability. When the mauri is damaged or neglected, a deterioration in health and wellbeing can be detected (Aukaha, 2020).

A healthy environment with a healthy mauri is not in a steady state of being; it is dynamic and changing, moving in concert with prevailing environmental conditions. It is human-induced activity and influence that has perhaps impacted just as dramatically and damaged mauri, most significantly over the span of the human presence within Aotearoa and more acutely as the settler state embedded eurocentric industrial revolution principles on resource usage. The whenua is unable to protect itself from these unnatural disturbances (Tipa, 2008; Meehan, 2002).

If the mauri of a natural resource is desecrated or defiled, this has a flow on effect on the health of the resource, its users, and other organisms within the local ecosystem. Clean, healthy environments positively support the mauri of the people (Potiki, 2016).

In order to promote the concept of mauri, projects need to demonstrate that the mauri of all things within, and associated with, the project area will not suffer significant damage now or in the future as a result of the development. The protection of natural resources like waterbodies and native biodiversity are integral to the protection of mauri. The mauri of waterways can be protected by ensuring that they are not polluted or negatively affected by human behaviour. The mauri of indigenous species can also be supported by creating safe, healthy habitats and ecosystems for them to inhabit. See Appendix 1 for details of native species associated with the development area.

### *Additional mana whenua values*

#### *Mātauraka*

The word mātauraka means knowledge, coming from the root word mātau, meaning 'to know.' Mātauraka Māori is the body of Māori knowledge that encompasses Māori worldviews and perspectives, and traditional knowledge and practices, amongst other things (Potiki, 2019). To ensure the authenticity of a project, it is important that cultural knowledge comes from, and is interpreted by, those mandated to do so by mana whenua.

## *Whakawhanaukataka*

At the basis of whakawhanaukataka is the word whānau, referring to the family. The literal meaning of whānau is 'from four,' referring to the four grandparents through which whakapapa flows to living people. Whakawhanaukataka refers to the process of creating and maintaining connections akin to those that we have within our whānau.

Whakawhanaukataka is not just about connecting with people, but also creating connections with ancestors, culture, identity, and the natural environment (Potiki, 2019).

The project can promote, support, and recognise whakawhanaukataka by maintaining and nurturing positive relationships with kā rūnaka, through shared experiences and working together for the benefit of the community in the context of Silverlight Studios.

## *Tikaka*

Tikaka refers to customs and practices, and relates back to the word tika, meaning 'correct.' As such, tikaka can be understood as guide for indicating correct behaviour (Meehan, 2002).

Tikaka is a blueprint for practices and customs that underpin Kāi Tahu, and Māori, identity. The continuation and maintenance of tikaka is a significant priority, and requires direct action and vigilance to ensure that it is maintained, respected, and upheld (Potiki, 2019).

Working with kā rūnaka to identify appropriate tikaka for the project will help build stronger relationships and connections with mana whenua.

## *Kaitiakitaka*

The word tiaki means has a range of meanings including to guard, to keep, to protect, and to conserve. A kaitiaki is a person who undertakes the action of protecting and conserving the natural environment, so, a guardian, caregiver, or steward. Thus, kaitiakitaka refers to the process of protection, and can be understood as guardianship, or stewardship (Moorfield, 2003-2021).

The role of the kaitiaki is strongly linked to the status of mana whenua. To be mana whenua is to be a kaitiaki whenua, a person who is honour-bound to care for the natural environment (Tipa, 2008).

Kaitiakitaka can be recognised within the context of this project by recognising the role of kā rūnaka as kaitiaki whenua. Ongoing partnerships in environmental and social outcomes projects associated with the site are examples of how this can be supported.

## *Manaakitaka*

In the modern context, manaakitaka encompasses the act of being hospitable, to share in a resource, or to be generous in showing mutual respect. Manaakitaka is intrinsically linked to the sharing of kai, as generosity of food is a sign of wealth and status in Māori society (Potiki, 2019).

Projects enable the expression of manaakitaka by fostering relationships with mana whenua within design development processes, and by promoting healthy social relationships. Spaces can also reference the concept of manaakitaka by incorporating design elements that contribute to a sense of security, safety, warmth, and hospitality for kā rūnaka.

Kā rūnaka feel strongly that the Silverlight Studios project should be welcoming and open to all. Historically, Kāi Tahu have often been excluded, either actively or passively, from opportunities and developments that have the potential to support rakatirataka (tribal authority). Active

engagement with mana whenua in the context of a long-term partnership will help facilitate equitable access and accessibility, and help build positive connections and engagement with Kāi Tahu whānui.

### 3.2 Mana whenua associations

The location of the proposed Silverlight Studios development sits within the takiwā of kā rūnaka as mana whenua and kaitiaki whenua, and is part of the wider cultural landscape of kā rūnaka. The connections of kā rūnaka to the landscape have been passed down over many hundreds of years, since the arrival of Waitaha, the first people to arrive in Te Wai Pounamu according to Kāi Tahu.

*Ko Rākaihautū te takata nāna i timata te ahi ki tēnei motu.*

It was Rākaihautū who first lit the fires on this island.

This whakataukī (proverb) references Rākaihautū, a rakatira (chief) of the Waitaha people. Rākaihautū was the captain of the Uruao waka, which landed in the Marlborough area after a long sea voyage.

Rākaihautū journeyed on foot from the northern parts of Te Wai Pounamu, walking his way down through the main divide. As he travelled it is said that he dug the many lakes of Te Wai Pounamu, using his kō (digging stick), Tū Whakaroria. The genealogies of Rākaihautū can be traced through to his living descendants amongst modernday Kāi Tahu.

Over the following centuries, Kāi Tahu whānui (the many genealogies of Kāi Tahu) developed numerous trails, known as ara tāwhito, throughout Te Wai Pounamu, connecting settlements and villages to each other, and to mahika kai sites and resources. These pathways became arterial routes of economic and social value and importance, enabling the transportation of important resources like pounamu (greenstone) and kai.

The Mata-au/Clutha River was an important trade route to transport pounamu over to the eastern coast. This significant awa (river) is identified as a wāhi tūpuna (ancestral site) in the Queenstown Lakes Proposed District Plan (Queenstown Lakes District Council, 2021). Tūpuna had an intimate knowledge of navigation, river routes, safe bays, and landing places, as well as the locations of food and other resources along the river and its tributaries. This knowledge continues to be held and shared by whānau and hapū, and is regarded as a taoka (cultural asset or treasure).

Throughout the area, important food sources were sought, including native fish like the giant kōkopu, native ducks and weka, and aruhe (fern root). Tikumu (mountain daisy) and taramea (spear grass) were abundant in the district, and were gathered to make waterproof and thorn-proof leggings, fragrant cloaks, and perfumes. Other key resources found in the area included pora (Māori turnips), harakeke (flax), raupo (bullrushes), and tī kouka (cabbage trees).

The name Wānaka is a South Island variant of word 'wānanga,' which refers to ancient schools of learning. In these schools, Kāi Tahu tohuka (experts) were taught whakapapa (genealogies), stretching back over 100 generations, and karakia (incantations) for many different situations.

Kāi Tahu people were able to share detailed knowledge and information about the Wānaka area with early European explorers and academics. In the early 1840s, Te Huruhuru shared much insight about the landscape and history of Te Wai Pounamu with Edward Shortland, including geographical landmarks, place names, and the locations of settlements and travel routes.

In the 1890s, Rāwiri Te Maire acted as an informant for District Surveyor Thomas Brodick, identifying over 150 Māori place names, including those related to the Wānaka and Hawea region.

According to Kā Huru Manu, the Ngāi Tahu atlas (Te Rūnanga o Ngāi Tahu, 2021), the proposed site is in close proximity to two ara tāwhito, the Mata-au/Clutha and the Ōrau/Cardrona River. Both were also significant sites for mahika kai activity, including access to resources such as tuna (eels), pora, and weka. A nearby wāhi tūpuna is Take Kārara, located to the southeast of Roys Bay. This site was recorded as a settlement and mahika kai site, where pora, mahetau (Māori potatoes), tuna, and weka were gathered.

Today, Kāi Tahu maintain their role as mana whenua and kaitiaki whenua in the Wānaka area, focusing on wise use, restoration, and protection of the natural and physical environment. recognising the mauri, or life force, of the land and water is central to this.

### 3.3 Broader outcomes

The phrase 'broader outcomes' refers to processes that actively consider wider social, economic, cultural, and environmental outcomes in the procurement of goods and services. The focus on broader outcomes recognises the role that procurement processes can play in supporting the wider community through employment and business opportunities.

The impact of the Covid-19 pandemic in Aotearoa has been felt significantly in the lower South Island. The Queenstown Lakes District was particularly hard hit, due to a strong economic emphasis on tourism (Radio New Zealand, 2020). By incorporating a broader outcomes framework into procurement processes, organisations are better able to ensure that the economic benefits of development will be most strongly felt by local businesses and local communities.

Silverlight Studios has estimated that the project will provide employment opportunities for up to 1500 people: approximately 300 people through the construction phase; and up to 1200 in ongoing operational positions.

Aukaha and kā rūnaka endorse the adoption of a focus on broader social outcomes in procurement for the development of the Silverlight Studios site, and the operations of the site in the future, as a means of promoting economic and social well-being for the Queenstown Lakes District community.

Aukaha staff are able to support the development of policies and procedures to promote broader social outcomes, including Māori and Pacific business procurement, apprenticeship funding, and processes related to the establishment of internships and cadetships. Provision of scholarships to attend the film school targeted at Māori, Pasifika, and vulnerable communities is also recommended.

#### 4. Summary of recommendations

Overall, kā rūnaka recognise the potential for the Silverlight Studios development to benefit the communities of the Wānaka area and Queenstown Lakes district by offering significant opportunities for employment and leisure. The proposed development builds on the area's strong tourism focus, while still providing economic diversification that looks beyond a purely tourist-based economy. Kā rūnaka urge Silverlight Studios to ensure that these opportunities and advantages are delivered equitably, and that active measures are put in place to spread this influence across the broad diversity of the wider community, including mana whenua.

The site sits within a wider cultural landscape with many nearby locations linked to the perspectives, history, and whakapapa of kā rūnaka. The proximity of the development to the Mata-au and other wāhi tūpuna means that kā rūnaka would like to ensure that these cultural layers are recognised by Silverlight Studios, and the obligation to protect and respect these sites remains at the forefront of their operations and activities.

Kā rūnaka are also aware that the development poses potential risks, and provides significant opportunities, for endemic flora and fauna in the area. Protection, conservation, and restoration of native ecosystems and habitats is a significant priority for kā rūnaka.

On the basis of this, kā rūnaka make the following recommendations.

1. That Silverlight Studios sets in place steps to build a partnership with kā rūnaka, in order to promote mana whenua engagement and support for the project.
2. That kā rūnaka are actively engaged in the development of flora and fauna management plans for the proposed site.
3. That native planting includes mahika kai species that were gathered in the area in the past, such as harakeke (flax), tī kouka (cabbage trees), pora (Māori turnips), tikumu (mountain daisy), and taramea (spear grass).
4. That planting areas include the creation of habitats suitable for local endemic species including skinks and geckos, birds, and insects (see Appendix 1 for details).
5. That the removal of vestigial native habitat is done in such a way as to ensure that any native species in the vicinity are not harmed, and allowing their relocation to suitable sites on or near the property.
6. That threatened or at-risk plants found as a result of the ecological assessment are relocated in a suitable habitat on the Silverlight site, or rehomed to a suitable habitat in the region, as a means of protecting native biodiversity.
7. That Kāi Tahu perspectives of the wider cultural landscape are reflected in the development of the site.
8. That trails through the property provide safe access to mahika kai sites, and local people and communities, including mana whenua and other Māori, are encouraged to access these sites for mahika kai purposes.
9. That Silverlight Studios works with Aukaha and kā rūnaka to identify suitable strategies to protect the mauri of the nearby Mata-au/Clutha River, including protection from habitat loss, ecological damage, and accidental discharge.
10. That Silverlight Studios works collaboratively with Aukaha staff to identify and promote avenues for the achievement of broader outcomes in the construction and operations of the project, for

example, through social procurement, apprenticeships, internships and apprenticeships, and scholarships to attend the proposed film school.



## 5. References

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## Appendix 1: Native species likely to be found in the vicinity of the Silverlight site

### Birds

Māori name	Common name	Scientific name	Conservation status	Notes
Tūturiwhatu	Banded dotterel	Charadrius bicinctus	Threatened – nationally vulnerable	Only found in habitats close to rivers
Kārearea	New Zealand falcon	Falco novaeseelandiae	At risk - recovering	
Korimako	Bellbird	Anthornis melanura	Not threatened	
Pīpī	Brown creeper	Mohoua novaeseelandiae	Not threatened	
Riroro	Grey warbler	Greygone igata	Not threatened	
Pīwakawaka	South Island fantail	Rhipidura fuliginosa	Not threatened	
Tauhou	Silvereye	Zosterops lateralis	Not threatened	Self-introduced species

### Lizards

Māori name	Common name	Scientific name	Conservation status	Notes
Mokomoko	McCann's skink	Oligosoma maccanni	Not threatened	Avid sun basker
Mokomoko	Duvaucel's gecko	Hoplodactylus duvaucelii	At risk – relict	Believed extinct in the South Island
Mokomoko	Common skink	Oligosoma polychroma	Not threatened	Avid sun basker

### Invertebrates

Māori name	Common name	Scientific name	Conservation status	Notes
Ngāngara	Nysius, wheatbug	Nysius huttoni	Not threatened	Particularly common in warm dry areas
Pepe	Moth	Arctesthes catapyrra	Threatened	Lives on pads of Raoulia australis, a type of lichen
Pepe	Plume moth	Euxoa admirationis	Not threatened	
Pepe	Plume moth	Pterophorous innotatalis	Data deficient	
Kōhiti	Grasshopper	Phaulacridium otagoense	At risk	Found on dry slopes and riverbeds

<b>Tātarakihi</b>	Campbell's cicada	Maoricicada campbelli	Data deficient	
<b>Pūkāwerewere</b>	Black tunnelweb spider	Porrhothele antipodiana	Not threatened	Common throughout New Zealand, not venomous

