

**AUCKLAND
REGIONAL AMENITIES
FUNDING BOARD**

**2016 - 2017
Funding Plan**

April 2016

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AUCKLAND RESCUE
HELICOPTER TRUST



NZ OPERA



SURF LIFE SAVING
NORTHERN REGION



Chairman's Report

It is again my pleasure to present the 2016-2017 Funding Plan on behalf of the Auckland Regional Amenities Funding Board. This is the Funding Board's seventh funding plan since the enactment of the legislation, although it will represent the eighth distribution of grants to the specified amenities.

The ten specified amenities have all made significant contributions towards the well-being of the Auckland region, making Auckland a vibrant and attractive place to live in and visit, as well as contributing to making Auckland the most liveable city in the world.

The Funding Board considered the funding applications from all ten specified amenities; determined the allocation of grants to each amenity; and discussed the proposed levy with representatives of Auckland Council.

The 2016-2017 Funding Plan now provides details of the total levy to be collected from Auckland Council, and the allocation of grants by the Funding Board to each of the ten specified amenities that sought funding for the 2016-2017 financial year.

For 2016-2017, the Funding Board is setting a levy of \$16,142,000, representing an increase of \$994,100 (or 6.56%) over 2015-2016. A direct comparison to the previous year is not really possible, as one amenity chose not to make an application in 2015-2016, and the levy for 2015-2016 included a step-up in funding of \$1 million for the trial annualisation of the Auckland Arts Festival in 2016.

Following a review undertaken by Auckland Council around the role, purpose, effectiveness and relevance of the Funding Board and the legislation, a decision was reached by Auckland Council that no changes would be sought to the legislation. The Council did endorse the Funding Board leading a process (undertaken jointly with the amenities and Auckland Council) to develop a 'Sustainable Funding' framework that will provide clarity around the definition of 'sustainability' as it relates to the specified amenities. The review also proposed that following the framework's establishment, medium term plans by the amenities be used to inform the annual funding process. The Funding Board welcomes the opportunity to lead the study as it will hopefully provide all interested parties with a clear definition and set of parameters to operate under in the future.

I would like to take this opportunity to thank my board colleagues for their diligence and professional work during the development of the 2016-2017 Funding Plan. They all approach their work for the Funding Board with a high degree of commitment and integrity. Individually and collectively, they bring with them a wealth of experience, skills and abilities that continues to give me confidence that the 2016-2017 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.

Vern Walsh
Chair
April 2016

Introduction

This Funding Plan, covering the period 1 July 2016 to 30 June 2017, is the seventh plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

Although the 2016-2017 Funding Plan represents the seventh year that the Funding Board has assessed and recommended the distribution of grants to the specified amenities, it will be the eighth year that grants will be distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the specified amenities.

Background

The Funding Board was established with the introduction of the Auckland Regional Amenities Funding Act 2008. The Act introduced a levy to be imposed on Auckland Council. The levy is collected by the Funding Board and distributed as grants to the specified amenities named in the legislation. The purpose of the Act is to establish a mechanism that provides sustainable funding to ensure the on-going sustainability of the organisations named in the Act who deliver arts, culture, recreational, heritage, rescue services and other facilities and services to the wider population of the Auckland region. All amenities make significant contributions towards making Auckland a global city.

In this eighth year, the maximum funding permissible is defined in the Act as being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2016-2017, the maximum levy cap has been calculated as \$29,400,000. The Funding Board, whilst cognisant of that levy cap, assesses each application on its merits and does not regard the maximum levy cap as either a target or a notional budget to work towards. The proposed 2016-2017 levy represents 57.4% of the levy amount permitted under the legislation.

On a day to day basis, the Funding Board is not responsible for the governance of any of the entities named in the Act. The sole purpose of the Funding Board is to administer the provisions of the Act which primarily comprises determining the levy to be collected from Auckland Council, and then distributing this as grants to the specified amenities. Each of the specified amenities retains its own board of governance and management and is therefore responsible for the decisions made regarding the operations of the organisation. Decisions made by an entity that may have operational funding implications do not automatically trigger an increase in grant funding to contribute to any increased costs associated with those decisions.

Similarly, increased public expectations of service delivery need to be tempered with the willingness of the public and other users to pay for such services. If other users of a service are unwilling or unable to increase the amounts paid, it does not automatically mean that increased grant funding will be made available through this regional funding process.

Additionally, the availability of regional funding via the Funding Board for the specified amenities does not replace the requirement for each of the specified amenities to continue raising funds from other sources. The Funding Board is aware that in some cases, the ability for some of the amenities to access those resources is becoming more challenging, primarily because they are in receipt of funding via the Funding Board. Conversely, some of the amenities are particularly successful with their fundraising activities, thereby reducing reliance on this grant funding. The Board is cognisant of the statutory requirement that the amenities must make all reasonable endeavours to maximise their funding from other available funding sources.

Grants provided through the regional funding provisions, are assessed on an annual basis. That means annual funding applications are assessed on their own merit, allowing changes in economic and environmental matters to be taken into account as they arise. It allows grants to either increase or decrease as the board considers appropriate, noting that the Act does not stipulate that annual grant funding should remain at a minimum or constant level.

The provision of regional funding via the Act enables each of the amenities to plan both strategically and operationally within a framework with some certainty of on-going funding. The amenities have been able to demonstrate to the Funding Board significant improvements, both in regional reach and the quality of the services being delivered to residents of Auckland.

The grants distributed to the amenities are derived from a levy paid to the Funding Board by Auckland Council, and by extension, the ratepayers of Auckland. As both the Funding Board and amenities are aware of the source of this funding, accordingly each amenity ensures that advertising, promotional material and funding acknowledgements recognise the role of Auckland Council and the ratepayers of Auckland.

The Funding Board recognises that for some of the amenities the grants are the largest single source of funding received. Importantly there are also numerous other partner organisations involved in supporting the organisations and funding many aspects of the work that the amenities have highlighted in this plan. That is important, as the nature of much of the work undertaken by the amenities is dependent upon developing and maintaining strong links with their partners to ensure consistent and sustainable service delivery.

The Funding Board does not anticipate receiving any requests from Auckland Council regards adding any new specified amenities in the foreseeable future.

Auckland Council

The Funding Board remains mindful that it must act in accordance with the legislation and needs to fulfil its obligations to provide a mechanism for adequate and sustainable funding to the specified amenities. The Funding Board undertakes a thorough and comprehensive review of all applications received to ensure that the amount provided is justified and that the Board is fulfilling its legislative requirements. The Funding Board welcomes regular meetings with Auckland Council representatives to learn of the issues facing the Council as well as the goals and aspirations Auckland Council is hoping to achieve.

Defining Sustainability

Following a review of the on-going relevance of the Auckland Regional Amenities Funding Act 2008 undertaken by Auckland Council in 2014-2015, the Funding Board has agreed with Auckland Council and the specified amenities to lead a piece of work to define the term 'sustainability' as it relates to the context of the specified amenities, Funding Board and Auckland Council.

The Funding Board will be responsible for leading a process (undertaken jointly with the amenities and Auckland Council) to develop a 'Sustainable Funding' framework that will consider matters such as:

- i. Appropriate levels of reserves an amenity would be able to build-up and maintain to help manage the peaks and troughs of its funding requirements;
- ii. The level of surpluses an amenity needs to generate in order to meet its future funding requirements, including for capital projects;
- iii. Outlining the planned levels of service that the amenities intend to provide, and how projected needs would be met;
- iv. Examining strategic outcomes that an amenity is looking to achieve.

Following the outcome of this work, Auckland Council may decide to introduce new Funding Principles under section 22 of the Act.

Principles of the Act

The funding principles are embodied in s.21 of the Act.

These principles are to be considered by the Funding Board and Auckland Council when assessing the funding applications and approving the total levy.

These principles are summarised below:

- a) the primary purpose of the funding is to contribute to the expenses that the specified amenity must incur to provide its facilities or services;
- b) funding is not available for capital expenditure; and
- c) funding is not available for any part of facilities or services that the specified amenity provides outside the Auckland region; and
- d) funding is not available for facilities or services that at any time in the five years immediately before the date on which the Funding Board or the Auckland Council applies this paragraph have been provided funding by –
 - i. a Crown entity as defined in section 7(1) of the Crown Entities Act 2004; or
 - ii. a department specified in Schedule 1 of the State Sector Act 1988; and
- e) funding for the retention and preservation of a specified amenity's library or collection takes priority over the amenity's other expenses; and
- f) funding is available only if the specified amenity has made all reasonable endeavours to maximise its funding from other available funding sources; and
- g) total funding for all specified amenities assessed for a financial year must not exceed the maximum total levy for that year under section.34; and
- h) Total funding for all specified amenities assessed for a financial year should have regard to Auckland Council's proposed rates increases for the forthcoming year; and
- i) Funding is available only if the specified amenity has made all reasonable endeavours to align its activities (in the Auckland region, and for which it seeks funding) with the objectives of the Auckland Plan, including by adopting relevant performance measures.

Note: (h) and (i) above were introduced by Auckland Council on 25 November 2012.

Allocation of Grants

The Funding Board has undertaken a rigorous examination of the applications made by the specified amenities and has made an allocation of grants for the 2016-2017 financial year.

The table on page 10 sets out the allocation of grants to each of the ten specified amenities. Following this table are comments from the Funding Board relating to the level of funding allocated. If appropriate, the comments also include any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity to ensure that particular matters raised in the funding application are actually provided or implemented.

The 2016-2017 Funding Plan identifies a total grant allocation of \$15,827,500 to which administration costs of \$315,000 are to be added, with an overall additional levy requirement of \$994,100, an increase of 6.56% over the 2015-2016 levy.

The levy for 2016-2017 includes a grant allocation to the Auckland Rescue Helicopter Trust (ARHT). Although eligible to apply, that Trust did not seek any grant funding in 2015-2016. Of the \$994,100 increase over 2015-2016, \$450,000 is directly related to adding a grant payment for the ARHT.

The Funding Board is aware that the key purpose of the Act is to provide a mechanism for adequate, sustainable and secure funding. The Funding Board believes that the levels of funding allocated in the 2016-2017 Funding Plan, will for many of the amenities, satisfy that obligation.

2016-2017 Grant Allocations to Specified Amenities

Amenity	Grant Allocation 2015-2016	Amenity Funding Application 2016-2017	Grant Allocation 2016-2017	Year on Year Change 2015-2016 to 2016-2017
Auckland Festival Trust	\$3,305,000	\$3,425,000	\$3,325,000	\$20,000
Auckland Philharmonia Trust	\$3,042,000	\$3,210,000	\$3,092,000	\$50,000
Auckland Rescue Helicopter Trust	0	\$694,828	\$450,000	\$450,000
Auckland Theatre Company Limited	\$1,450,000	\$1,750,000	\$1,490,000	\$40,000
Coastguard Northern Region Incorporated	\$683,400	\$698,000	\$698,000	\$14,600
New Zealand National Maritime Museum Trust Board	\$2,025,000	\$2,225,000	\$2,092,500	\$67,500
New Zealand Opera Limited	\$875,000	\$1,147,500	\$975,000	\$100,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,209,000	\$1,499,000	\$1,389,000	\$180,000
Surf Life Saving Northern Region Incorporated	\$1,234,000	\$1,324,000	\$1,266,000	\$32,000
Watersafe Auckland Incorporated	\$1,050,000	\$1,050,000	\$1,050,000	\$0
Total	\$14,873,400	\$16,663,328	\$15,827,500	\$954,100
Funding Board administration budget	\$315,000		\$315,000	\$0
Portion of Levy Funded by Funding Board	-\$40,000		\$0	\$0
Total Levy payable by Auckland Council	\$15,148,400		\$16,142,500	

SPECIFIC CONDITIONS ATTACHED TO THE GRANTS:

In making the allocation of grants for 2016-2017, the Funding Board intends to impose the following conditions in respect of specific grant allocations:

Auckland Philharmonia Trust (APO)

Additional funding of \$50,000 over that allocated in 2015-2016 is to be tagged to two areas:

1. \$20,000 as a contribution toward the preservation work associated with maintaining the APO's library; and
2. \$30,000 towards extra events in South Auckland.

New Zealand National Maritime Museum Trust Board

In allocating an additional sum of \$67,500 over the 2015-2016 grant, the Funding Board wishes to specifically tag this funding towards the retention and preservation of the museum's library and collections.

Stardome - Auckland Observatory and Planetarium Trust Board

In allocating an additional sum of \$180,000 over the 2015-2016 grant, the Funding Board wishes to specifically tag this funding towards items relating to implementing the first stages recommendations contained in the recently completed Strategic Review of Operations.

- 1a. \$155,000 towards "Quick Wins" comprising various design stages (concept, developed and detailed), and testing and optimisation.
- 1b/1c a \$25,000 contribution towards undertaking work on the Location Analysis and Longer Term Strategic Plan.

Funding July 2017 to June 2019

As part of the application process for 2016-2017, each specified amenity is required to indicate what level of funding it may seek in the subsequent two financial years, i.e. 1 July 2017 to 30 June 2018, and 1 July 2018 to 30 June 2019.

These figures are indicative only and will be refined when subsequent funding applications are submitted for consideration.

After seven years of regional funding, most of the organisations are nearing a level of funding that provides a high degree of sustainability to the entity. As mentioned earlier in this plan, the Funding Board, Amenities and Auckland Council plan to jointly examine what 'sustainability' means in the context of the ten amenities receiving regional funding. That work will help guide organisations with a view toward providing better estimates of future year funding requests when submitting subsequent applications.

While each organisation is responsible for its own governance and management decisions, the Funding Board remains firmly of the view that there should be no assumptions made that changes or increased costs arising from decisions by the entities' Board or management will automatically result in increased grant funding.

Future requests for any large increases in operational grant funding must have undergone sound, thoroughly worked through and open discussions with the Funding Board and Auckland Council before they are likely to be considered. This is consistent with the approach adopted for the Auckland Arts Festival request to annualise the Auckland Arts Festival, and the decision to construct the new ASB Waterfront Theatre complex at Wynyard Quarter.

Indicative Funding Requests for July 2017 to June 2019

Amenity	Indicative Grant Request: 2017-2018	Indicative Grant Request: 2018-2019
Auckland Festival Trust	\$3,475,000	\$3,550,000
Auckland Philharmonia Trust	\$3,320,000	\$3,440,000
Auckland Rescue Helicopter Trust	\$708,724	\$722,899
Auckland Theatre Company Limited	\$1,780,000	\$1,780,000
Coastguard Northern Region Incorporated	\$711,960	\$726,499
New Zealand National Maritime Museum Trust Board	\$2,425,250	\$2,546,520
New Zealand Opera Limited	\$1,225,350	\$1,253,557
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,350,000	\$1,383,750
Surf Life Saving Northern Region Incorporated	\$1,310,000	\$1,320,000
Watersafe Auckland Incorporated	\$1,050,000	\$1,050,000
Total	\$17,356,284	\$17,773,225

Levels of Funding

The maximum amount of the levy that can be charged for 2016-2017 and future financial years is specified in s.35 of the Act.

“An amount equal to no more than 2% of the total adjusted revenue from rates of the Auckland Council in the previous financial year.”

The total maximum levy has been calculated as \$29,400,000 in accordance with s.34 (5) (a) (ii) of the Act. This is based on the annual rates revenue information of \$1,470 million published in the Auckland Council Annual Report for the year ended 30 June 2015.

For 2016-2017, the Funding Board is proposing a levy of \$16,142,500 to be apportioned as follows:

Allocated to ten specified amenities	\$15,827,500
Administration costs	\$315,000
Total Levy	\$16,142,500

The levy payable in 2015-2016 was \$15,148,400. The levy for 2016-2017 is \$16,142,500. This represents an increase of 6.56% over 2015-2016. In monetary terms it represents a \$994,100 increase over the levy Auckland Council paid in 2015-2016.

The Auckland Rescue Helicopter Trust did not apply for funding in 2015-2016. The increase for 2016-2017 reflects the number of specified amenities applying for funding increasing from nine to ten, including \$450,000 for the Auckland Rescue Helicopter Trust.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2016. The levies will be distributed as grants to the specified amenities no later than 15 August 2016.

Contributing Authorities

Pursuant to s.34 of the Act, the Funding Board has calculated the maximum levy payable by the Auckland Council for the 2016-2017 financial year.

Council	Percentage	Amount
Auckland Council	100.0%	\$16,142,500

Financial Information

Income & expenditure in relation to the levies received

	2015-2016	2016-2017
Income		
Levies receivable	\$15,148,400	\$16,142,500
Total	\$15,148,400	\$16,142,500
Expenditure		
Grants to be distributed to amenities	\$14,873,400	\$15,827,500
Honorarium	\$163,125	\$170,000
Audit and Administration costs	\$10,000	\$10,000
Advisory Services	\$55,000	\$55,000
Legal and Consultancy	\$86,875	\$80,000
Total	\$15,188,400	\$16,142,500
Funded from Funding Board Retained Earnings	\$40,000	\$0
Net Surplus/(deficit)	\$0	\$0

For the eighth and subsequent years, the levy has not been set; however, the setting of the levies will follow the guidelines prescribed in s.34 of the Act.

The Inland Revenue Department has determined that the portion of levy collected and then distributed to the specified amenities as grants (\$15,827,500) is not subject to GST. That portion of the levy collected for administration costs (\$315,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

The Board

The Auckland Regional Amenities Funding Board was established by the Auckland Regional Amenities Funding Act 2008. The members of the Funding Board are selected following a publicly notified and contestable selection and appointments process.

The members of the Funding Board are:

Member	Term of office expires	
	30 May 2017	30 May 2018
Mr Vern Walsh - Chair	•	
Ms Anita Killeen - Deputy Chair	•	
Mr Steve Bootten		•
Ms Candis Craven	•	
Ms Catherine Harland		•
Mr Grant Lilly	•	
Ms Lyn Lim		•
Ms Diane Maloney		•
Ms Penny Sefuiva	•	
Ms Moana Tamaariki-Pohe	•	

In accordance with the provisions in the Act, Auckland Council and the Amenities Board will undertake a process to appoint new board members within the timeframes stipulated in the Act. Existing board members are eligible for re-appointment.

Funding Board Members Remuneration

The rates of remuneration for members for the year commencing 1 July 2016, approved by Auckland Council, are as follows:

Chair	\$29,500 per annum
Deputy Chair	\$22,125 per annum
Members.....	\$14,750 per annum

Amount Payable to the Advisory Officer

No formal arrangement had been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2016 to 30 June 2017 or subsequent periods. If Auckland Council does not require the Funding Board to appoint an Auckland Council nominated Advisory Officer, it may choose to make its own appointment.

The Funding Board has appointed Mr Leigh Redshaw to act as Advisory Officer for the period 1 June 2016 to 31 May 2017 at the rate of \$4,492 per month, with the option for the parties to renew the contract for a further period.

Auckland Council provides other services to the Funding Board from time to time. The Funding Board will make full reimbursement as required, and pay for services as agreed. For example, the honorariums payable to board members are managed and paid through the Auckland Council payroll system. The Funding Board will fully reimburse Auckland Council for these and any other costs incurred on behalf of the board.

Administration

Pursuant to s.25 of the Act, the Funding Plan must disclose the maximum amount of the Funding Board's reasonable administrative costs.

For the 2016-2017 financial year administrative costs have been assessed as \$315,000.

The administrative costs cover the honorariums of members, plus the cost of the Advisory Officer and all other administrative costs, such as secretarial services, printing, advertising, meeting costs, legal and other consultancy or professional advice received.

	Budget 2016	Budget 2017	Budget 2018	Budget 2019
Income			Excl. Levies & Grants	Excl. Levies & Grants
Levies receivable	\$15,148,400	\$16,142,500	TBC	TBC
Total income	\$15,148,400	\$16,142,500		
Expenses				
Audit fees	\$7,500	\$7,500	\$7,500	\$7,500
Grants distributed	\$14,873,400	\$15,827,500		
Legal fees	\$50,000	\$50,000	\$50,000	\$50,000
Advisory Officer	\$55,000	\$55,000	\$55,000	\$55,000
Consultants	\$36,875	\$30,000	\$30,000	\$30,000
Board member fees	\$163,125	\$170,000	\$170,000	\$170,000
Administration expenses	\$2,500	\$2,500	\$2,500	\$2,500
Total expenses	\$15,188,400	\$16,142,500	\$315,000	\$315,000
Surplus/ (deficit)	(\$40,000)	0	0	0

The Amenities Introduced

The 10 specified amenities funded under the Auckland Regional Amenities Funding Act 2008 provide a wide range of experiences and services to people across the greater Auckland region each year.

Each specified amenity that the Funding Board proposes will receive a grant in 2016-2017 has prepared a brief outline regarding the activities that it plans to undertake during that year.

Auckland Festival Trust

Auckland Arts Festival (AAF) produces and presents leading New Zealand and international theatre, dance, music and visual arts for diverse Auckland audiences. AAF engages Aucklanders in the arts, their communities and their city. The education and community programmes showcase Auckland's many communities and build future audiences for the arts. AAF is increasingly delivering to Auckland Council's Major Events Strategy key outcomes of expanding Auckland's economy, growing visitor nights in Auckland, enhancing liveability and vibrancy and increasing Auckland's international exposure. As a major commissioner and arts employer, the AAF supports artists with a focus on new Māori, Pacific and New Zealand Asian work.

AAF has moved from a biennial event to a trial annual event. The 2016 festival programme will be of a similar scale and shape to the 2015 AAF, and the 2017 AAF is being programmed on the same basis.

Continuing with a Festival Every Year beyond 2017 will have a positive impact on AAF and Auckland.

Continuing with an annual festival will:

- Create a more stable and efficient organisation through the retention of staff, lowering the cost of recruitment and retraining requirements.
- Lead to greater financial stability resulting from operating the business on a more permanent scale on a year round basis and generating box office income 12 monthly. (Spreads risk by increasing box office income over two festivals per two year period rather than one).
- Increase the ability to secure sponsorship, funding and private giving through offering a more continuous presence and annual exposure for sponsors and funding partners.
- Strengthen brand recognition and awareness and retain an ongoing market presence for all stakeholders.
- Enable more regular development and delivery of new NZ work in partnership with central government and other Auckland and NZ arts organisations and festivals.
- Result in the rationalisation of international travel and stronger links to AAF's major Australasian and Asian festival partners.
- Give a better return on local government investment through maximising staffing, resources and infrastructure without doubling funding required for a biennial festival model.

To continue with a festival every year at a similar scale to 2015 AAF will require current levels of investment plus incremental increases from Auckland Council (ARAFB) and other stakeholders for the immediate future.

The continuation of funding will support operational, programming and marketing costs required to present a festival every year and will double the opportunity for new NZ works to be produced and international works presented.

AAF programmes events in non-theatre venues to attract audiences that do not normally attend or are less comfortable with traditional theatres and theatre protocol. Events are

programmed for outdoor spaces, in the city centre and beyond, and in places where Aucklanders already go such as the park, church and marae.

AAF programmes works in different languages, opening access to Auckland's diverse communities. The 2016 festival will feature work from 16 countries, and include multi-lingual NZ theatre work in Korean and Chinese.

AAF programmes work that does not require language to be appreciated, including dance, visual arts, music and importantly children's work, outdoor work, physical theatre and contemporary circus.

With an AAF now occurring in 2015, 2016 and 2017, there is increased opportunity to deliver a more comprehensive and continuous education and community programme, building on the success of previous years. This will be driven by the permanent appointment of an additional programme manager, ensuring greater programming continuity and increased communication with community groups, schools and key education providers along with greater internal integration across visual arts, Māori and Pacific and overall programming areas.

AAF will continue to programme and provide financial support to increase attendances from low decile schools, in particular those from South Auckland.

As an annual event AAF provides greater opportunity to link with the school curriculum and to integrate with core annual teaching programmes, which will potentially further develop the youth audiences for AAF and the wider sector.

A focus will be placed on increasing the integration of the education and community programmes into the overall festival programme to attract increased participation from students and community attendees.

A focus will also be placed on increasing participation in community activities including *White Night* and Family Days.

Key elements of the 2016 & 2017 Education Programmes

A. The 2016 Festival Education Programme will include:

- Subsidised performance tickets to shows that could not be seen outside of the Festival
- An extensive visual arts programme including AAF commissioned works and seminars around these
- International works specifically programmed for young people with schools only performances
- Selected education shows that are presented regionally
- Development of curriculum-based resources
- Workshops with national and international artists
- Opportunities to participate in the creation of work which will be presented at the Festival (e.g. Garden Stage programme)
- Partnerships with other Auckland based arts companies, including the APO, to increase ongoing educational opportunities for students

- B. Internships for tertiary students studying in technical, administration, marketing and publicity areas. In particular AAF will seek opportunities to engage students from Māori and Pacific organisations such as MIT and PIPA.
- C. Career related programmes in arts administration, marketing and stage production.
- D. Management and senior staff will actively engage with smaller arts organisations and provide advice and support on producing, presenting and touring shows.

Key Elements of the 2016 and 2017 Community Programmes

1. Increased access to and awareness of visual arts through *White Night* – a free community event that takes place in galleries, venues and on the streets across Auckland – supported by Auckland artists, business associations and community groups.
2. An extended volunteers programme through the engagement of a Volunteer Coordinator, engaging the community directly in events including *White Night*, Family Day and major outdoor performances. It will also grow the Festival Friends scheme.
3. Inclusion of a major low cost community event in each Festival programme.
4. Expanded public seminar and workshop programme.

The primary means of engagement is through the extensive festival programme developed to reach diverse ethnic, socio economic and age and gender communities. While work may be particularly relevant to specific communities it is also selected to attract a wider audience and showcase other cultures in Auckland.

AAF will reach across Auckland with region-wide activities aimed at many sectors of the community – programming for all ages and Auckland’s cultural diversity, with accessible ticket prices, as well as outdoor and free events.

By way of example the 2016 programme will include:

- International work by Singaporean, Chinese, Korean, Samoan, Fijian, Scottish, English, French, German and Belgian – reflecting some of the ‘home-countries’ of a number of Auckland’s population
- NZ work by Māori, Pacific, Chinese and Pākehā artists
- Co-productions in partnership with artists from Asia and NZ
- Work for a wide range of ages including children, young people and families
- Work at times and in venues (including those outside the CBD and traditional theatre (environments) that suit most people’s requirements
- Work by men, women and LGBTI community
- Work staged in non-CBD venues
- Work that is free and very reasonably priced (from as low as \$10).

(Programming for the 2017 AAF is in the initial stages. It will have similar content and format to the above 2016 programme).

AAF will continue its hui and dialogue sessions with a wide range of Auckland's artists, producers and arts providers to commission, develop and present work on a multi-year basis. A current example of the success of this approach is the AAF's/Black Grace's 2016 AAF Asian Dance Platform project which will have been developed over a 36 month period from concept to presentation.

After the success of Māori/Chinese work *The Mooncake and the Kumara* in 2015, AAF is continuing to develop work for new audiences from these communities with the commissioning of its second cross-cultural work, a new opera by Renee Liang and Gareth Farr based on the book *the Bonefeeder*. AAF's work in development programme, *RAW*, is a key mechanism for identifying and seed funding projects outside of those commissioned by other agencies/organisations.

AAF aims to ensure that a wide range of communities are represented at the Auckland Festival Trust governance level. Where this is not possible, AAF engages with community consultants and arts partners to maximise opportunities available to connect with the diverse communities of Auckland. The current board includes trustees representing the Māori, Pacific, Asian (Indian) and Pākehā communities of Auckland. AAF staff members are also representative of the communities of Auckland. AAF encourages volunteers from these communities to work on Festival events including *White Night* and Family Days.

The employment of a programme manager with specific responsibility for Māori and Pacific programming and protocol recognises the Trust's leadership and commitment to work with Iwi and Māori artists in Auckland and rest of NZ. This works toward achieving the aim of increasing engagement and attendances from these communities.

AAF is increasingly working in partnership with other arts organisations and venues including Auckland Live, museums and galleries, and Local Boards, to deliver work across the Auckland region.

White Night will again take in many Local Board areas and use local venues right across Auckland, engaging with local communities and business associations, and volunteers.

Other activities and events are programmed to take place in theatres and schools in Local Board areas such as the Pumphouse (North Shore), the Te Uru Gallery in Titirangi, Waiheke Island, the new Te Oro complex in Glen Innes, and Matakana.

AAF works closely with a wide range of media organisations to ensure its messages are getting to audiences across Auckland, including niche radio stations, Asian newspapers and publications. Where applicable, AAF marketing materials are created in languages such as Mandarin and Cantonese to directly target non-English speaking audiences.

Aucklanders will benefit from social and economic outcomes generated by a Festival every year.

Aucklanders will more regularly engage with their Auckland, and drive friends and family visitation. An annual festival will better deliver to the vision of "world's most liveable city". It will:

- engage more Aucklanders in the arts, their communities and their city
- allow Auckland audiences to experience more Māori, Pacific and Asian theatre, dance, music and visual art
- provide more opportunities for European, Māori, Pacific and Asian artists living in Auckland to develop and present their work in a supportive environment
- provide a wide range of programming for all sectors of the community including families and young people
- grow the arts education programme for the young people of Auckland; growing audiences for the future
- showcase Auckland, its artists and venues on the international stage
- deliver a major annual tourism event for Auckland generating economic and social benefit.

Auckland Philharmonia Trust

The Auckland Philharmonia Orchestra's (APO's) purpose is set out in the Strategic Plan 2014 – 2017 as:

APO Vision:

APO: Inspiring a lifelong passion for orchestral music.

APO Mission:

To be New Zealand's Metropolitan orchestra for the 21st century.

To engage with the people of the diverse and exciting city of Auckland through our excellence and vibrancy.

Strategy: Deliver Excellence and Ensure Sustainability.

The APO:

Contributes to the well-being of the region:

- is a key arts organisation in the city, being an “enabler” for other arts organisations through the support role it provides (e.g. NZ Opera, Royal NZ Ballet, AAF, NZ Film Festival)
- provides leadership for youth and community organisations and initiatives by being an institution that is loved and supported by Aucklanders: - engaging, entertaining and educating over 100,000 across diverse communities each year
- presents a broad, exciting, relevant suite of programmes that enhance Auckland's international and national reputation

Contributes towards making Auckland a vibrant and attractive place to live in and visit:

- provides a year-long programme of concerts, education outreach and community activities engaging with multiple communities and demographics.

Cultural institutions such as APO are essential components of the liveability of a metropolis like Auckland. Arts and cultural organisations are integral to world-class cities and are vital to a city that has aspirations to be recognised as the world's most liveable city.

The orchestra strives to ‘Integrate Arts and Culture into our everyday lives’ and each year presents a full season of symphonic works in the Auckland region and has what is widely regarded as the most comprehensive education, community and outreach programmes of any arts organisation in the country.

APO continues to work with Auckland's diverse communities (including Pasifika, Māori and Chinese) for better and deeper alignment, although we acknowledge that these are long term goals that will not be able to be achieved all at once.

APO's strategic plan (2014-2017) identifies the need to engage more closely with diverse communities and demographics. We are developing relationships with specific communities such as the young Chinese community, through targeted marketing for specific concerts as well as starting to look at ways of engaging with key influencers within those communities.

Unmet Needs

General analysis of current reach within the APO has identified a number of unmet needs across the region. These unmet needs can also be closely aligned to the strategic development areas identified in the Auckland Plan. These include:

1. Performances with relevance to diverse Auckland ethnic communities

Recent and strong evidence of an unmet need was at APO's Open Day in South Auckland (July 2015). This had the most attendees ever- the venue (Vodafone Events Centre) was full to the point that venue management were considering closing the doors for OSH reasons. We could be doing more in this area, and in addition would like to work very carefully and only where possible to transition attendees from coming for free to paying for tickets, perhaps initially through Koha.

Asian Audiences

In APO's Education concerts and participative activities, this demographic is very well represented. However, we attract proportionately fewer members of the Chinese and other Asian ethnic groups to main stage concerts.

In the 2016-2017 year, for the first time we are planning to present two evening concerts at Bruce Mason Centre in Takapuna, where there are a high percentage of Chinese and Korean residents. We have chosen soloists of those ethnic origins, to try to make the concerts more attractive to those communities and will be undertaking various marketing initiatives specifically targeted to them (e.g. in their languages).

Pasifika Audiences

We are continuing to develop relationships with this community through various APO Connecting projects. There is a limited amount we can do without substantial additional funding. This application applies for some additional funds towards additional activities in South Auckland which will reach this demographic.

2. Performances to attract young adult audiences to orchestral music

APO data and observational evidence show that our audience is largely middle-aged or older. While this is partly the effect of life stage trends that mean that people have more time and disposable income to attend cultural events such as the orchestra, we are also aware of a need to encourage younger audiences to experience orchestral concerts. Among other initiatives, we are promoting special priced tickets for young people in the 20-40 age bracket; \$20 for 20s and \$30 for 30s. We are building a database of audience members in this age group and offering email and social media access, and online booking to suit this age group. However, although these audiences will develop and later be able to afford full-priced tickets, their tickets are sold at a discount, and we cannot sustain large numbers at these prices.

In addition APO has been the proud leader for a new cross-arts initiative, BOOT Up the Arts (BOOT= Ballet, Opera, Orchestra, Theatre) which will give low cost opportunities for people under 40 to form the habit of attending live arts events by making it easy for them to subscribe to four activities (one per art form) across the year.

3. Limited availability of music programme for under-fives

Community feedback has shown that there is high demand for more quality arts experiences for pre-schoolers. There are also no full orchestral performances specifically tailored to meet the needs of pre-schoolers other than the APO's 'APO 4 Kids' performances. With the addition

of 'APO 4 Kids Christmas' as a second series of family concerts for pre-schoolers and their adults, there is now further demand for weekly sessions of our 'Tunes 4 Toddlers' programme. This is evidenced by regular communication via our website with requests, and very high attendance at our Open Day pre-schooler sessions.

We have noted this unmet need but at the present time are unable to resource it beyond what we are already doing.

4. Need for support for school music teachers and schools with no music specialist due to decreasing education budgets

Maintain Auckland Philharmonia Orchestra Partnership with Schools Programme (APOPS), to provide support for teachers and musicians in schools. The current number of schools supported is 60.

To succeed with this programme we need to ensure education and outreach programmes are typically low cost or free to participants, with transport being provided in critical cases. There are also requirements for production values appropriate to the age and educational aims of students and most of the events require full orchestra, halls hired, etc. There are also costs for professional artists (conductors, music arrangers etc.) for these concerts as there are for others. Overall this results in the ratio of costs to income being high, with these programmes usually operating at a loss. As a result, the ability to expand to meet demand is constrained by the APO's funding.

The APOPS programme creates opportunities for schools and their students to form closer links with the APO through school visits, mentoring and special projects. The schools receive four APO ensemble visits during the year, preferential seating at concerts and free concert transport. The current programme is full with no capacity available for new membership. Many schools have now been placed on a waiting list. This increase in demand for our APOPS programme indicates more professional support for music teaching and student achievement in schools is required across the region.

5. Support and Guidance for Community and Youth Orchestras

As Auckland's professional symphony orchestra APO takes seriously its responsibility to support and assist the community orchestras that exist within the Auckland region. The APO has recently become more closely aligned with Auckland Youth Orchestra through a three year formal programme that will assist with mentoring and infrastructure development.

In 2013 APO revised its strategy for APO Connecting (its community, education and outreach programmes) and implemented a three-year plan for 2014–2016 inclusive. This has evolved and developed over the three years and has been highly successful. It is not expected to change significantly over 2016-2017.

Major community and education programmes we will run in 2016-17 include:

Remix the Orchestra. In May 2017 we mark the tenth anniversary of APO Remix the Orchestra and aim to present a major concert with urban artists, APO and young remix participants presenting original music at Auckland Town Hall.

INSPIRE. This partnership with the University of Auckland's School of Music provides carefully tailored support and mentoring for aspiring young musicians towards careers in music. It offers mentoring, workshops, master classes, open rehearsals, and opportunities to play and interact with professional APO musicians. It will remain constant until the end of 2016. Positive discussion has already taken place and we anticipate a new MoU from 2017-2019 with the potential for an expanded partnership.

Composer-in-Residence. The new Composer-in-Residence position runs from 2016-2017 and will continue to provide opportunities for the selected composer to create works for orchestra and gain audience profile, as well as encompass a broad remit with regard to mentoring young composers, via the APO's *Our Voice* programme.

Our Voice. This initiative will continue to be one of our five top activities in the IMPACT strand of community and education programmes. It comprises a series of programmes that support the development of new New Zealand music, including composition workshops, one-one mentoring, a competition for secondary school composers, and a residency for a young composer.

APOPS. Our APOPS programme now offers mentoring and concert-attendance opportunities to students in 60 Auckland schools. This is at the limits of the capacity of the APO to support learning and appreciation of music in schools and will not grow over 2016-2017.

Open Orchestra. For 2016 we have committed to delivering a free Open Orchestra event in three different areas of Auckland: south, west and central. This is to ensure close interaction with communities across Auckland, and increase accessibility of orchestral music to families.

APO 4 Kids. These low-cost concerts for pre-schoolers and their adults will continue to be presented both in the early part of the year, and in a Christmas version in November, in Central and West Auckland.

Education concerts on the main stage. APO's Kiwi Kapers (primary schools), Discovery (primary and intermediate) and Connecting with Music (secondary) concerts will continue to be offered each year, with funding support from philanthropic trusts.

Auckland Dance Project. This project combines the resources of APO and Atamira Dance Company and brings together over 100 students from across Auckland to rehearse and perform a major new dance work, accompanied by the full APO. 2016 marks the fifth Dance Project and features Gareth Farr's *Ruaumoko*.

Community outreach. Increasingly APO ensembles, in addition to working in schools under our APOPS programme, perform at community events and venues around the region e.g. Aucktet (APO trombone octet) as part of Massey High School Performing Arts Classical Music Sunday matinees, and ACE Brass (APO brass trio) at Hobsonville Point Farmers Market. Further plans to support flourishing Auckland Council hub areas will be developed as resources allow.

APO Young Achievers. This programme provides encouragement and opportunities for identified talented students aged 14-18 to perform in traditional settings as well as street and community venues. This develops their performance abilities and helps build further engagement with Auckland's diverse community.

APO Orchestral Summer School. Week-long intensive mentoring of young musicians aged 10-16, with a concert finale that show cases their development over the period of the Summer School, and the APO Young Soloist of the Year.

Additionally APO will be introducing two new education/community programmes in 2016-2017, subject to separate additional funding applications being made and successful (these are both yet to be submitted). If successful, funding would cover costs.

The APO has considered its activities, programmes and future initiatives through the lens of the Auckland Plan to ensure that its long term strategic direction is aligned with the planned development and direction of the city in which it operates and with which it is integrally related.

APO believes it can make a major contribution to Auckland becoming the world's most liveable city. There is a growing pool of evidence that having a lively, dynamic, well established cultural life in a city has a major impact on its attractiveness.

APO makes a strong contribution to many levels of the Auckland Plan, but has identified three main areas where its contribution can be strong, vibrant and ongoing.

The emphasis in this strategic direction on young people and their welfare and development aligns well with most of the activities that APO undertakes especially APO Connecting activities and events. The breadth and depth of the APO Connecting programme means that youth from the ages of two years to post-tertiary age are well catered for by the APO's offering.

The APO's focus on developing APO Connecting activities as a core and priority part of its activities ensures that Auckland's young people remain centre stage from APO's perspective. These are complemented by various targeted entry points to APO's main stage offerings for adults who have not had previous experience of live orchestral music.

APO works in various ways to integrate arts and culture into everyday lives, and to increase participation across all its programmes. A focus in 2016-17 and beyond is to ensure that APO programmes are appropriately diverse for Auckland's changing demographics, and that APO is working collaboratively with other organisations – both arts and non-arts – to grow through reaching out to Auckland's diverse communities.

Auckland Rescue Helicopter Trust

Simply put the Auckland Rescue Helicopter Trust (ARHT) uses helicopters as the primary means of transport of specialist pre-hospital medical teams and their equipment to the scene of an accident or medical event and then in most cases as the means of transport to a hospital where definitive medical care of the patient can commence.

This is a significant change to the past model and the model that is still used in most of New Zealand, where there is an emphasis on a "grab and run" technique. In this case the helicopter is used almost solely as an ambulance. There is little medical diagnosis with no onsite medical intervention, but rather a rush to get the patient on board the helicopter and then a dash to the nearest suitable hospital. The ARHT model has changed in line with many countries where the emphasis is now on the quality and competency of the medical staff carried on board the helicopter so that the patient is given a significant increase in his/her potential for a positive outcome. This is due to the medical diagnosis, and in some cases medical intervention, being carried out at the scene, prior to and during the helicopter transportation.

This significant change in emphasis is more expensive, because of the quality of the medical specialist carried and the equipment they use. However there is compelling evidence that the increase in cost is well justified by, not only lives, saved but by faster and better recovery of the patients carried.

There is no doubt that the Auckland model is on a cost per mission basis more expensive than say the Hamilton (Waikato) model, where the emphasis remains on the "grab and run" technique and where the operating helicopter trust does not employ any medical staff but is reliant on the Order of St John to supply a single paramedic on an as required basis. However the Auckland model enables such enhancement in patient care to the extent that if someone is involved in a serious accident in a near death situation their chances of firstly survival and secondly a speedy recovery back to health are considerably better if it is the Auckland rescue helicopter that is used, rather than a helicopter from another city or town.

In particular the ARHT model places far less emphasis on the helicopter and a lot more emphasis on the patient. However the helicopter remains a very necessary tool, albeit a very expensive one.

Going forward, the Auckland Rescue Helicopter Trust must be aware of:

1. Continuously being able to fund the portion of its operational costs that are not recovered by the "fee for service" that is paid by Central Government (ADHB, ACC), and
2. Being able to provide and maintain an operational facility from which to house its helicopters and base its operations; and
3. Being able to update helicopter assets at a time interval that considers increasing maintenance and overhaul cost as the helicopter ages, the increasing length of time that the helicopter is out of service while both scheduled and unscheduled maintenance is carried out and importantly the significant advances in helicopter technology that become available over time. The view of ARHT is that it would like to replace its near 30 year old

helicopters with new ones, and then every 15 years be in a position to replace these helicopters with new ones.

The replacement of capital intensive machinery over a long time frame is a challenge as it is reliant on the ARHT achieving annual cash surpluses and holding large amounts of cash reserves. A quick review of ARHT's balance sheet could give the impression of a cash rich organisation that is well funded through a professional fundraising enterprise and one that has no need of additional Auckland ratepayer support. However this is not the case when the liability for overhaul of its current helicopters and the need to replace these from time to time is considered.

In 2015 economic conditions ARHT needs to be achieving cash surplus after all costs of between \$2.4 and \$2.9 million per annum to achieve its definition of sustainability.

The ARHT will seek independent advice to consider amongst other things:

- The justification for replacing ARHT current helicopters with new ones.
- The periodicity of which helicopters should be replaced when market value, maintenance programmes, developments in technology, inflation and the effects of currency fluctuations are considered.
- Options around ownership verses leasing of high value capital assets and the effect on operational costs on various models.

Auckland Theatre Company Limited

The Auckland Theatre Company (ATC) operates with the following:

Vision

To be an outstanding industry player, turning people on to the enriching experience of live performance.

Mission

As Auckland's leading theatre organisation we engage with the vitality unique to our place to create and deliver exceptional live performances and experiences.

Primary Objectives 2016-2017

- To produce and present a minimum of eight high quality productions, sold on subscription and via single ticket channels, to audiences drawn from across the Auckland.
- To perform to a minimum of 59,403 paying customers generating box office revenue of \$2.5 million.
- To give expression to Auckland's unique cultural voice by presenting, commissioning and developing new New Zealand work for the stage.
- To provide theatre resource and educational opportunities to a minimum of 20,700 school students and young people wishing to engage in the performing arts.
- To provide a community based programme of at least 253 free or low cost events with a focus on participation for at least 9,800 people drawn from a diverse range of ratepayers and communities wishing to engage in theatre.
- Provide employment for a minimum of 280 local performers, creative and production personnel across the range of Auckland Theatre Company's activities.
- To open and manage the ASB Waterfront Theatre in the Wynyard Quarter to address the venue shortage for mid-scale theatre and dance companies in Auckland, and provide a permanent home for the ATC's mainstage performances.

The annual ATC season contributes to a vibrant arts and culture scene for the broader Auckland community; recognised as an important pillar of community well-being. A recent survey by Creative New Zealand further reiterates this idea as the collated data shows the majority of New Zealanders agree that the arts help improve New Zealand society (82 per cent), that the arts contribute positively to the economy (74 per cent) and many agreed their community would be poorer without the arts (69 per cent).

Each year ATC presents a programme of main bill, education, public and literary projects that entertain and inform Auckland audiences while simultaneously nurturing artists and cultivating new work. The ATC therefore directly contributes to the creative economy and organic vibrancy of the Auckland region.

Auckland Theatre Company is taking a 35 year lease from Waterfront Theatre Limited (a charitable company) to operate and manage the new ASB Waterfront Theatre. This will enable the Company to diversify its revenue income, grow its business and be a significant step forward in terms of how Auckland Theatre Company delivers on its regional remit.

The new theatre will provide a permanent home for Auckland Theatre Company productions, with a customer and brand experience commensurate with the Company's role as a regional amenity; delivering cultural, educational and community outcomes to the region.

The new theatre fills a gap in the current Auckland theatre provision matrix. It will provide a performance home for other mid-scale performing arts and entertainment companies, as well as community based organisations.

Open the ASB Waterfront Theatre

The ASB Waterfront Theatre will complete construction in mid-2016, with the expected opening of the venue to the public in late October.

This is a significant opportunity for Auckland Theatre Company to review the timing and delivery of all its annual programmes, as well as targeting collaborating companies for venue hire and joint venture projects. The opening events and ongoing public programmes will be vital to the activation of the venue as an open and accessible venue for all of Auckland.

The Company will also be investing in the required staff, and ticketing and venue management operation systems to ensure a seamless customer experience is offered. Auckland Theatre Company will maintain a shared culture between the Company and the ASB Waterfront Theatre which is responsive to audience needs, and removes barriers to increasing and deepening customer engagement.

Auckland Theatre Company will inform all stakeholders of its activities through the ongoing implementation of a regional communication plan which includes:

- the distribution of free brochures for main bill, education and public programmes through schools, libraries and community centres;
- show specific marketing campaigns including print, TV and radio advertising, online channels, publicity and promotions;
- editorial coverage in Council publications, community newspapers and on local radio and television;
- a social media platform which includes a website enabled for both mobile devices and the visually impaired;
- regular communication with Auckland Theatre Company's schools database through the provision of ATC Education resources and school matinee and workshop bookings; and

The challenges facing the live performing arts sector and Auckland Theatre Company in 2016-2017 include:

- The ability of the sector to readily adopt and implement digital technology which benefits delivery of core programmes, and overall sustainability of the organisation.
- How the sector diversifies to reflect the changing demographics of the region; be it through investment in young people, new talent, and the telling of uniquely New Zealand stories.
- With a more competitive entertainment market more broadly available, how does the sector attract and retain new audiences, to secure long term viability of New Zealand theatre.

The Creative New Zealand (CNZ) Theatre Sector Review will identify the unmet needs of the sector, and the investment priorities for 2017 and beyond.

An unmet need being explored by Auckland Theatre Company is in relation to the Company's role in delivering to those aspects of the Auckland Plan which identify the role arts can play in developing young people and community connectedness.

Auckland Theatre Company is committed to collaborations with leading national and international education partners (such as AUT University and Lincoln Center Education) to build a business case over the next two years for programmes which will address arts development and the educational achievement for children and young people in New Zealand. ATC is:

- a. Refocusing its ATC Education programme to align with Lincoln Centre Education's Teaching Artist principles, and developing Public Programmes to encourage participation at the ASB Waterfront Theatre.
- b. Launching a specially produced theatre programme comprising of two new works aimed specifically at primary/intermediate school audiences; and ATC Public Programmes will incorporate the ASB Waterfront Theatre public programme, including a one-off opening event and a summer programme of free or low cost family friendly performances and interactive workshops at the new theatre, and
- c. Will continue delivering its highly regarded programme in 2016-2017, with over 20,748 participants expected across 124 event days.

Education programmes include:

A year long programme for students, teachers and professional artists to actively engage with each other, and the work of the Auckland Theatre Company, including:

- A comprehensive school matinee performance programme drawn from appropriate main bill shows and additional Company projects, as well as education packs and post-show forums. In 2016-2017, Auckland Theatre Company will present twelve school matinees with forums, attracting nearly 5,000 students from the Auckland region. A minimum of four online education packs will also be produced for selected productions and made available for free for schools across the region.
- A specially produced theatre programme, MYTHMAKERS, comprising of two new works aimed specifically at primary/intermediate school audiences and performed in-schools will be toured to Auckland schools in November 2016 and February 2017. Auckland Theatre Company will present twenty performances in this programme each year, attended by 8,000 students from the Auckland region.
- An in-school programme of two 10 day workshops, catering for 2,000 students will be linked to the main bill programme and New Zealand arts curriculum. Further student workshops will be offered at the ATC Studios, as well as continuing a minimum of five high-level and innovative professional development workshops for teachers to engage with theatre practitioners.
- An ongoing programme of theatre-going for motivated senior secondary school students representing schools across the Auckland region. It includes a free ticket to each play in the ATC main bill season, discounted ticket prices for accompanying friends, and seven

free workshop opportunities throughout the year. The programme is expected to attract 175 young people throughout 2016-2017.

- AUT University (AUT) and Auckland Theatre Company are collaborating to support the business of theatre through education and research. Together with Lincoln Center Education, a division of Lincoln Center for the Performing Arts based in New York City, all organisations are developing an active partnership in 2016-2017 to work towards the establishment of a centre for creative learning in the future.
- A student advisory programme to unpack how young people consume culture and directly contribute to operational and programme delivery. An extension of ATC Education's existing youth ambassador programme to include direct AUT student engagement to foster audiences of the future via participants sharing their enthusiasm for live theatre with their friends and peers.
- A year long programme targeting courses which align to Auckland Theatre Company's programme to activate AUT curriculum, engage with AUT academic staff to share learning practice, research and professional development, and provide AUT students with a practical experiences in professional settings.
- A new programme inviting one local primary and one local secondary school to forge a closer relationship with Auckland Theatre Company by participating in specially designed workshops and discussions, backstage tours and visits to the Company's rehearsal rooms in Balmoral with the aim of promoting creative exchange and curriculum based learning opportunities.
- Research and development of ATC Education teaching artist framework and philosophy. This includes a series of training workshops for local artists to develop capacity to work in schools and educational contexts.
- A short season of one work presented in a theatre venue in a season curated exclusively for schools' audiences and supported with complementary resources and workshops linked to key research and development initiatives in the Teaching Artist Programme.

A programme to encourage and support young and emerging artists includes:

- A six day intensive programme offered in January 2016 of professional training and creative exploration for up to 30 young and emerging artists aged 16-19 years.
- MID YEAR YOUTH FESTIVAL a 12 day festival of new work guaranteed to fire the imaginations and gain the attention of teenagers from all over Auckland. A large cast and crew of volunteers aged 16-25 years join forces with exciting directing talent and special guest artists to take over THE BASEMENT for two weeks in the July school holidays.
- Featuring a variety of performances, the MID YEAR YOUTH FESTIVAL invites audiences to mix and match their entertainment with free events, open mic nights, forums and interactive activities sitting alongside three different shows every night.

- A short series of workshops offered throughout the year to inform students about tertiary training in the performing arts, link them to professional networks and prepare them to audition for accredited drama schools in New Zealand and abroad.

Current Activities

- A main bill and family production programme of 188 performances per annum playing to a budgeted audience in excess of 67,000 patrons, with a strong selection of New Zealand plays, contemporary works and classics.
- A nationally renowned education programme delivering over 120 event days to 20,700 participants annually.
- ATC Literary – investing in the development of uniquely New Zealand stories and artists for the Auckland stage.
- Employment of over 280 performers, creative personnel, technicians per annum in the theatre production and presentation.
- A full time, fully professional theatre company in the region, playing a role in the retention of a skilled workforce which looks to cities having a range of arts and culture options available for discretionary leisure time activities.

Initiatives

ASB Waterfront Theatre – the completion of a 660 seat theatre on Auckland’s waterfront will fill a significant gap in Auckland’s performing arts venue provision. This will contribute to the sustainability of Auckland’s performing arts organisations; become a flagship for promoting uniquely New Zealand theatre and dance; contribute to the development of the ‘after 5’ economy of the Wynyard Quarter; increase employment (estimated 75 FTE jobs), participation in the arts and visitor guest nights. It will also deliver to Development Auckland’s plan for a public waterfront as “a place for all Aucklanders and visitors to Auckland, a destination that is recognised for its outstanding design and architecture ...facilities and events”.

Tertiary Education partnership – continued development of the industry-education partnership with AUT University. Focus on enhancing Auckland’s reputation as a centre for performing arts excellence and innovation; development of capability within the performing arts sector; research; and enrichment of cultural identity.

Digital Strategy - Auckland Theatre Company will continue to implement its digital strategy as a holistic plan that sees digital technology and opportunities placed at the core of all the company’s departments and operations: creative, production, business, development, marketing and box office. The strategy will deliver to the Company’s strategic business aims of increasing revenue, improving audience satisfaction, and reducing the cost of operating the business relative to income.

The ASB Waterfront Theatre provides opportunities for collaboration, cultural celebration, and the proliferation of a more diverse voice. Work in 2016-2017 will prepare the strong community

ties to the theatre, such as utilisation of the 200 seat studio by emerging artists and practitioners to share their work with new audiences and communities.

The exchange between professional practitioners and participants is at the heart of ATC Public Programmes. Auckland Theatre Company's community programme will continue to initiate, generate and support projects and programmes that offer opportunities for theatre makers to engage with Auckland's many and diverse communities in a meaningful way with an emphasis on; skill-building, connecting communities, and breaking down the barriers to access.

In 2016-2017 the programme is expected encourage over 9,800 newcomers, professionals and theatre enthusiasts alike to engage in over 250 performing arts activities.

Theatre Access Programme

Talks, forums and associated events specifically designed to increase understanding of theatre processes and break down the barriers to access. Including:

First Free Fridays

First Free Friday's is a programme wherein free tickets to the Friday preview performance of each show in the main bill season are offered to volunteer workers from various charities around the region. Charities that have benefited from the programme over the past two years include the Mental Health Foundation, Variety, Plunket, KIDSCAN, the New Zealand Breast Cancer Foundation and Rainbow Youth among others.

Backstage Stories

Run in conjunction with all main bill productions, these fascinating behind-the-scenes talks with directors, designers and cast are held at Auckland Theatre Company's Balmoral studios and are free to attend. It is expected approximately 560 attendees will engage with seven planned events in 2016-2017.

Open House Programme

From the Auckland Theatre Company base in the lower ground floor of the Mt Eden War Memorial Hall on Dominion Road, ATC Public Programmes can offer space, resources and support for short and long-term projects to a selection of community groups (or artists working with the community).

OPEN HOUSE supports new and emerging artists by way of rehearsal or workshop space. Groups invited to be involved in this OPEN HOUSE initiative can also benefit from free tickets to selected Auckland Theatre Company performances as well as talks, forums, Back Stage Stories, Play Readings and associated events. Groups involved in OPEN HOUSE through an invitation and selection process will perform/take part in OPEN DAYS, SCRATCH NIGHTS or other ATC Participate showcase events.

Offering regular skills-based workshops throughout the year for artists and community members such as the ATC Community Choir, Sing for Your Supper and workshop events linked to main-bill shows. A minimum of forty workshops annually attracted at least 600 people.

AFIO MAI – a meeting place for Pasifika Theatre Practitioners to come together to advocate for the sector.

ASB Waterfront Theatre Public Programme

OPENING EVENT – October 2016; a one-off celebratory event which opens the doors of Auckland Theatre Company's Wynyard Quarter base to the local community to experience this new facility first hand.

SUMMER PROGRAMME 2016 – 2017

A programme of 20 free, or low cost, family friendly performances and interactive workshops, at the ASB Waterfront Theatre from December 2016-February 2017 for a minimum of 3,000 participants.

Volunteer Programme

The ATC Participate VOLUNTEER programme will engage with existing community networks to build on the local and volunteer base developed by DOMINION ROAD STORIES. The programme will offer opportunities to assist in a variety of roles for the Company including; backstage, front of house, research and administration.

The aims of the volunteer group include developing a community based Ambassador programme to promote theatre-going and building a group who can volunteer at the new ASB Waterfront Theatre in the future.

Partnerships

Working in partnership with organisations and artists is a key element of ATC Public Programmes. By embarking on meaningful ongoing partnerships Auckland Theatre Company makes pathways to future projects.

Programme Partners to include:

Auckland Libraries (Oral History Team)

AUT University

Auckland Philharmonia Orchestra

Community Partners to include:

Marvellous (senior citizens drama group)

Local Boards and facilities e.g. Sandringham Community Centre/ Albert-Eden Local Board
Kotua! (a nationwide reo Māori youth development programme that supports rangatahi Māori around Aotearoa)

Practitioner Partners to include:

Pacific Underground, Mind over Manner (applied theatre group), Le Petit Workshop (independent theatre company), House of Hudson, Anonymouz

Coastguard Northern Region Incorporated

Coastguard Northern Region (CNR) is the charity tasked with 'Saving Lives At Sea' for the Auckland and Northland regions and part of the Waikato region.

Its strategic objectives are to rescue persons in distress at sea via the provision of a 24/7 emergency Search and Rescue (SAR) service; to coordinate rescue and recovery operations and to prevent loss of life through the provision and operation of a marine communications network and to provide boating education courses and training that enables boat users to enjoy and profit from the marine environment safely.

Coastguard provides these services predominantly through the use of a volunteer workforce who give their time for no financial reward.

Coastguard will continue to provide a 24 hour a day response, every day of the year and will undertake to be on scene within 60 minutes of activation for 90% of the major recreational boating areas in up to Force 7 conditions (near Gale Force, wind 28-33 knots, sea state 4.5 metres).

Coastguard contributes to the recreational enjoyment and commercial maximisation of Auckland region's marine environment through the provision of education, communications cover and when necessary SAR service provision.

Through its presence on the water and actions off the water, Coastguard engenders Auckland's communities with the skills and confidence to fish, motor, sail, and paddle on our region's waterways. Coastguard's support of recreational activities and its safeguarding of commercial activities such as charter-fishing directly contributes to the aim of being 'the World's Most Liveable City' and supports Auckland's tourist economy.

Future projects identified include:

1. Ongoing implementation of Coastguard SAR Training Matrix. Some cost impact with the increased use of paid instructors to aid training accessibility and quality outcomes.
2. Implementation of Maritime Operator Safety System (MOSS) in 2016. Small cost impact only for change management activity.
3. Membership growth project (previously reported as an outcome of CRM dB delivery). CNR has identified membership growth as an important component of its financial strategy and as a factor in improving boat user skills.

Projects not previously identified:

4. Implementation of expected Health & Safety legislation in 2016. The impact is yet to be fully understood but is likely to require changes to training material and operational processes with related change management (implementation) costs and time.

The New Zealand marine SAR and safety/prevention sector is a sector with multiple players working with limited Government and public (non-Governments) funds. There are currently no identifiable drivers of change that will alter this landscape although there is a collective

ambition to ensure that public funds are used efficiently and that synergies are achieved where possible.

An example of an opportunity that is being explored currently is the early discussion underway with Maritime New Zealand (MNZ) on the possibility of Coastguard and MNZ sharing communications infrastructure.

A major demand that the sector will face over the next 12-24 months will be the planning and execution of VHF communications channel migrations as a result of externally (International Maritime Organisation) imposed channel allocations. This initiative will require Coastguard Northern Region to migrate 18 voice and Nowcasting channels to alternate channels.

Coastguard Northern Region's performance data for the year past shows that the popularity of boating has continued to grow, increasing the use of communications services and rescue and recovery calls. CNR's primary objective will be to sustain the strong satisfaction levels reported from those who have needed our service and from our members. In addition to this focus, CNR will continue to challenge itself to reduce the number of unnecessary harbour bar fatalities through community-based Bar Crossing education programmes and to explore new ways in which to increase the skills and confidence of men, women and children becoming involved with maritime pastimes for the first time.

Coastguard Northern Region's educational output has increased this year with approximately 1,875 students up-skilled in the period.

Coastguard Northern Region will promote community understanding of the heightened risks involved in crossing the region's harbour mouths (bars) through a series of community based courses. In 2014-15 these bars have claimed several lives. As a result CNR has designed an educational course (*Raising The Bar*) aimed at raising awareness of the risks and precautions necessary to safely manage this risk. These courses will be conducted in communities to maximise accessibility and relevance. It is expected that these courses will run in the 2016-2017 year.

In response to demand CNR has created a course to increase the confidence and skills of women who wish to enjoy boating but have little previous training or experience. The *Women Suddenly in Charge* course has been successfully trialled this year and the series extended over the next year based upon demand.

Also this year Coastguard has grown our support of youth water safety awareness as follows:

- The delivery of Day Skipper and Sea Kayaking theory courses for the students of St Kentigern College;
- The delivery of a marine experience programme, including Day Skipper and on water education for Auckland Grammar students;
- The establishment of a partnership with Watersafe Auckland to provide on-water boating education for students who are considering a career in the water safety sector (the Gateway programme).

Coastguard Northern Region is committed to the ongoing provision of the SAR, communication and educational services that have delivered on its Auckland Plan alignment to date.

Coastguard Northern Region will also seek alignment with the Auckland Plan by:

- Pro-actively monitoring operational Performance Indicators to ensure ongoing delivery;
- The active sourcing of community and customer feedback to ensure the relevance of services; and active engagement with Council stakeholders to ensure early understanding of changes in priorities or opportunities to improve alignment.

Coastguard Northern Region is a federation of community based organisations located at all points of the compass across the Auckland region. Our volunteers and members come from all walks of life and diverse ethnic backgrounds and serve the communities they are based in.

In addition to our community based units, Coastguard Northern Region's engages the region's communities through public education and safety awareness events. As reported above, education outputs have grown in the last year and CNR has actively sought to make its safety messages and the up-skilling of boat users more accessible through innovations such as the *Women Suddenly in Charge* course and its *Raising The Bar* (RTB) in-community programme. RTB locations to date have included the Samoan Boating Club in Papatoetoe and the Cosmopolitan Club in Tuakau. These programmes will continue with CNR seeking to engage the full range of ethnic and socio-economic groups that are likely to benefit from improved understanding.

In addition to Education, CNR successfully delivered the Old4New lifejacket exchange campaign to 19 Auckland Region community boat-ramps between November 2014 and January 2015. During the period CNR exchanged 2,597 lifejackets (across the Northern Region) and gained wide-spread media exposure for the water-safety message. It is planned to undertake Old4New annually during the November to January period.

Who is benefiting from the services provided by CNR?

- All in the Auckland community who utilise its recreational waterways, beaches and rivers.
- The wider Auckland community will be better off by having well trained citizens (the CNR volunteers) who can assist in other areas, not totally restricted to aquatic activity.
- Schools, with greater awareness of water safety.
- Accident Compensation Corporation, who assist CNR in promoting safe boating awareness to at-risk groups in the community.
- Specific ethnic groups who feature as at-risk.
- CNR provides support services to both the Auckland Rescue Helicopter and Surf Lifesaving Northern Region.
- Maritime New Zealand.
- Working with the Auckland Council Harbourmaster in both the education and navigation safety areas.
- The marine search and rescue community, as CNR provides New Zealand's primary marine based search and rescue element to local and national governments.

New Zealand National Maritime Museum

Trust Board

Since the formation of the Museum Trust in 1981, a key goal has been:

“To establish, maintain and develop a museum open to the public for exhibiting all aspects of maritime activity and for portraying the development of maritime activity, history and endeavour and matters pertaining thereto”.

While the New Zealand Maritime Museums’ 5-year strategic plan is currently under review, the key principles and strategic values remain unchanged.

Our Vision: To explore and unite people with the sea.

Our Mission: To preserve, collect and interpret Aotearoa New Zealand’s maritime heritage. To be a place of learning and understanding; engaging our audience through unique maritime experiences.

The **strategic aims** of the New Zealand National Maritime Museum are:

Strategic Aim 1: Achieve social, economic and environmental sustainability.

Strategic Aim 2: To seek continual improvement, achieving best practice within our business and enhancing our credibility.

Strategic Aim 3: Raise our profile locally, nationally, and internationally.

Strategic Aim 4: Contribute to the wellbeing of Auckland.

The New Zealand Maritime Museum (NZMM) preserves the rich maritime history of both the historic Auckland waterfront and the broader city and beyond, and makes it freely available to all visitors from the Auckland region. It is also an important and growing tourism site on the waterfront, working with tourism operators to drive business for them, and the Museum.

The importance of heritage and cultural institutions is now widely recognised internationally and there has been broad consensus in Auckland that the art, cultural and heritage sector is vital to Auckland’s liveability. NZMM presents a vibrant and engaging offer of galleries, exhibitions and public programmes to the people of Auckland, enhancing its cultural aspect and acting as a destination for both fun and learning.

The NZMM will be undertaking a change in focus with emphasis on improvement, conservation and best practice. The museum will be endeavouring to bring existing areas of operation to a high standard before engaging in new business areas, and the following projects listed below reflect that aim.

New projects will be limited to:

- Essential health and safety or visitor comfort areas.
- Collection care: the improvement of existing exhibitions or items that are transferable.
- Areas or items that have a natural 12-year life span.
- The NZMM has four major business streams, and all have planned projects that are important to achieve the above goal.

Collections and Exhibitions:

- Rolling gallery refurbishments rather than replacements; maintain and improve vital interpretive resources e.g. lighting, AV.
- Continuing support for a vibrant special exhibitions programme: Tautai (collaborative Pasifika arts project), Surfs Up (history of NZ surfing).
- Restarting the currently lapsed oral Maritime History project.
- Support for new capital investment by Regional Facilities Auckland (RFA) in NZMM collections hub, ensuring better care and access to collections.
- Integrating into Vernon, the museum industry standard collection software. Lay foundations for digitisation of collection, and begin process, likely in collaboration with Auckland War Memorial Museum.

Audience and Business Development:

- Onsite improvement to poor wayfinding and pathfinding inside and outside of building.
- Production of collateral to support new programmes on offer to both Aucklanders and wider audiences.
- Restoration of budget supporting the Museum's holiday programme for families.
- Reconfigure retail space and product, increasing efficiency and making the offer more in line with the collection.

Operations and Health and Safety

- Improvement to security resources, protecting both the collection and the building.
- Refurbishment and bringing up to code of the toilet facilities.

Learning

- Continue to offer high quality education programmes dealing with maritime heritage.
- Operationally support the capital spend on the Museum's Community Learning Centre.

Museums Sector

The museums and tourism sectors will benefit from rising numbers of domestic and international visitors over the next 5 years. However, NZMM needs to be prepared to be able to respond to their ever-changing demographics and needs. We will endeavour at all times to be well-informed and able to respond to opportunities presented by changes in the demographics of visitors (offshore and domestic) through our Audience and Business Development Plan and Marketing strategy.

A further challenge for the sector is adapting the way the sector interacts with visitors. It has become increasingly important for museums to ensure their collections are digitised and available online. Currently, less than a third of museums have their entire collections digitally documented. Furthermore, there is demand to develop smartphone apps and guides for visitors to use as they explore the museum. To cope with increasing levels of digitisation, many existing staff will need to be up-skilled and increasing numbers of information technology professionals will need to be contracted in the future. We have identified the need to address this and aim to develop a world-class Collections Hub, with capital funding provided by Regional Facilities Auckland, including full access to collections via digital access platforms and increased capacity in the Collections Team to develop exhibitions and enable public access over the next five years.

The First World War (1914–1918) was one of the most significant events of the 20th century, and had a deep and lingering impact on New Zealand society. The New Zealand Government has developed the 'WW100' programme to mark the First World War centenary from 2014 to 2018. Museums face an increased demand to produce exhibitions and programmes, undertake memorial projects, and to support community events across nearly five years of anniversaries. In turn, this focus on WWI is likely to generate more interest in historic research, both genealogical and academic, and could also lead to a rise in collections offered for donation to museums. For the most part, this is being managed without extra personnel or funding, and presents challenges for the sector in terms of managing workload demands and competition for resources and expertise. The NZMM has undertaken numerous projects to meet this expectation, most notably, the ongoing refurbishment of the WWI hospital ship tender, Nautilus.

Tourism Sector

We continue to be at the forefront of maintaining tourism agent relationships e.g. cruise ship excursion agents. The Maritime Museum offers exclusive tour and sailing products utilising our unique heritage vessel fleet and collection. Working with our partners we are seeking to offer a unique New Zealand cultural experience through understanding and experiencing waka kaupapa and tikanga.

Our commitment to continual improvement through improving visitor facilities, exhibitions, and developing as a centre of learning will ensure an excellent experience for our visitors that meet their needs and exceeds their expectations.

Volunteer Sector

Many volunteers are retired people receiving superannuation. With increasing numbers of pensioners remaining in paid employment, museums may have difficulties recruiting enough volunteers. The Museum recognises the incredible input from the team of volunteers and simply cannot operate without this valuable resource. During the 2014-2015 financial period, the number of hours that the volunteers contributed to the daily functioning of the Museum increased to over 45,600 hours across critical areas of the Museum. This represents approximately 23 full time equivalent positions. Due to the age demographics of the volunteers it is crucial that the Museum continue to actively recruit new volunteers as we farewell some of our long serving volunteers.

Cultural Sector

The continued development of Auckland's Waterfront is being done with a responsible eye on the value and importance of heritage as a means of connecting the past, present and future. This is the story of our identity as New Zealanders, as we are all intimately connected with the sea. It is the story of Tāmaki Makaurau, Auckland as the most significant port and the most diverse community in the country. We have worked successfully with the Te Toki Voyaging Trust and Ngati Whatua to bring waka back to the Waitematā and it is now time to develop this further to celebrate and support waka kaupapa.

Education Sector

Education is a primary purpose of a museum. The museum is committed to echoing the evolution in theories of learning and the New Zealand education curriculum. This applies to Early Childhood, Primary, Secondary and Tertiary education sectors. Online learning resources and outreach are one means to support learning in our community. However, the

unique, memorable experience of visiting a museum and participating in their learning programmes holds great benefit for learning and the wellbeing of Auckland.

The education sector faces challenges including the review of the Ministry of Education LEOTC funding structure and the challenges of rising costs and transport for schools. The outcomes of the central government review of LEOTC funding are not yet known, however they will affect the entire sector. Funding for most organisations ceases in December 2016. Increases in charges for programmes are inevitable should LEOTC funding no longer be available to subsidise programme for schools. Rising transport costs and easy access to transport are significant barriers to schools being able to participate in programmes across Auckland.

We are very aware that schools continue to struggle to make use of museums and other community facilities due to the rising costs/barriers described above.

Maritime Sector

Certainty in the safety of our visitors is critical. The maritime industry operates a Maritime Operators Safety System (MOSS). The compliance costs behind this are significant and in order to be constantly achieving high standards with our vessel safety and performance the Museum has a Vessel Advisory Group made up of industry professionals that peer review what we do and what we have done to ensure best standards are achieved.

The Maritime sector is innovative and fast-moving. Relationships and representation within the sector is crucial to ensuring we remain up to date with the evolving New Zealand maritime story. Representatives of the maritime sector are on our Trust Board and we participate in other maritime sector organisations e.g. the Marinas Operating Association and Coastguard. The Museum has successful training programmes to further educate our crews and other industry persons wishing to further their skill levels.

The challenges we face across all of these sectors will be met through establishing a sustainable funding model. Nationally, museums usually derive around 20% of their funding from commercial activities, membership programmes, sponsorship, donations, and admissions charges. We currently punch well above our weight in achieving around 44% of our funding from these activities.

Our Museum plays an important role in our community as we educate and enlighten our audiences through learning experiences that draw on our collections and stories unique to Aotearoa New Zealand. We encourage exploration, critical thinking, reflection and dialogue about our diverse community and heritage, past, present and future. Our learning experiences support improving learning outcomes for all New Zealanders thereby raising our potential economically and socially.

Our programming is targeted for specific audiences based on audience research/feedback, and learning outcomes. Where appropriate, programming is linked to the New Zealand Curriculum, and Te Whaariki. We seek to align with the Auckland Plan through working with Development Auckland, ATEED, COMET, Te Waka Angamua and other Auckland Council groups to develop programming that will support the objectives of the plan.

We work with other community groups to integrate arts and culture into our everyday lives e.g. National Poetry Day, Galatea Theatre. We also provide access to our facilities for Auckland region community groups. We have increased our ability to support community learning through making the Crow's Nest Learning Centre facility available for community group use e.g. Coastguard Boating Education, teacher associations, etc.

We will continue to grow the capacity of our calendar to host onsite, offsite, online and on-the-water programming. Our public programmes operate on a 6-monthly cycle based on a broad theme or concept. We continuously develop and evolve our education programmes based on evidence and feedback.

Online learning resources and outreach are one means to support learning in our community. However, the unique, memorable experience of visiting a museum and participating in their learning programmes holds great benefit for learning and the wellbeing of Auckland.

In the 2016-2017 year we plan to provide:

- Education services to more than 19,000 students and their families through school programmes and the capacity to develop tailored programmes specific to their needs.
- Programmes to support youth in exploring vocational choices including Gateway programmes, working with Tourism Industry Education providers, and Maritime programmes to achieve qualifications and work experience.
- Programmes to support other areas of education e.g. early childhood education, English as Second Language education.
- Programmes to support the arts e.g. school productions performed at the museum supported by our educators and specialists we make available to the school e.g. WW100 Birkenhead College collaboration.
- Programmes to support Māori and Pasifika goals (in alignment with the goals of COMET-Auckland Council CCO).

Public programmes including:

- school holiday programmes
- weekend programmes and events
- expert talks and workshops
- heritage/discovery trails (onsite and offsite)
- cultural and event-based programming including but not limited to Matariki, Auckland Anniversary, Auckland Arts Festival, Merchant Navy Day and the Auckland Heritage Festival.

Community group programming will be developed and delivered in partnership and in response to community needs. It will include but not be limited to National Poetry Day, Sea Week, Coastguard Boating Education, Watersafe Auckland, MAD Marine (Secondary School leadership programme in partnership with DOC and Auckland Council), Auckland Libraries and many others.

We will continue to commit to developing and tailoring our programmes to meet the needs and demands of our community. Any significant changes to our proposed programmes will be made in response to feedback and evidence closer to the funding period.

New Zealand Maritime Museum has a national frame of reference for our content, however we are not a 'national museum' in the strictest sense – we do not provide our core services beyond the Auckland Region, and we do not receive funding to provide any services beyond the Auckland Region.

The heritage resources we care for are available to those beyond the region however they may incur charges for use of those resources, unlike Auckland region residents. We cannot underestimate the good that is achieved in waving the flag for Auckland through offering these resources outside of our region.

To extend the reach of our collection even further we now offer a range of access, across many audiences and channels, suitable for their different needs. The Bill Laxon Maritime Library continues to offer research facilities onsite while also offering tailored research for visitors via phone or email.

Having a unique heritage fleet allows us to offer a connection with New Zealand's maritime heritage and sailing opportunities for public, education and community groups that may never have been available outside of the Auckland region. Utilising our unique heritage fleet we attend regattas, anniversaries, commemorations and relevant events outside of the Auckland region when appropriate and financially possible. Our fleet are crewed by volunteers who often contribute to the expenses involved in order to make this happen. Other costs are defrayed through charging public for access to the fleet in those areas. Whilst participating in events outside of the Auckland Region we promote Auckland as a destination.

The museum's heritage brigantine 'Breeze' undertakes an annual coastal sailing to the Bay of Islands Tall Ships Regatta in January, last year stopping in Whangarei, Marsden Cove and Mahurangi allowing over 4,000 people from Northland communities to access the vessel. This year the planned journey includes stops in Kawau Island, Marsden Cove, Tutukaka, Whangarei, Whangamumu, Fitzroy (Great Barrier) and possibly Coromandel. There will also be a limited number of berths available to the public to purchase sailing legs between ports and overnights stays in Port. The Breeze also participates in the Mahurangi Regatta before returning to Auckland for Auckland Anniversary Regatta.

The digital access to the collection also continues to grow. Weekly profiles, tailored to our programming themes, are published over a variety of different channels (web, blogs, social media) and customised for the audiences accessing them using understanding from our audience research. These digital profiles not only offer unprecedented access to our collection but the stories, images, translations and links will continue to be available as educational resources for many years to come. For 2016-2017, the NZMM will continue to work towards a fully catalogued collection, and through that, increasing digital access to the collection online, both through our own efforts and working with our partners.

We will ensure that our Museum continues to serve and connect with diverse communities by following our Audience Development Plan.

- The plan is based on very sound research and is focussed on the motivational factors of different audience groups for participation in the cultural sector.
- The plan allows us to target specific audiences with programmes, events, experiences and exhibitions that are relevant and engaging for them.

- The plan allows us to target specific audiences with media, and messages that connect with them.
- Because the plan is based on the Creative New Zealand Audience Atlas (prepared by Morris Hargreaves McIntyre) it transcends ethnicity, gender and demographics, allowing us to connect with audiences based on what their fundamental interests and beliefs are.

We believe that taking this approach allows us to target audiences based on the experiences they seek, rather than on their ethnicity, demographics or gender. It can be demonstrated that within our target segments is a considerable cross-section of ethnic, demographic and gender communities.

As a key institute in the Auckland region we will continue to remain relevant to all audiences and endeavour to further develop existing or create new partnerships with communities by attending, hosting and/or supporting events in the wider Auckland region - Pasifika, Matariki Festival, Waka Festival, Auckland Anniversary Day, Auckland Arts Festival and White Night (to name a few) covering a broad range of ethnic, socio-economic, interests, age ranges and social occasions. We seek to encourage participation by our community in our Museum activities.

There are some communities with special interests in our collections and programmes. We will continue to identify and reach out to these groups through working with Auckland Council, Local Boards and our partners to develop effective networks and collaboration with these groups to develop programmes, events and collections and exhibitions.

To add to this we make our spaces and resources available to the community for appropriate events - hosting relevant speakers (specialists in the field, conservation speakers, kaumātua), commemorative services and training by maritime industry partners.

In an effort to ensure that everything we do is truly accessible to all, '*Be.Accessible*' conducted an audit in the 2013-2014 year which incorporated our entire site, experiences, communication material and offerings. We were awarded a Bronze level with a list of recommendations to further improve. This continual improvement will ensure we are considerate of all requirements and special needs of the diverse range of possible visitors (physical, intellectual, language barriers, and families).

New Zealand Opera Limited

The purpose of New Zealand Opera (NZO) is "contributing to the cultural life of our community by creating opportunities for people to experience the power of opera".

Our ambition is "Creating a vibrant and sustainable presence for opera in New Zealand".

Our three core strategies are as follows:

1. **Programming our future** - co-creating more opportunities for more people to experience opera in many forms;
2. **Growing our audience** - understanding our audience, reducing barriers to entry and increasing connectivity and participation;
3. **Building a sustainable operating model** - increasing revenues, managing costs, building organisational capability and contributing to the development of the New Zealand opera community.

NZO proudly contributes to the well-being of the region and supports the vision of Auckland Council - to make this town the world's most liveable city - and we believe that means having a resident provider of opera, as every liveable city in the world is one that has a resident opera company.

New Zealand Opera is a vital element of this city's cultural fabric. Opera has been performed here in Auckland for more than 150 years, and modern productions of the great works by the national opera company, are part of what makes Auckland a memorable place to live, and visit.

The grant monies allocated by Auckland Regional Amenities Funding Board to NZO are much more than doubled in worth of services, in visitors to the city, in eateries, hotels local employment etc. The national opera company's presence in Auckland means the city can experience high quality operatic fare, and experience it regularly.

NZO is resident in this city; we live, rehearse and manufacture our productions in Auckland. We offer more mainstage performances and undertake more outreach and education work in Auckland than in any other city. The presence of New Zealand Opera in the nation's most populace city serves to enhance Auckland as a liveable, vibrant, sophisticated city- the world's most liveable city.

One of the main focuses of NZO is to provide more opportunities for people to experience the power of opera. As opera is an expensive art form our plans are to work collaboratively with other organisations to achieve this goal. Investment is planned in a number of collaborations over 2016-2019. The majority of these are in Auckland, thus giving greater opportunities for access to opera for Aucklanders.

To develop new audiences in Auckland our plan is to present 'boutique' operas (specific audiences, specific spaces, new works and fresh formats). In 2016-2017 this includes the presentation of Mozart's *Così fan tutte* at the new ASB Waterfront Theatre offering opportunities for a more intimate experience and a cross over in audience. In 2017-2018 a

new New Zealand work Finn's Star Navigator will be presented as part of the Auckland Arts Festival, again with a huge opportunity for cross over audience from other music genres as well as festival attendees.

These plans have a short term impact on our ability to raise box office revenue as the venues will be smaller. Of course the long term plan is that these people will then be sufficiently excited by the experience to come along to a main stage opera. In order to engage new audiences we plan to extend our reach in Auckland by increasing the number of our free Music in the Park events delivered in association with Auckland Council. From 2016 we will deliver an additional concert in South Auckland, in addition to that at Dingle Dell in the Eastern Bays, each January/February.

Auckland Philharmonia Orchestra

The APO is NZO's long standing orchestral partner for opera performances in Auckland. Historically NZO has provided its Freemasons New Zealand Opera chorus to sing at APO concerts, including their 'Opera in Concert' production. In 2015 the APO played for both mainstage operas, and the chorus was engaged by APO to provide the chorus for their concert performance of Puccini's *Turandot* in July 2015.

In 2016 and beyond we will continue to use APO for main stage operas in Auckland where appropriate. NZO and APO have also agreed to work closer on the APO's opera in concert and to include the piece in both of our season offerings. Rather than APO buying services from NZO we are working collaboratively to deliver the Opera-in-Concert, by providing the chorus and staging at NZO's cost.

The Dame Malvina Major Young and Emerging Artists Internships

From 2015 NZO's young singer development programme is supported exclusively by the Dame Malvina Major Foundation. The Dame Malvina Major Foundation also offers the Mina Foley scholarship, payable to the Company as a contribution to the expenses incurred in bringing a young New Zealand singer back to sing with the Company.

Freemasons Foundation

The Freemasons Foundation is the other overall sponsor of the Freemasons New Zealand Opera chorus across the country. Their support also extends to the NZO Resident Artists programme.

The Pettman Dare International Performance Scholarship (PDIPS)

The Pettman Dare Scholarship programme is delivered through DARE, a unique partnership between Opera North and the University of Leeds in the UK. DARE is joined by New Zealand Opera and the University of Auckland in New Zealand. A generous bursary given by Professor Barrie and Mrs Maureen Pettman supports two talented early career music education practitioners in the UK and New Zealand to progress to the next stage in their career.

The scholarship runs January-December each year, during which the scholars undertake relevant study at the University of Leeds and acquire practical experience at Opera North. During October to December, the New Zealand Scholar will return to New Zealand to develop and deliver a project in collaboration with New Zealand Opera and the University of Auckland. The theme for 2015 is Voice and Young People and in 2016 is Music Education for Early Years and Families.

Auckland Arts Festival

Auckland Arts Festival (AAF) is a major strategic partner of NZO. A festival environment provides the ideal opportunity for developing new New Zealand works and for the delivery of less commercially viable repertoire. In the 2015 festival the AAF partnered NZO to deliver workshops of a new opera being written by New Zealander Tim Finn, with the possibility of staging the final work in the 2018 festival. In the 2016 festival we will be working with AAF (and APO) to present two performances of Adam's *Nixon in China*. In 2016 we will also partner with the festival on the delivery of Harris's *Brass Poppies*. This is also a co-production with the New Zealand Festival.

Auckland Theatre Company

NZ Opera has entered into a new partnership with ATC around a development initiative called The Engine Room. This is a unique opportunity for two directors to work with one of New Zealand's leading theatre companies in a customised development programme. The programme is designed to provide opportunities to learn about all aspects of the director's craft whilst working within Auckland Theatre Company's creative development team. Programmes will be designed to meet the needs and requirements of individual interns, as well as fitting in with the timeframes and requisites of the partner organisations; New Zealand Opera and Fortune Theatre.

NZO is currently in discussions with ATC on the use of their new venue to present a small intimate opera in 2017.

Opera Factory

A positive and friendly relationship with Opera Factory has and continues to exist to enable NZO to monitor even younger singing talent. However, a closer relationship has now evolved between Opera Factory and NZO. Recently Opera Factory has given up its home in Newmarket and now rents a small office at the Technical Centre at Onehunga (OTC) as well as using rehearsal space for workshops etc. when it is not being used by NZO.

Auckland Live

Our long term venue partner in Auckland.

Overseas Opera Companies

NZO has followed its initial co-productions of *Xerxes* (Victorian Opera) and *The Italian Girl in Algiers* (Scottish Opera) with a series of planned co-productions. These are:

- Sweeney Todd -2016- Victorian Opera
- *Barber of Seville*- 2018- Seattle Opera and Opera Queensland

Informal partnerships

NZO also has occasional or informal partnerships with a further number of organisations.

NZ Opera School, Wanganui

NZO pays for its Emerging Artists to attend the NZ Opera School in January each year. It also offers advice on occasions, and the two organisations operate together in a way to help the flow-through of talent to the Emerging Artists Internship.

University Schools of Music

NZO offers its staff and guest artists for workshops with singing students at a number of universities around the country.

Other Arts Organisations and community organisations

We make our rehearsal and technical facility out at Onehunga available to other groups, whenever it is not in use by NZO.

Toi Whakaari and Unitec

We frequently take students on secondment for our productions, particularly in stage management, where they gain important experience on large-scale productions.

Our mission is to share opera with as wide an audience as possible (from age 5-85). We strive to remove the barriers that exist for new audiences without disenfranchising our existing, loyal stakeholders. Our communications approach underpins this.

We take a considered approach to all communications, segmenting our intended market and talking to them on their terms. This begins with our current, core audience. A sizeable proportion of our most engaged stakeholders are older and we know that for them, the personal approach is important. They also react well to more traditional contact; in person and by direct mail. As such, we undertake personalised mail outs to our core audience and create opportunities for them to engage with the company with cocktail events and pre-concert talks. For this connoisseur audience, these touch points are key.

We know that for many unfamiliar with opera, the age-old labels of the art form being 'boring', 'stuffy' and 'not for them' are all too real. If we are to build new audiences for opera, we need to challenge this and that starts with the marketing proposition. We are looking increasingly to position opera alongside other entertainment offerings and present it in a way that increases potential entry points.

With this audience, we emphasise that opera is modern, relevant and accessible; challenging the pre-conceived notion that opera isn't for them. We do this in a way that does not undermine the integrity of our offering or patronise our intended audience. We use marketing channels that take opera to the mainstream (radio stations such as The Breeze and More FM) and which capture them as they go about their daily lives. Publicity plays an important role in the marketing mix, allowing us to get fuller messaging across than we are able to with other marketing tools.

Increasingly we are using digital marketing to talk to our stakeholders. This enables us to have a two-way conversation, driving engagement and building meaningful relationships where we can really understand our audience. We use email newsletters and social media in all its forms to bring what is a visual art form to life for our audience.

Everything we do is about taking our audience on a journey. If we want to build new audiences for opera, we know that journey doesn't end in the theatre. Once someone has sampled NZO for the first time, we want them to sign up for our newsletter, to like us on Facebook and have the confidence to come to another performance. Ultimately, we want them to become our greatest advocates.

Opera audiences in New Zealand remain title-driven in their attendance choices; hence the huge variances between figures for a well-known work such as *Madame Butterfly* against lesser-known offerings like *La cenerentola*. For the large segment of our database who is attracted to the event/experience aspect of opera, we are still vulnerable to the arrival of the hit-musicals in the Civic Theatre near to our opera seasons at the Aotea Centre. Unfortunately we have no control on this or the dates for NZO performances so can do little to mitigate the risks.

Despite some easing of the global financial crisis, NZO has had a noticeable lack of success in attracting new corporate partners willing to support us with cash. Colleagues at sister arts organisations confirm that this is an Arts-wide trend. Corporates are tending to focus on high levels of exposure such as that offered by sport and opera seems to have been particularly susceptible to a move away from support for 'high-end' events to those which are more community orientated.

However recent discussions have indicated that there are some corporates looking for alternative hospitality options from the "usual" and we are currently working on how we can accommodate this without taking us away from our core business.

There are many unmet service needs in the Opera sector in New Zealand some of which NZO is just not equipped or funded to deliver.

One key issue is that there is just not enough opera being performed to enable people to see it as an intrinsic part of the culture of this city rather than something that happens once or twice a year. We are therefore hoping to increase the number of performances of opera in each calendar year. To do this we are planning to work in collaboration with orchestra's and festivals as well as bringing smaller scale works to alternative venues.

As the national opera company based in Auckland we are the only opera company with the facilities, (funded through the ARAFB) and scale of operation to deliver the range and reach of education and outreach programmes that will have a significant impact on the communities of Auckland. Our education and outreach programmes are key to developing the audiences and practitioners of the future. Our new strategic plan brings education and outreach work into our core activity by planning to connect future audiences through engaging programmes.

Another issue facing NZO is that there is insufficient work within New Zealand for a singer to sustain a full time career in this country. Consequently they pursue careers overseas. This reduces the pool of available talent resident in NZ for opera concerts and recitals. NZO funds a resident artist programme to enable singers returning to New Zealand after a career overseas to continue to develop their craft even if they have to have to work outside of opera. These singers are often part of the chorus or take on small roles in our main stage operas. If NZO is able to go ahead with the plan to create "boutique" operas these will provide more work not only for potential audiences but for those singers resident here. Likewise other creatives such as designers and directors tend to work overseas. With funding from Creative New Zealand we are collaborating with Auckland Theatre Company and the Fortune Theatre Company (Dunedin) to offer a director development programme, (alongside our own programme funded by Chapman Tripp).

Our strategic plan for 2016-2018 highlights the importance of education and community programmes as core activities. NZO has committed to connecting future opera audiences through engaging education and community programmes. The additional funding received for 2015-2016 from ARAFB has enabled us to re-direct our education work enabling us to engage more fully with Auckland communities and to develop the audiences of the future.

The possibility of a third mainstage offering in Auckland has increased the number of potential touch points for engagement with education and community groups.

NZO aims to increase the number of Aucklanders actively participating and engaging in the arts as follows:

- a. As participating audience members by employing a dedicated Audience Development Assistant in Auckland who will engage with existing and potential audiences;
- b. By offering more activity via collaborations and delivery in alternative spaces to engage new audiences;
- c. Through our education and outreach programmes;
- d. The funding of the Technical Centre in Onehunga allows us to increase the number of people employed in the creative sector and to deliver our services to the people of Auckland.

The company expects to enhance its contribution to the cultural life of Auckland by creating more opportunities for people to experience the power of opera. Central to our new Strategic Plan is the commitment to deliver more performances in Auckland. By reframing our programme to include new and different opera experiences, and by undertaking more collaborations with other companies, especially those who are Auckland based, NZO expects to foster existing and develop new audiences, increase box office income, attract more core funding and increase philanthropic and sponsorship support to build a more viable and sustainable presence for opera in New Zealand.

Engagement of Auckland artists is also an important part of our work. NZO harnesses Auckland's wealth of talent by employing local performers, designers and technicians - particularly the company's Chorus of local singers, often recent graduates of Auckland's tertiary institutions. And, for every production we employ the city's orchestra: Auckland Philharmonia, and of course performances in the pit are an important part of that company's annual workload.

NZO also has a policy of presenting New Zealand singers wherever possible. Many now have thriving international careers, and we endeavour to bring them back home, as we did with five expats in the 2015 performance of *'Tosca'*.

We continue to employ artisans at our workshops in Onehunga, creating new productions specifically for production on the Auckland stages as well as co-productions with overseas companies.

Also by delivering opera in Auckland NZO contributes to increasing the number of annual guest nights in Auckland in two ways. Firstly all of our rehearsals take place in Auckland for all of our productions and to date we pay for approximately 950 room nights a year. With our plan for more work through collaborations and "boutique" operas this will increase. Secondly

opera is an expensive art form and therefore NZO only performs its main-stage opera's in three cities, consequently those people living outside of those cities often travel to Auckland to see a performance and stay overnight.

We deliver on the funding principle of Auckland Council by increasing our footprint in this city; to increase our audiences, to increase recognition of the brand, to increase people's knowledge of the art form. And thereby making NZO sustainable in this the 'world's most liveable city'.

Based in Auckland NZO is the country's sole provider of professional opera and we offer that service to Auckland, Wellington and Christchurch. However as Auckland is our base, with the exception of two full time staff, all our staff is based in Auckland. With consultants we have two based in Wellington and one based in Australia. Our production facility is based at Onehunga and all operas are realised and rehearsed there.

Onehunga Technical Centre (OTC)

The use of OTC by NZO varies from year to year, depending on the work being presented in either our main stage productions or in our Education and Outreach programme. Occasionally we have to take additional space (often borrowed rather than paid for). We do try to ensure that the facility is in constant use for both builds and rehearsals and the scenic and costume work undertaken for others has positive results.

In 2014-2015 the facilities were fully utilised not only for work for NZO but for other community groups and some overseas co-productions.

In addition work for other arts organisations and community groups included the following:

- Set for Auckland Arts Festival for *The Mooncake and the Kumara*
- Chandelier for Amici Trust for *Phantom of the Opera*
- *Christmas in the Square* for Auckland Live
- *Beauty and the Beast* for an Auckland schools production
- Wardrobe work for ATC
- Small jobs in wardrobe for groups using the Herald Theatre and the Basement.

2016-2017

NZO services are available for all of the diverse communities in Auckland, although we are aware that for whatever reason some sections of the population are underrepresented. We have taken a number of steps to redress this.

Our education and outreach programmes are the best way to ensure optimal reach across Auckland's diverse demographic. This is very much borne in mind in the selection of schools for our 'Opera in Schools' programme, as well as our community work at our technical centre in Onehunga. Our community programme attracts people from the South Auckland area who have never attended an opera and their ages range from 14 to 85 as well as being ethnically diverse.

In 2015-2016 we will be introducing a second Music in Parks in the South Auckland area. The introduction of a Sunday matinee has been a successful way to ensure older patrons feel comfortable with coming into the city for a performance and returning home in daylight hours.

We are also well aware of the need for younger people at our performances and have the following initiatives:

- Schools' attendance at our Dress Rehearsals enables large numbers of students to experience opera first hand.
- Subscribers who are committed to regularly attending our operas have also been given a special pricing initiative to add young people to their booking. Any additional young person under 18 years of age can attend for only \$20 per ticket, in the same seating reserve purchased by the subscriber.
- Benefactors receive a number of dress rehearsal tickets as a benefit of their donation, are asked to nominate young people under 25 or first time opera attendees to take up some of their allocation.
- We have consciously increased our social media such as Facebook and Twitter.
- The introduction of a Young Friends group has increased attendance at main stage operas of people under 25. In 2015 we increased the age limit for Young Friends to 30.

Stardome - Auckland Observatory and Planetarium Trust Board

Stardome is a planetarium and observatory and its purpose is to share knowledge of space and the universe with the public of Auckland in ways that inspire, challenge, entertain and educate. Our strategic objective is to achieve sustainability and to minimise the requirement for Auckland Council funding while maximising visitor numbers and visitor satisfaction.

Stardome is an iconic facility in Auckland and an integral part of the mix of cultural institutions in the city. Most major cities around the world have a planetarium as part of their cultural landscape and Auckland is particularly fortunate in having both a state of the art planetarium where the citizens of Auckland can see shows about space and the universe and an observatory where members of the public can view stars, constellations and space objects as well as being a world rated research observatory.

Education is an integral part of Stardome's operation and over 60% of our visitors are children, the majority of whom come with their schools as part of their science curriculum. The recently added low decile and Southern Initiative programmes have made our education programmes available to a wider range of "in need" and "at-risk children".

As a result of the interim recommendations of a recently completed Strategic Review we anticipate that during the 2016-2017 year we will be introducing some new interactive exhibits and displays to improve the overall experience that our visitors have at Stardome. As a result we will be introducing a modest fee (gold coin) for visitors to gain entry to our displays areas.

Although these exhibits and displays will require capital funding there is a significant non-capital aspect to the projects through our ability to charge a modest entry fee as described above.

It is anticipated that these changes will take 12 to 18 months to achieve (mainly due to funding issues around the necessary capital funding for the new interactive displays) and, while it is likely that this may have some financial impact in the 1-2016-2017 year it is expected that the main benefit from this will flow into the 2017--2018 and subsequent financial years.

The main gains from recommendations arising from the Strategic Review will be around a major redevelopment of Stardome's display spaces and will therefore require significant capital expenditure.

Stardome is the only observatory and planetarium in the Auckland region and only one of two in New Zealand although a new planetarium will shortly be opening in Dunedin as part of the Otago Museum.

If one defines the Stardome "industry sector" as being museums and similar facilities then some interesting trends are emerging. With regards to the "museums" sector in Auckland it is understood that visitor numbers across the whole sector have fallen.

Forecasts are that the museums of Auckland are only anticipating increases in visitor numbers of around 1% per annum over the next few years, so Stardome's increase in total visitor numbers of around 12% to over 150,000 is a significant achievement.

The major challenge that Stardome faces from an industry perspective is the fact that many of the cultural institutions in Auckland who we compete with in varying degrees (Auckland War Memorial Museum, Maritime Museum, Auckland Art Gallery and the Navy Museum) are free to Auckland citizens... So a proposal to apply a charge (albeit small) for entry to Stardome's exhibits and display spaces would go against this trend and could be a barrier to entry to the facility and may lead to lower overall visitor numbers.

The other major challenge that Stardome faces is the difficulty in obtaining grant funding from traditional charitable sources, particularly from "gambling" based charities. Although Stardome has had some success in obtaining funds for capital requirements or for specific projects, we are having a great deal of difficulty in obtaining charitable grants for operating expenses. We also anticipate that raising funds for capital projects and specific projects will be more difficult in the future.

Stardome started its low decile programme to address the unmet needs of low decile schools accessing Education Experiences Outside the Classroom. This has been an extremely positive and rewarding programme and the uptake has exceeded expectations. However, it is necessary for Stardome to find additional funding for this programme and we are unable to accommodate the huge demand for it. In the 2014-15 year we hosted 13,307 students through the scheme. The current funding levels will not allow us to grow this number.

The Ministry of Education have identified an unmet need for more Te Reo in education sessions. Stardome has translated one of its shows into Te Reo, and we currently working on professional development in this area for our educators.

Stardome will continue to operate its Education programmes through the 2016-2017 school year. The programme is open to groups such as schools, preschools, seniors and universities. Sessions are 90 minutes in duration, and include a classroom session as well as a planetarium show, followed by an educator led Night Sky.

We are currently looking at extending our Matariki offering this year and will run this programme from May through to July. In 2015 our education sessions were sold out, and we are currently forward booking groups into these slots.

Our School Holiday programme was a 2014-2015 highlight with higher attendance than ever before. This programme will continue with a broader science theme for families and groups to come and enjoy.

The low decile scheme will also continue. However, growing these numbers is constrained by funding, and we have now reached a point where schools will have to go on a waiting list to obtain the benefits of this scheme.

We will host our Southern Initiative Whānau Day in February, which allows South Auckland Early Childhood Education groups to attend an open day free of charge with transport costs covered.

Where possible our educators will do outreach into schools that are unable to attend sessions. We have been able to do 10 outreach sessions in the last 12 months, and they have been well received. The main topic of outreach is “Space Flight”. Our educators facilitate a discussion, and then do a practical lesson around rocket building.

Evening education sessions will also be further investigated in the coming year, which will allow groups to use telescopes and binoculars to see the wonders of the night sky.

Stardome will host three open days for the wider community, and will be the leader in providing information about astronomical events.

Stardome has a significant number of programmes and initiatives that directly address the objectives of the Auckland Plan.

The most significant initiatives are:

a) Putting Young People First

Stardome’s very purpose as stated in our Vision is to inspire youth to value education and pursue careers in Science.

Stardome has a strong affinity with the Auckland Councils policy of putting young people first. Our Education offering is firmly targeted at increasing the knowledge of young people through space science. We have worked hard to make sure we reach as many young people as possible, and schemes such as our Southern Initiative, Low Decile Scheme and Community Sessions enable us to extend our reach.

To encourage young people to continue exploring the wonders of our universe, we have now implemented free passes to all children visiting with an education group, that way they can re-visit with their families.

b) Regional Reach

Our regional reach is monitored closely to see who is visiting us and from what parts of Auckland.

South Auckland and Low Decile schools have been a focus of the Education team in the last twelve months, and will continue through the year.

We have a targeted marketing campaign through local newspapers, radio and cinema to try and get into all areas of Auckland, and also believe our outreach programme will help us to get to groups that are unable to make the trip to the facility.

We host three gold coin donation open days, and as Astronomical Events occur we open the facility to obtain the widest audience.

c) Strengthening and Connecting Communities/Cultural Diversity

Stardome takes its responsibility in providing a culturally diverse facility seriously. We see the future of our organisation as being more collaborative with the wider community in developing and delivering culturally diverse shows.

Synergies with cultural groups will help our organisation provide more relevant content. Much of the show library available to us is limited, and is often a Northern Hemisphere approach. Partnerships with Space Place (Carter Observatory) and the Otago Planetarium will also help us develop New Zealand focussed shows.

As a fixed venue facility Stardome does not provide any services outside of the Auckland region. A small percentage of our visitors (less than 5%) will undoubtedly be visitors from outside of the Auckland region.

However, we note that Stardome's mission is to:

“Be the preferred and most trusted resource for promoting astronomy to the people of New Zealand

- *Exploit our unique location to make discoveries about the Universe that excite interest in Astronomy.*
- *Inspire youth to value education and pursue careers in Science.”*

As such we believe our reach is further than the boundaries of Auckland. Our website provides anyone, anywhere in the world, a portal to what we are achieving as an institution.

We have had feedback from schools in Melbourne that our school resource sheets are helping with classes learning about solar energy. Schools in Northland and Waikato are regular visitors, and advances in technology means we are able to Skype into classrooms to answer astronomy questions.

Research

Stardome's research facility is a big part of our organisation, and allows us to play on an international stage. This is led by Dr Grant Christie who has volunteered and led this for many years.

We work with Observatories, Universities and Research groups from all around the world. Discoveries are being made everyday thanks to the information we are able to collect due to our Southern Hemisphere location.

Our research programme is run on a volunteer basis, and costs for equipment maintenance are funded through a grant from the Edith Winstone Blackwell Trust.

Stardome closely monitors the geographic spread of visitors from throughout the Auckland region and has a number of on-going strategies to attract visitors from all parts of the region including specifically targeted marketing under our Regional Reach and Southern Initiative programmes.

Stardome also has a number of on-going initiatives to address the diverse demographic spread that makes up the population of our region including:

1. Due to the socio economic and geographic composition of lower decile schools, our low decile school subsidy programme attracts a higher proportion of children from Māori and Pacific Island families and from areas outside the traditional “central Auckland” area.

2. Our Southern Initiative is even more specifically targeted at these groups and has been extended out to the wider community of the four wards highlighted in the Council's Auckland Plan and in particular is aimed at reaching high needs youth and the community and organisations that support these young people.
3. Our Matariki programme targets Māori but is also finding a broader and growing audience from throughout the Auckland region due to increasing awareness of this important cultural event.
4. With the benefit of grant funding we have converted one of the main children's shows to Te Reo and will be extending this to other shows.
5. Our Dragon Skies show is about Chinese Astronomy and is focused on the Asian population of Auckland.
6. With regard to age, approximately 60% of Stardome's visitors are children and young people. However our audiences cover the wide spectrum of the population of Auckland from young families to senior citizens attending with Probus groups.
7. We have a number of strategies to further diversify our audiences away from an astronomy focus, including music shows such as Pink Floyd, Led Zeppelin and the recently added U2 and Rock on Demand shows and other recently added shows such as Dinosaurs at Dusk, Dream to Fly and Let it Snow, our new Christmas show.
8. Early childhoods (Kindergarten, Day Cares and Kōhanga Reo's) have been an area of growth and we have acquired a number of shows to cater for this market.

Stardome is a well-established part of the cultural fabric of Auckland and we have no doubt that, with support via the Funding Board, its sustainability over the medium term is assured.

It is worth noting that most major cities around the world, and certainly all of the cities that aspire to be among the world's most liveable cities, have a planetarium as part of the fabric of their city alongside their museums, art galleries, zoos and science centres which all require significant levels of external (City, State or Government) support to be economically sustainable.

Stardome has a well-established position in the science education sector. Over 60% of its visitors are children and young people, the majority of whom visit with their schools as part of their science curriculum.

Over the past few years Stardome has broadened its customer base by introducing a range of shows to appeal to a wider audience with Music Shows, Bad Sci Fi Night, Halloween Offerings, Lights and Lasers and themed days such as Valentine's Day. Stardome has strong internally generated cash flows which cover approximately 50% of operating costs which we believe can be increased over time.

Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region's (SLSNR) purpose is to prevent drowning and injury through the provision of lifesaving services and public education. As an organisation we administer, promote and develop Surf Life Saving in the Northern Region. As a regional body overseeing the ten clubs in the Auckland region, our activities include the coordination, administration and funding of club development and sustainability; lifesaving training, development and regional services; sport competitions; surf education and leadership programmes.

Our vision is to be the lead provider of water safety services in our regions beaches and coastlines which covers all patrolled beaches from Raglan through to the very far north of New Zealand, delivering our services across twenty four of the regions most frequented coastal locations through our volunteer clubs operations and our contracted Regional Lifeguard Service.

We are volunteer-led, and professionally managed.

Some of Auckland's greatest recreational assets are its beaches and harbours; they are regularly touted as "our favourite playground". These are kept safe largely by volunteer Surf Life Savers through generous public funding. In Auckland, tens of thousands of people from all parts of the city are prevented from injury or drowning or rescued each year. There are no wards across the city that are exempt from these statistics or the services provided by these clubs. In addition over 10,000 school children receive beach education through the surf clubs and their facilities each year.

Following 2013's restructure and a year of consolidation following the organisational change, SLSNR is at the outset of several large scale projects based around whole of organisational improvement and sustainability. Alongside this we will be preparing for the World Masters Games in 2017. None of these projects will involve changes to or detract from our operations or the lifeguard services the community currently enjoys.

PROJECTS

1. Health And Safety Review

SLSNR is informed and up to date with current changes to the Health and Safety framework and legislation and requirements flowing from this. Independent of these changes SLSNR is seeking to create a resource to assist our members in the management of risk and improve the 'health and safety culture of our movement.' The first phase of this will require a thorough review of the current Health and Safety appetite and awareness of our organisation and its members.

The results of this will shape the architecture for a Risk Management toolkit to help managers and administrators in Surf Life Saving to develop or improve their risk management capacity and practice. Risk, uncertainty and change exist at all levels of our organisation. We can be better prepared and reduce the likelihood of harm to our organisation and community through good, structured, forward thinking risk management.

2. Governance Resource

Surf Life Saving Clubs, whatever their capability, size or scale, operate in a complex and demanding environment. The management and the board of directors must be equally effective in their contribution as the Surf Lifeguards who keep vigil on the beach. It is commonly accepted that governance structures have a significant impact on the performance of our Surf Life Saving Clubs. Poor governance has a variety of causes including director inexperience, conflicts of interest, failure to manage risk, inadequate or inappropriate financial controls, and generally poor internal business systems and reporting.

Ineffective governance practices not only impact on our clubs where they are present, but also undermine confidence in the surf lifesaving sector as a whole. Learning how to govern well is repeatedly identified as a priority by our clubs. We are seeking to respond with initiatives to help our organisations build their capability in this area. We seek to have a resource that, while still including the fundamentals of good governance practice, has new material on a number of topics such as: the organisational learning, planning for effective board meetings and boardroom dynamics. We anticipate this toolkit will help board members to confidently do their jobs even better. While each of our clubs needs to find its own way, it does not need to do so in an information and experience vacuum, hence the need for the production of this resource guide.

It is not and cannot be a recipe book for good governance – there are no perfect solutions or universal prescriptions. However, it is hoped that the description of some basic principles will stimulate surf club boards to discuss and review their own governance performance. It is intended to challenge boards and their members to be more conscious and deliberate in the way they govern their organisations and to continually seek further opportunities to enhance their governance effectiveness.

3. Volunteer Management Toolkit

Every surf lifesaving programme has someone who makes sure the right people are in the right roles doing the right thing at the right time. SLSNR desires to create a toolkit that assists our organisation to develop a volunteer management system. It is intended for our clubs, boards, managers, and co-ordinators to use as they attract, manage and retain volunteers. We are seeking to assist our clubs in: planning their volunteer management system; finding and selecting volunteers; inducting and training volunteers; recognising and retaining volunteers. There is much experience in this proposed document that can be pooled and shared to the advantage of us all.

4. Consolidation Of Financial Results Of Member Clubs

SLSNR has been an informed and active participant regarding the recent PBE IPSAS changes. These changes and specifically PBE IPSAS 7 have catalysed conversations relating to:

- a) the level of accounting control we have over our member clubs, and
- b) how do partners, sponsors, stakeholders and users of our financial statements view our organisation?

Following internal consultation and review, SLSNR is currently seeking independent opinion on our findings to help frame our response to not only these recent accounting changes but

also what accounting systems and practice are best suited to move our organisation into the future and satisfy the needs of the organisation and its stakeholders.

5. SLSNR Constitution Review

SLSNR has been actively involved in the discussions relating to prospective changes to the Incorporated Societies Act 1908. As part of this and with a view to a more contemporary governance model reflective of our organisation's needs, SLSNR is beginning a review of its rules and regulations as a part of a pro-bono project with senior partners from Bell Gully. From the outset this project is not likely to be moving toward any significant changes to our current governance model only refining and adapting the framework we currently work under to best address the current and future needs of our movement.

6. Beach Education Review

SLSNR has enjoyed continuous growth and success in uptake of these programmes. We are confident that we have positively impacted on water safety and educated a generation of Aucklanders on water safety. That being said the model is in danger of becoming old, tired and out of date with its users and audience. We need to review how our programme fits the current education framework, use technology to our advantage and ensure we are reaching the most at-risk audiences. This review is in its initial phases.

SLSNR continues to strive to keep our membership, stakeholders and the public apprised of our business. Our recent monthly electronic direct mail-outs have been valuable in this process and have allowed us to engage members and key stakeholders in a world so rich with content and this form of communication you can often get lost in the inbox. We now regularly communicate with over 6,000 individuals on a regular basis. Surf Life Saving's 'findabeach' website is now fully developed and is a valuable tool in informing the public of key safety messages and details on our patrol locations and operations.

Recently SLSNR has enjoyed great success in engaging the community with our recent lobbying campaigns. Independently engaging with the community as part of Auckland Council Long-Term Plan Review, the Northland Regional Council Long Term Plan Review and the Waikato Regional Council Long Term Plan Review. Alongside achieving our desired outcome it has given us a fresh opportunity to engage with and solidify the support of our community and stakeholders enabling them to play a valuable part in the consultative process regarding our future direction.

With the help of Toyota Financial Services we continue to promote high profile SLSNR annual awards to recognise our high performing members and grow brand awareness with the public. Alongside and contributing to this, Surf Life Saving Northern Region with the assistance of Gorgeous Films Ltd, steadily rolls out content to engage and inform our stakeholders and communities.

We are still currently the only lifesaving and emergency response service on the Auckland areas beaches and coastlines. Beach visitation is seeing a period of increased popularity and our city is recreating on the water in greater numbers and differently than ever before. Our organisation is still the city's largest volunteer frontline emergency service and our membership and capability continues to grow at a rate that that will sustain our ability to provide the services required by the community in an economic manner.

We continue to anticipate future need for our services at coastal areas currently not being provided for and will work alongside Auckland Council Parks division to provide these where necessary. In regards to the wider industry environment, we seem to be at the outset of a period of changing times and increased governance, accountability and health and safety requirements for organisations of our nature. Although SLSNR welcomes changes of this nature and agree with the concept we anticipate these are going to take a large amount of organisational leadership, workload and resource in order to ensure all of our clubs and members are suitably prepared, educated and resourced.

SLSNR still has the following unmet needs:

- Despite creating a subsidised Beach Education programme for at-risk demographics, large numbers of school children are currently lacking access to beach safety education programmes. This is currently being addressed as part of an Education Review involving community education partners.
- Increasing beach usage at locations not serviced by surf life saving clubs e.g. Goat Island, Shakespeare Regional Park, Rimmers Road, St Heliers and Maraetai. Where necessary, SLSNR is working with Auckland Council officers in readiness for any future expansion of services - seeking to utilise a mix of paid and volunteer patrols, based on SLSNZ beach hazard index and joint agency planning with Auckland Parks.
- Increased patronage of popular beaches e.g. Piha, Muriwai, Kariaotahi brought about by population growth, improved roading networks, increased mobility, and the quest for free recreational experiences. This is business as usual for us. Incremental increases to the length of the patrol season/daily rosters to meet demand, costs met in part from regional funding and a review of our support services network.
- The radio network will require a capital upgrade to achieve the digital migration needs. Grant funding through pre-existing partners and funders will be sought to address this one off capital cost.
- SLSNR is currently in the first phases of a review of the surf safety education programmes. We anticipate this will shape an evolved contemporary version of our current education programmes more in line with the needs and learning appetites and requirements of our changing audience.

Currently we will continue to deliver three education programmes to school-aged children within the Auckland region:

Beach Education is a five-hour programme delivered to school children on Auckland beaches and at Auckland Surf Life Saving Clubs.

Surf to School is a 60-90 minute programme, which takes lifeguards into schools for beach and water safety lessons in classrooms and, if applicable, in school pools.

City Nippers is a five sessions of two hour programme targeting urban beachgoers on weekends and during the holidays at St Heliers, Takapuna, Eastern Beach and Maraetai beaches.

Both Beach Education and Surf to School are heavily subsidised programmes which encourage participation from Auckland school children.

Additional to our core programmes

We are continuing to qualify lifeguards as part of our Diversity pilot project aimed at training at-risk communities and specifically from Auckland students aged 15-17 years as Surf Lifeguards.

Auckland and its community are our greatest stakeholders. We are confident that Surf Life Saving Northern Regions outputs and outcomes directly contribute towards Auckland becoming 'The World's Most Liveable City'.

Encourage all Aucklanders, particularly children and young people, to participate in recreation and sport.

Taking part in recreation, sport and outdoor activities is a notable feature of Auckland's lifestyle. Aucklanders flock to the beaches at weekends and we are proud to be the infrastructure that safely supports and encourages this chosen outdoor pursuit. Further, our Junior Surf, Community Education and City Nipper programmes nurture children and young people's skills by extending their experiences.

Enable Auckland's diverse communities to participate in recreation and sport by promoting opportunities that meet their needs.

The coastlines we patrol provide an ideal environment for all of Auckland to recreate. Our diversity programme continues to ensure that our membership is reflective of and appealing to the community that we serve and our City Nipper initiative ensures that we reach key urban demographics.

Support volunteers to contribute to the capability of the recreation and sport sector.

Everything we do is aimed at maximising the potential and efficiency of our volunteers' services to enable them to better serve the community who support them.

Improve the learning and educational opportunities for all Aucklanders, particularly our children and young people.

Education of our at-risk demographics continues to be at the heart of our education programme, we continually work to reach new areas and audiences and bring our educational opportunities to where it is most needed.

All programmes and services provided by SLSNR and the ten Auckland based clubs are delivered in a uniform manner based on standardised operational policies and processes, utilising common equipment and resources. Key elements such as patrol season length,

minimum resource requirements, health and safety policies and internal auditing procedures are consistent across the region.

Key services such as the Beach Education Programme and Regional Lifeguard Service are delivered in a standard manner throughout the region, however the duration and reach of these programmes differs from location to location.

The scale of club operations varies from beach to beach, and reflects beach hazard ratings, beach visitation levels, and the ability of local communities to support and sustain club activities out of Auckland locations. These activities are funded through the clubs own funding arrangements and supported by NZLGB operational grants.

Across all Auckland based clubs the key deliverables include:

- Volunteer patrols from Labour Weekend to Easter
- Regional paid lifeguard patrols over peak summer weeks
- Emergency first aid and search and rescue capabilities
- Nipper / junior lifeguard programmes for 5-13 year olds
- School and community education programmes
- Surf lifesaving sports structured for all age groups
- Provision of facilities for use by other community groups

SLSNR and its member clubs are robust entities with a 100 year history of delivering our iconic and treasured service to the ever changing face of Auckland. We continue to lead and set performance precedents above and beyond other similar entities throughout New Zealand and have moved with the times to create a sustainable future for our movement and ensure the community will continue to benefit from our presence.

Our organisation sees numerous challenges in the coming years in relation to traditional funding sources continuing to shrink, an environment of regulatory changes across all areas and more stringent requirements coming in to play. Despite this SLSNR is ready to face these challenges in a positive manner and lead our organisation into a new era where we see improved transparency and accounting standards, more robust governance models and a membership who are leaders in health and safety standards.

WaterSafe Auckland Incorporated

Mission: To prevent drowning through education

Vision: A water safe Auckland free from drowning

Values and principles underpinning our Vision and Mission:

Research and evidence based best practice coupled with:

- Effective leadership
- Accountability
- Inclusiveness
- Excellence
- Fostering partnerships and collaboration
- Life-long learning
- Openness and transparency

Characterised by the principles of Collective Impact: defined as a Shared vision for change, Shared definitions, Shared understanding around measurement, Continuous Communication and Mutual Support in order to be a backbone regional support organisation for the prevention of drowning.

Strategic Goals: To provide the Auckland region with:

Goal 1: Effective drowning prevention leadership, accountable and responsive to stakeholders and the community –

INTENT: To provide WaterSafe Auckland with a more effective infrastructure and greater capability to facilitate leadership and stakeholder engagement to support drowning prevention activities across the region.

Goal 2: Leading edge expertise in drowning prevention –

INTENT: To provide, develop and disseminate knowledge to ensure best practice drowning prevention interventions

Goal 3: Quality water safety education –

INTENT: To deliver effective water safety education that meets the diverse needs of the Auckland population.

Goal 4: Informed advocacy in the promotion and provision of water safety –

INTENT: To advocate effectively and knowledgeably on drowning prevention, water safety education, relevant policy and legislation both in Auckland and nationwide fostering a 'fair, safe and healthy Auckland'.

Operational Model: Watersafe Auckland Incorporated (WAI) is a Preventative Educational Intervention that achieves IMPACT primarily through a Multiplier Model of effect encapsulated by "Teach the Teacher" / "Train the Trainer". By primarily teaching teachers and training trainers we multiply the effect of a strongly researched and evidenced based approach. WAI impacts upon all efforts to reduce drowning through three channels of COMMUNITY, EDUCATION and increasingly WORKPLACE engagement.

'WAI's services contribute to regional well-being by working closely with those who educate our children, those who work in our rapidly changing communities and those who contribute to our economic well-being. WAI strives to protect and nurture good water safety so that drowning is prevented and safe enjoyment of the region is achieved.

Drowning is the fourth highest cause of unintentional death in New Zealand. For every person who drowns, approximately 360 have water related injuries. The economic cost to New Zealand is in excess of \$864 million per annum. Therefore, each life tragically lost in the region can also be measured in millions of dollar terms. Although difficult to assess in terms of impact, everything done to prevent drowning through education has important economic value to the region.

Communications: WAI has increased its activity significantly in this area. WAI produces regular media pieces ranging from press releases appearing in print media as well as radio and television items. Recent successes include a regular item with Chinese TV that reaches an estimated audience of 40-50,000 Asian viewers. We have also made progress through social media with regular feeds into Facebook and Twitter. This last year has seen an unprecedented level of media activity leading to an average audience reach of > 80,000 per event. This includes print, internet, radio and television media. WAI also sends regular updates to all relevant stakeholders this includes our Aquatic Education Updates quarterly, and our triennial "Local Board Briefs" to keep these critically important partners in the loop.

The census data highlights the extent and speed at which Auckland is changing. Within that mix specific ethnic groups require support that WAI was simply unable to reach with its staffing and resource levels. The recent reorganisation within WAI will mitigate this to some degree, but more manpower at the water's edge of delivery would be beneficial. Across most ethnicities, males aged 15-50 years are overly represented in the drowning statistics; a particularly acute situation for New Zealand. WAI's emerging efforts in this space will help to educate this higher risk group, but again our ability to impact is restricted to the staffing and resources we have available. In terms of specific areas of unmet need, the Water Safety NZ drowning database highlights the fact we lose a very high proportion of people to drowning in rivers. We need to work in partnership on programme development and delivery so that this is addressed more intently. WAI will seek to incorporate elements of river safety into our programmes where possible.

International research indicates that the need to build "water competency" into an overall approach to drowning prevention is the right way forward. Unfortunately, many practitioners of water safety generally are not familiar with what water competency comprises from a best practice perspective and how best to transfer the knowledge, critical thinking and risk assessment elements that it demands alongside the basic skills that are taught in, on, under and around the water. As such there is a challenge of consciousness in terms of its importance. WAI will seek to encourage a greater understanding of water competence so that aquatic educators of all kinds move from a purely learn to swim model to something more holistic and effective in preventing drowning. A strong research focus will be instrumental to this approach.

WAI's emerging place based approach, a new location to establish a Centre for Water Competence (an Australasian first) will help strengthen our impact and thus seek to meet

these needs more effectively and sustainably long term. In sum, WAI will seek to share its research for the benefit of all partners in their work to reduce drowning.

Education – Professional support and development to teachers and trainers in Early Childhood, Primary, Secondary and Tertiary centres, schools and institutions. Resource and information development and expansion of WAIs’ vocational pathway “Gateway”.

Community – Whānau Nui, WaiWise, Wai Turama, Land based Fishing, New Settler Women Only Swimming, plus a variety of community events and awareness campaigns in Local Board areas.

Workplace – Development of this new channel of engagement that will seek to reach the high risk group of males in particular (80% of all drownings are male).

The Auckland Plan’s “Quality of Life” model highlights a number of areas that contribute to Auckland being a great place to live and work. Many of the benefits that it highlights can be connected to safe enjoyment on, in, around and under the extensive waterways that surround the region.

Proximity to the coast and sea affords Aucklanders an almost incomparable range of marine activities. WAI works toward ensuring the safe enjoyment of this environment by all, both Aucklanders blessed with living here and those who visit this increasingly attractive international destination.

WAI is unique to the region in that its sole focus is upon water safety. We are also the only preventative intervention for drowning prevention. Our core business is the prevention of drowning through education. That ties directly to the Auckland Plan on a number of levels such as Education, Community, Sport, Health, as well as spiritual and cultural well-being.

In addition, every life that is kept safe through a strong understanding of water competence has the opportunity to contribute economically to the success of the city and region. Investment in WAI represents a commitment to residents and visitors alike to making Auckland one of the world’s most liveable and safe cities and an international destination for all.

As a “marine/maritime” economic growth area, WAI’s challenge will be around ensuring our “social empowerment” projects that align with the plan and that involve aquatic education in community, formal education and work settings are known about and participated in:

- Building our Gateway programme will ensure water competence gets built into our young people’s approach, but it also supports young people’s transition to employment; an outcome and example that show WAI supporting economic growth and youth employment alongside our mission.
- Achieving greater impact across Pasifika, Māori and New Settler communities in relation to their involvement in “things aquatic, maritime or marine” is an important area of emphasis. These groups are not sufficiently reflected in employment or participation as part of these identified economic growth areas. Through the changes we are making WAI will progressively become more representative and connected to these communities and thus better placed to contribute toward helping them across the region.

- Building hubs of water competence that will lead to greater awareness of all things aquatic' and to support people to enjoy our aquatic environment safely as well as contribute to their wider participation whether recreationally or economically. Auckland is the main “aquatic playground” for the country. It is also the gateway for visitors to New Zealand. There is a challenge with ensuring this is a safe place to recreate and enjoy for everyone.
- Input into international students, refugees and tourism initiatives will also support the objectives of the plan. WAI is re-energising our efforts here through our new community focused Aquatic Educators.

Associated Risks:

- Increased drowning statistics if funding and outcomes are not sustained. Trends are very positive currently, but it would take very little to reverse this situation.
- Lost opportunities for economic growth in the marine and maritime sector for significant population groups.
- The economic cost of a single lost life is estimated by government to be of the order of \$3 million, therefore in addition to the moral, emotional and social cost of this tragedy, there is an economic cost to Auckland that we must continue to work upon in support of the Plan.

Sustainability to WAI can be measured in terms of vision achievement, drowning statistics and reach in terms of direct and indirect Aucklanders and visitors educated. As the only dedicated preventative educational intervention to reduce drowning in the region WAI needs to be sustainable in order to continue to educate through life changes for Auckland’s existing and future population. Drowning prevention education is not something that can stop once zero levels have been achieved. The challenge lies in the fact that Auckland is the biggest Polynesian city in the world and New Zealand’s largest city.

It contains the most diverse population (>160 ethnicities) with all the cultural approaches that go with that. Auckland’s comparatively positive drowning statistics versus other regions are the result of the sustainability that regional funding has enabled WAI to provide over many years of collaborative effort (2014 recorded the lowest drowning rates for Auckland for 10 years).

Defining sustainability in this context involves not only building, but maintaining a water competence consciousness. This requires WAI’s presence through a blend of programmes, resources, initiatives, events and awareness raising campaigns delivered on an on-going basis through a myriad of mediums and in partnership with others to keep the drowning statistics down; not just through schools like other providers, but in communities and in the workplace. Sustaining WAI helps to increase the importance of water competence within this collective effort, which international research tells us is the best way to approach drowning prevention.

This message must be sustained to prevent us relying on a predominantly focused ‘Learn to Swim’ approach that cannot reach all those at risk.

Submissions on the Draft 2016-2017 Funding Plan

The Auckland Regional Amenities Funding Board published the draft 2016-2017 Funding Plan on 18 January 2016. Public submissions on the plan closed at 5pm on 19 February 2016.

Six written submissions were received, along with a request for one verbal submission to the Funding Board.

The submissions related to three main themes:

Additional Funding:

- i. A request from Auckland Theatre Company Limited for an additional \$60,000 of funding as a contribution to costs associated with providing public programming to coincide with the opening of the new ASB Waterfront Theatre over the summer of 2016-2017;
- ii. A request from Stardome for an additional \$50,000 to contribute to the cost of a new salaried position within Stardome;

Requests to change wording in the Funding Plan

- iii. A request from the Amenities Board and others, to amend the wording in the Funding Plan to better reflect the proposed outcomes of the work to be undertaken in respect of defining sustainability;
- iv. Update wording relating to the reduced programme of work to be undertaken by the Auckland Theatre Company due to the loss of funding from other sources;

General support for the Funding Plan and the process that has been undertaken

- v. General support for the Funding Plan as published.

The Funding Board met on 1 March 2015 and received a verbal submission from the party wishing to present directly to the board.

The Funding Board subsequently undertook extensive discussion on the written and oral submissions received and gave due consideration to the issues raised within each of the submissions.

The Funding Board resolved to decline the requests for additional funding of \$60,000 from the Auckland Theatre Company and \$50,000 from Stardome.

The Funding Board agreed to update and/or amend the wording in the Funding Plan as requested.

Directory of Specified Amenities and Associated Entities

Organisation	Charities Registration Number(s)	Website
Auckland Festival Trust	CC22145	www.aucklandfestival.co.nz
Auckland Philharmonia Trust	CC23611 CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	CC21935 CC46529	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	CC23655 CC23653 CC48094 CC50332	www.atc.co.nz
Coastguard Northern Region Incorporated	CC30031 CC20374	www.coastguard.org.nz
New Zealand National Maritime Museum Trust Board	CC10056	www.maritimemuseum.co.nz
New Zealand Opera Limited	CC22724 CC21944 CC51542	www.nzopera.com
Stardome - Auckland Observatory and Planetarium Trust Board	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	CC21256 CC23043	www.lifesaving.org.nz
Watersafe Auckland Incorporated	CC11454	www.watersafe.org.nz

Charity registration and associated details for each amenity are available online at www.charities.govt.nz

Directory

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Lyn Lim

Diane Maloney

Penny Sefuiva

Moana Tamaariki-Pohe

Bankers:

ASB Bank Ltd

Lawyers:

Buddle Findlay

Auditors:

Office of Auditor-General/Audit New Zealand

Charities Registration Number: CC38181

Relevant Legislation:

Auckland Regional Amenities Funding Act 2008

April 2016

Auckland Regional Amenities Funding Board

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