

**AUCKLAND  
REGIONAL AMENITIES  
FUNDING BOARD**

**2017 - 2018  
Funding Plan**

April 2017

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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 2017-2018 Funding Plan on behalf of the Auckland Regional Amenities Funding Board. This is the Funding Board's eighth funding plan since the enactment of the legislation. This will represent the ninth 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. 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 2017-2018 Funding Plan 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 for the 2017-2018 financial year.

For 2017-2018, the Funding Board is proposing a levy of \$16,165,500, representing an increase of \$23,000 (or 0.14%) over 2016-2017. The levy represents a contribution of approximately \$30 per rateable property in Auckland, or \$10.30 per person in Auckland based on a population of 1,569,900<sup>1</sup>. 2016-2017 included a one-off contribution of \$180,000 to Stardome. In determining the grant allocations for 2017-2018, this amount was excluded from the assessment, otherwise overall increase in the levy would have been \$203,000 or 1.258%.

A common theme that occurred when reviewing the funding applications was demands placed on those Specified Amenities that rely on using Auckland Council owned facilities to cover increased user charges. As the Council-owned entities seek to increase revenue to increase the returns to Council or reduce the burden on ratepayers, those increases are placing higher demands on the Specified Amenities to cover the costs, yet their revenue is not increasing at the same pace. This will eventually result in the affected Specified Amenities seeking additional funding to cover these costs, resulting in funds moving in a circular manner. The Board will monitor such changes in future funding rounds.

I would like to take this opportunity to thank my Board colleagues for their diligence and professional work during the development of the 2017-2018 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 2017-2018 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.

Vern Walsh  
Chair  
April 2017

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<sup>1</sup> Auckland Council (2016) Summary Annual Report 2015/2016, p.8

## Introduction

This Funding Plan, covering the period 1 July 2017 to 30 June 2018, is the eighth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2017-2018 Funding Plan represents the eighth year that the Funding Board has assessed and overseen the distribution of grants to the Specified Amenities, and it will be the ninth year that grants will be distributed to the amenities. The Funding Board believes the levels of funding outlined in this plan are in line with the funding principles set out in the Act and those added by Auckland Council in 2012, and are 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 funding to support 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 an attractive 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 2017-2018, the maximum levy cap has been calculated as \$31,480,000. The Funding Board, while aware 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 2017-2018 levy represents 51.35% 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 that 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 amenity 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, in part because they are a recipient 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 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 relative certainty of obtaining on-going regional funding via the Act enables each of the amenities to plan both strategically and operationally. Over time that funding security has enabled amenities 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. 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. However, there are also numerous other partner organisations involved in supporting them and funding many aspects of the amenities work, some of which is highlighted in this plan. That is important, as the nature of much of their work is dependent upon developing and maintaining strong links with partners so as to ensure consistent and sustainable service delivery.

The Funding Board has not received any requests from Auckland Council to consider adding new Specified Amenities.

## 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.

## Principles of the Act

The funding principles are embodied in s.21 of the Auckland Regional Amenities Funding Act 2008. 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 2017-2018 financial year.

The table on page 9 sets out the allocation of grants to each of the ten Specified Amenities. Any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity are listed after the table.

Set out below are some comments from the Funding Board relating to the level of funding allocated in the 2017-2018 Funding Plan.

The 2017-2018 Funding Plan identifies total grant allocations of \$15,850,500 to which administration costs of \$315,000 are added, resulting in an overall additional levy requirement of \$23,000, an increase of 0.142% over the 2016-2017 levy. The total levy requirement on Auckland Council is \$16,165,500.

In the 2016-2017 year, Stardome was allocated \$180,000 as a one-off grant to assist with the implementation of the findings arising from a recently completed strategic review. In determining the grant allocation for 2017-2018, this amount was excluded from the assessment. That has had the effect of reducing the overall levy requirement for the 10 Specified Amenities. If the deduction had not occurred the overall increase in the levy would have been \$203,000 or 1.258%.

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 2017-2018 Funding Plan, will satisfy that obligation for the majority of amenities.



## 2017-2018 Grant Allocations to Specified Amenities

Amenity	Grant Allocation 2016-2017	Amenity Funding Application 2017-2018	Grant Allocation 2017-2018	Year on Year Change 2016-2017 to 2017-2018
Auckland Festival Trust	\$3,325,000	\$3,475,000	<b>\$3,337,000</b>	\$12,000
Auckland Philharmonia Trust	\$3,092,000	\$3,332,000	<b>\$3,112,000</b>	\$20,000
Auckland Rescue Helicopter Trust	\$450,000	\$649,273	<b>\$450,000</b>	\$0
Auckland Theatre Company Ltd	\$1,490,000	\$1,780,000	<b>\$1,520,000</b>	\$30,000
Coastguard Northern Region Inc.	\$698,000	\$711,868	<b>\$712,000</b>	\$14,000
New Zealand National Maritime Museum Trust Board	\$2,092,500	\$2,197,125	<b>\$2,139,500</b>	\$47,000
New Zealand Opera Limited	\$975,000	\$1,204,500	<b>\$1,025,000</b>	\$50,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,389,000	\$1,269,000	<b>\$1,239,000</b>	-\$150,000
Surf Life Saving Northern Region Incorporated	\$1,266,000	\$1,415,000	<b>\$1,266,000</b>	\$0
WaterSafe Auckland Incorporated	\$1,050,000	\$1,102,500	<b>\$1,050,000</b>	\$0
<b>Total</b>	<b>\$15,827,500</b>	<b>\$17,136,266</b>	<b>\$15,850,500</b>	<b>\$23,000</b>
Funding Board administration budget	\$315,000		<b>\$315,000</b>	\$0
<b>Total Levy payable by Auckland Council</b>	<b>\$16,142,500</b>		<b>\$16,165,500</b>	

### Specific Conditions Attached to the Grants:

There are no conditions attached to the grants for 2017-2018.

## Indicative Grant Requests for July 2018 to June 2020

Each year the specified amenities are required to indicate what level of funding they may seek in the subsequent two financial years, i.e. 1 July 2018 to 30 June 2019, and 1 July 2019 to 30 June 2020. The table below provides those indicative figures. Funding applications are considered on an annual basis so these indicative figures are subject to change.

However, 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. No automatic increase in grant funding can be assumed by amenities.

Specified Amenity	Indicative Grant Request: 2018-2019	Indicative Grant Request: 2019-2020
Auckland Festival Trust	\$3,550,000	\$3,600,000
Auckland Philharmonia Trust	\$3,974,000	\$4,456,000
Auckland Rescue Helicopter Trust	\$736,127	\$750,850
Auckland Theatre Company Limited	\$1,780,000	\$1,825,000
Coastguard Northern Region Incorporated	\$726,199	\$740,723
New Zealand National Maritime Museum Trust Board	\$2,252,055	\$2,308,357
New Zealand Opera Limited	\$1,229,390	\$1,254,678
Stardome-Auckland Observatory & Planetarium Trust Board	\$1,269,000	\$1,269,000
Surf Life Saving Northern Region Incorporated	\$1,485,750	\$1,560,038
WaterSafe Auckland Incorporated	\$1,130,070	\$1,141,370
<b>Total</b>	<b>\$18,132,591</b>	<b>\$18,906,016</b>

## Funding Levy

The maximum levy that can be charged for 2017-2018 and future financial years is specified in s.34 (1) (c) of the Act, that is:

*“...the amount equal to 2% of the revenue from rates of the Auckland Council in the previous financial year.”*

In accord with the above requirement, the total maximum levy has been calculated as \$31,480,000. This is based on the annual rates revenue identified as \$1,574 million in Auckland Council’s Annual Report for the year ended 30 June 2016.

For 2017-2018, the Funding Board is proposing a levy of \$16,165,500 (51.35% of the maximum) to be apportioned as follows:

Allocated to ten Specified Amenities .....	\$15,850,500
Administration costs.....	\$315,000
<b>Total Auckland Council Levy .....</b>	<b>\$16,165,500</b>

The levy payable in 2016-2017 was \$16,142,500. The levy for 2017-2018 is \$16,165,500. This represents an increase of \$23,000 or 0.142% over 2016-2017.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2017. The levies will be distributed as grants to the Specified Amenities no later than 15 August 2017.

## Financial Information

### Income & expenditure in relation to the levies received

	2016-2017	2017-2018
<b>Income</b>		
Levies receivable	\$16,142,500	\$16,165,500
<b>Total</b>	<b>\$16,142,500</b>	<b>\$16,165,500</b>
<b>Expenditure</b>		
Grants to be distributed to amenities	\$15,827,500	\$15,850,500
Honorarium	\$170,000	\$172,500
Audit Fees	\$7,500	\$8,000
Administration costs	\$2,500	\$9,500
Advisory Services	\$55,000	\$55,000
Legal and Consultancy	\$80,000	\$70,000
<b>Total</b>	<b>\$16,142,500</b>	<b>\$16,165,500</b>
<b>Net Surplus/(deficit)</b>	<b>\$0</b>	<b>\$0</b>

For 2018-2019 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 (\$15,850,500) 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	
	31 May 2017	31 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 2017 were approved by Auckland Council.

	2016-2017	2017-2018	Annual Change
Chair	\$29,500	\$30,000	+\$500
Deputy Chair	\$22,125	\$22,500	+\$375
Members	\$14,750	\$15,000	+\$250

## 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 2017-2018 financial year, administrative costs have remained unchanged at \$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.

	<b>Budget 2017</b>	<b>Budget 2018</b>	<b>Budget 2019</b>	<b>Budget 2020</b>
<b>Income</b>			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$15,827,500	\$15,850,500		
Levies for Admin Costs	\$315,000	\$315,000	\$315,000	\$315,000
<b>Total income</b>	\$16,142,500	<b>\$16,165,500</b>	\$315,000	\$315,000
<b>Expenses</b>				
Audit fees	\$7,500	\$8,000	\$8,500	\$9,000
Grants distributed	\$15,827,500	\$15,850,500		
Legal fees	\$50,000	\$40,000	\$40,000	\$40,000
Advisory Officer	\$55,000	\$55,000	\$56,000	\$57,000
Consultants	\$30,000	\$30,000	\$25,500	\$21,500
Board member fees	\$170,000	\$172,500	\$175,000	\$177,500
Administration expenses	\$2,500	\$9,500	\$10,000	\$10,000
<b>Total expenses</b>	\$16,142,500	<b>\$16,165,500</b>	<b>\$315,000</b>	<b>\$315,000</b>
<b>Surplus/ (deficit)</b>	\$0	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>

## **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 2017-2018 has prepared a brief outline regarding the activities it plans to undertake during that year.

## Auckland Festival Trust

The Auckland Arts Festival (AAF) produces and presents a world-class international and New Zealand programme that engages Aucklanders in the arts, their communities and their city.

The Festival programme reflects Auckland's many communities, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new work and a significant arts employer AAF supports Auckland / New Zealand artists and arts practitioners with a focus on developing and staging Māori, Pacific and New Zealand Asian work.

Since 2003 AAF has engaged more than 1.5 million people enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination.

AAF successfully moved from a biennial event to an annual event in 2016. Jonathan Bielski has been appointed Artistic Director (AD) for the 2018 to 2020 AAF's (with the possibility of extending this to 2022). Carla van Zon, who is retiring in April 2017, will have programmed four festivals (over six years) with 2017 AAF being the last. The Festival programme has diversified and grown significantly under her artistic and David Inns' executive leadership.

Under the new Artistic Director, the 2018 AAF will be programmed to increase the engagement of existing and new audiences and will include a major outdoor event of a larger scale and with greater capacity to those staged from 2015 to 2017.

An artistic review will be undertaken in 2017 with the appointment of the incoming AD. This will be aligned with the current AAF vision and strategic plan.

With the appointment of the new AD plans are underway to stage a Festival in March 2018. The Festival Trust is committed to continuing with a Festival Every Year beyond 2017. It believes that this will have an increasingly positive impact on AAF and Auckland.

Auckland's venues, including the Town Hall, Q Theatre, Vector Arena, Bruce Mason Centre and non-CBD venues have the capacity to be more fully utilised, especially with the new ASB Waterfront Theatre venue coming into the market in October 2016.

The 2018 Festival will stage in excess of 60 events (160 performances), generating \$2.85m in box office income with additional flow-on benefits for venues.

AAF provides a wide range of performances for venues in a variety of unique ways. AAF contributes to the ongoing viability of these venues through rent paid, and the employment of specialist staff. AAF pays a significant amount in venue rental, resource consents and other costs to Auckland Council and Council supported venues each festival. In addition, venues earn income through equipment hire and food and beverage sales generated during AAF events.



AAF intends to maintain its use of Q Theatre, Auckland Live venues and other venues outside of the CBD, where possible, without taking any of these venues over exclusively during the festival period thereby leaving some dates available to other hirers.

## **Employment**

Employment and skills development opportunities for arts workers in Auckland are at times sporadic. The need is evidenced by the number of candidates applying for all AAF positions and the requirement to bring a number of key production personnel from out of Auckland for the Festival, as staff previously based in Auckland are working in more steady international markets.

As an annual festival AAF is a major employer in the arts and events sector providing event and arts management experience at a true international level. Permanent staff has increased from six to at least fourteen. Part time employees and contractors account for another 140 to 160 positions ranging in tenure from four weeks to nine months per annum. This more regular employment is allowing AAF to increase training and up-skilling opportunities in arts administration, technical production and marketing and communication to the long-term benefit of whole events/arts sector.

AAF is recognised as developing an increasing number of future arts leaders who as part of their employment are encouraged to join industry related boards, travel internationally on exchange and central and/or foreign government's programmes, and use their specific arts and events skills to mentor and provide advice to emerging artists and arts organisations. This is particularly so in the areas of Pacific and Māori theatre and dance.

AAF will continue to actively broker employment and internship opportunities at the conclusion of each Festival on behalf of its fixed-term contract staff to ensure where possible a skilled workforce is retained in Auckland and New Zealand.

## **Opportunities for Independent Artists and Arts Companies**

There are still limited opportunities outside the major arts companies for independent artists and producing companies to develop and stage new work in Auckland. This is evidenced by the large number of artists seeking AAF's support to initiate, co-produce and stage their work.

AAF works with a wide range of artists and companies to develop and stage new New Zealand work, ensuring that these have the potential to tour beyond any AAF season. AAF is an active partner in these works providing financial support and production, producing and marketing services and mentorship (including where appropriate cultural advice) from the Festival's expert staff. AAF is actively engaging and mentoring new producers, in particular Māori and Pacific producers, of which there are currently five on staff.

With an annual festival AAF is also realising the opportunity to develop more work in partnership with other leading arts organisations (both in Auckland and nationally) rather than as standalone projects. This model builds on successful projects with the Auckland Philharmonia, Silo Theatre, Black Grace and the New Zealand Festival.

AAF is working closely with the New Zealand Festival to co-commission and present new New Zealand works on a long-term basis. This not only amortises costs but enables greater investment into new work and longer performance seasons for participating artists.

Through its highly internationally experienced staff AAF provides advice and support to Creative New Zealand, domestic and international festivals and arts organisations to ensure that performance and touring opportunities are maximised for artists and companies that AAF has worked with and/or mentored.

There is a demand for cross-cultural arts and entertainment opportunities to meet the fast-changing demographics of Auckland. The city is one of the most culturally diverse in the world. Māori and Pacific make up more than a quarter of the population, and the Asian population is growing rapidly at 23%. Māori, Pacific and Asian audiences are under-represented in national figures of arts audiences.

AAF has a proven record of commissioning, developing and staging Māori and Pacific work. AAF has, and will continue to, commission, develop and produce Māori and Pacific theatre, music and dance. AAF will actively engage and mentor new producers; in particular Māori, Pacific and New Zealand Asian practitioners in order to grow work and attendances from these under represented sectors.

For 2017 AAF is working with Renee Liang, Gareth Farr and international partner Hong Kong Arts Festival on a new multi-lingual opera based on the book *The Bone Feeder*. AAF will work with a wide range of community based artists to develop concepts for new cross cultural work to be staged in 2018.

AAF programmes will continue to feature contemporary work from Asia to attract Asian New Zealand and wider audiences. Asian audiences attending the AAF grew from 3% in 2009 to 9% in 2016 on the back of new New Zealand Asian work and strong international work.

There is still opportunity to provide significantly more high-quality arts experiences for children and young people, and their families.

The frequency of childhood art experiences is an important predictor of adult attendance and participation. For young New Zealanders 10-14 years old, the two biggest influencers in the arts are their parents (78%) and their teachers (72%), (*Creative New Zealand report on arts participation*). AAF recognises that there is much potential to grow work for these audiences and their families.

AAF's programme provides numerous opportunities for engagement for children and young people. The Festival's education programme is delivered to schools across the region. For many students, the AAF *SmartsFest* programme is their first experience of international theatre and dance.

AAF has a strong history of bringing leading international work to Auckland for young people and their families that allow audiences to experience a wide range of arts from their own and other cultures.

In 2017 more than 8,000 heavily discounted tickets will be available to schools and students to experience world class work reflective of Auckland's cultural identity. It is intended to increase this allocation for 2018.

Barriers to access and attendance as evidenced through Creative New Zealand's survey on *New Zealanders and the arts: Attitudes, attendance and participation* in 2008 are transport and costs. Other barriers included lack of proficiency in the English language, lack of time, not knowing about an event or an art form or how to find out more.

Festivals have proven to be easier entry points for people who have not attended arts events before. Festivals offer a large variety of events and access points for audiences; they create an inviting festival atmosphere across a wide range of venues and provide lower-cost ticket prices and free-event access options.

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 2017 Festival will feature work from 27 countries, and include multi-lingual New Zealand theatre works in Chinese, Spanish and Korean.

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.

AAF ensures marketing and communications messages are distributed through a broad range of mediums, including non-English speaking channels. These initiatives will be further developed for the 2017 and 2018 festivals.

AAF takes performances directly to communities, growing local awareness of the arts and arts audiences, and will do so again in 2017 and 2018.

In 2017 AAF is engaging directly with communities outside the CBD through *Whānui: The Diversity Project* which will see work created and presented in partnership with local communities. Current locations include Glen Innes (Marae based), Mangere Arts Centre (Pacific theatre communities), Sandringham (Indian Theatre and music practitioners), Otara (hip-hop/DJ artists), and an Auckland wide student photography project looking at their communities through a youth focused lens. (This will be mentored and led by four of Auckland's leading profession photographers.)

Given the commitment in staffing, resources and community engagement that AAF is making to this programme it is fully intended to retain and grow this in 2018.

AAF provides a mix of free and ticketed event options for all socio-economic levels within Auckland, and will do so again in 2017 and 2018. It has also developed free programmes in the Festival Garden (Aotea Square), Family Day, and *White Night* and Visual Arts

programmes, which attract large numbers and activate communities across Auckland. Free buses are a core part of the *White Night* offering.

AAF provides signing and vision impaired services across a number of performances in the Festival. These are selected in consultation with the appropriate disability organisations.

## Education

With an AAF now occurring annually, there is increased opportunity to deliver a more comprehensive and continuous education and community programme, building on the success of previous years. It is intended to expand industry related education activities outside of the actual festival period led by AAF's specialist programme managers.

AAF will continue to programme and provide financial support to increase attendances from low-decile schools, in particular those from South Auckland. AAF is growing financial support from individual patrons to support this.

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 through *Whānui*, *White Night*, free music programme, low-cost outdoor events and Family Days.

## Key elements of the 2017 & 2018 Education Programmes

- a. The 2017 & 2018 Festival Education Programme will include:
  - i. Subsidised performance tickets to shows that could not be seen outside of the Festival
  - ii. An extensive visual arts programme including AAF commissioned works and seminars around these
  - iii. International works specifically programmed for young people with both family and dedicated school's performances presented regionally
  - iv. Development of curriculum-based resources
  - v. Workshops with national and international artists
  - vi. Opportunities to participate in the creation of work which will be presented at the Festival (e.g. 2017's Garden Stage programme and *Whānui*)
  - vii. Partnerships with other Auckland based arts companies, including the APO and ATC, 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 Toi Māori Aotearoa.
- 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, Tikanga Māori and touring shows.

## Key Elements of the 2017 and 2018 Community Programmes

- a. 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.
- b. A volunteers programme which engages the community directly in events including White Night, Family Day and major outdoor performances.
- c. Inclusion of a major low cost community event in each Festival programme.
- d. Expanded public seminar and workshop programme.

The primary means of engagement is through the extensive festival programming developed to reach diverse ethnic, socio economic, 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 2018 will continue to reach across Auckland with region-wide activities aimed at many sectors of the community – programming for a range of ages and diverse audiences, with accessible ticket prices, as well as outdoor, community and free events.

By way of example the 2017 programme will include:

- International work from Pacific, Canada, Taiwan, UK, France, Australia, Mexico, USA and Singapore – reflecting some of the ‘home-countries’ of a number Auckland’s population
- New Zealand work by Māori, Pacific, Chinese and Pākehā artists
- Work suitable for a wide range of ages including children, young people and families
- New Zealand work that is sought from, developed with and presented in partnership with professional artists and local communities across Auckland – especially via the Education Programme, *White Night* and the *Whānui* project
- Work scheduled at times and in venues (including those outside the CBD and traditional theatre environments) that suit a range of audience expectations/ requirements
- Work staged in non-CBD venues
- Work that is free and very reasonably priced (from as low as \$10).

Programming for the 2018 AAF is in the early stage, however it is intended to have similar content and format to the above 2017 programme. We will build on the direct community engagement that will have been established through the *Whānui* project in 2017.

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 recent example of the success of this approach was the AAF’s/Black Grace’s 2016 AAF Asian Dance Platform project which was developed over a 36-month period from concept to presentation.

After the success of Māori/Chinese work *The Kumara and the Mooncake* in 2015 (including an extensive national tour), AAF is commissioning its second Māori/Chinese cross-cultural work, a new opera by Renee Liang and Gareth Farr based on the book *The Bone Feeder* which will be presented in 2017. AAF’s work in development programme, *RAW*, is a key mechanism for identifying and seed funding projects outside of those commissioned by other agencies/arts organisations.

AAF aims to continue to ensure that a wide range of communities are represented at 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, and in new marketing areas.

The employment of programme managers 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 New Zealand. These staff also play leadership roles in these areas across AAF's associate activities such as WMG 2017; and industry related events such as the independent Māori Theatre Hui (2016). AAF benefits through staff increasing engagement with wide range of new (to AAF) communities.

AAF sees increasing importance in maintaining commissioning and presenting partnerships with other arts organisations and venues including Auckland Philharmonia Orchestra, New Zealand Opera, Tikapa Productions, Auckland Live, museums and galleries, and Local Boards, to deliver work across the Auckland region; and bring new audiences to the arts.

*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, schools and non-traditional spaces on the North Shore, West Auckland, East Auckland and South Auckland. *Whānui* is an example of the activity in 2017.

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.

# Auckland Philharmonia Trust

Auckland Philharmonia Orchestra (APO) is the country's designated Metropolitan Orchestra, serving the largest and most vibrant city in New Zealand with more than 70 concerts and events throughout the year. At the core of our work are self-presented concerts with a broad range of performances including both classical and contemporary concerts, new music premieres and artistic collaborations. Through our Connecting Department, APO presents the largest orchestral education and outreach programme in New Zealand which benefits, on average, more than 20,000 Aucklanders.

Cultural institutions such as Auckland Philharmonia Orchestra 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 an international city. Auckland Philharmonia Orchestra will be working with ATEED to recognise and promote Auckland's 'home' arts companies (Auckland Philharmonia Orchestra, Auckland Theatre Company, Auckland Arts Festival and New Zealand Opera) and is initiating talks to engender interest and future planning.

In addition to generic cultural outcomes, a resident professional international-standard orchestra contributes greatly to tourism, economic development and promotion of a city.

General analysis of current reach within the APO has identified a number of unmet needs across the region. These include:

1. Performance with relevance to ethnic communities
2. Performances to attract young audiences to orchestral music
3. Limited availability for music programmes for under fives
4. Need for support for school music teachers and schools with no music specialists
5. Support and guidance for young musicians

## **1. Performance with relevance to diverse ethnic communities**

APO's strategic plan identifies the need to engage more closely with diverse communities and demographics. We are continuing to develop and grow our relationship with specific communities (such as the Chinese, Pasifika, Māori communities) through targeted activity and marketing for specific concerts (including APO 4 Kids) as well as engaging these communities through the APO's engagement with key and influential members of these communities.

### **South Auckland**

Through consultation with local venue managers and community leaders, there is still evidence of unmet need for family and educational events in terms of relevance to diverse ethnic communities in South Auckland. Increased activity in the 2016-2017 period with concerts such as APO Adventures (APO's Open Day) at Vodafone Events Centre continued to attract record audience numbers. APO plans to continue family and education activities in 2017-2018 (pending additional external funding).

### **Asian Audiences**

The 2016-2017 year saw APO perform two APO 4 Kids concerts at Bruce Mason Centre in Takapuna. Both concerts were incredibly well received with a large number of audience members being of Chinese, Korean and/or other Asian ethnic descent, based on observational and interactive evidence.

From anecdotal evidence, the marketing initiatives undertaken (such as newspaper advertisements in Mandarin and radio announcements in Mandarin on Chinese radio stations) were a contributing factor.

2017-2018 will see a continuation of these concerts and initiatives in this area of Auckland which is home to a high percentage of Chinese and Korean residents. Two of the APO's evening concerts will be performed at the Bruce Mason Centre during 2017.

One of the aims for these repeat concerts is to showcase the product to sectors of the community on the North Shore that might not have been able/willing to travel to Auckland CBD.

### **Pasifika Audiences**

We are continuing to develop relationships with this community through various APO Connecting projects such as APO Adventures at Vodafone Events Centre and REMIX the Orchestra which provides young urban musicians (predominantly of Māori and Pasifika background) with the opportunity to perform with APO musicians. Additional APO Connecting concerts, activities and events in South Auckland for the 2016-2017 period have proven very successful. These activities will continue in the 2017-2018 period as long as additional external funding is still available.

## **2. Performances to attract young adult audiences to orchestral music**

APO data and observational evidence shows that our core audience is largely middle-aged or older. This is partly due to life stage trends; people who have more time and/or disposable income, attend cultural events such as the orchestra. We are also aware of the need to encourage younger audiences to experience orchestral concerts.

A new initiative to address this unmet need is the introduction of a new programme: +1C.

This programme invites patrons who have purchased full price adult or senior tickets to bring a guest who is aged 16 or under to the concert for free. The purpose of this initiative is to encourage parents/ grandparents to introduce family members to the APO.

Additionally, special priced tickets for young people in the 20-39 age bracket, entitled 'Young Patrons Club' (re-launched in 2016 from the 205 and 305 programme), has proven very successful.

Another initiative has been to market particular evening concert programmes to both school students and tertiary students due to their educational value. These tickets are heavily discounted and APO cannot sustain large numbers at these prices.



### **3. Limited availability for music programmes for under-fives**

Discussion with and feedback from Early Childhood Learning Centres has shown an overwhelming need for more quality music experiences for pre-schoolers. Whilst additional APO 4 Kids concerts have been performed in North, South and West Auckland during the 2016-2017 year, there is an unmet need for specifically tailored, educational experiences for pre-schoolers at their local early childhood learning centre (experiences which can be tied-in directly to these centres' educational programmes).

APO have noted this unmet need but are unable, at present, without additional funding and resources, to programme such experiences for this age demographic.

### **4. Need for support for school music teachers and schools with no music specialist**

Discussions with heads of music department's schools across Auckland has provided us with information that budgetary constraints mean this matter needs to be investigated.

Auckland Philharmonia Orchestra continues to maintain its APO Partnership Schools programme (APOPS) with 61 schools across Auckland, supporting, promoting, providing and facilitating music education. Many schools deserving of APOPS support express interest in this programme each year. However, we are unable to meet these needs without additional funding and resources.

The APOPS programme creates opportunities for schools and their students to engage with the APO. Each school receives up to four APO ensemble performances each year, up to 20 hours of mentoring by APO musicians, preferential seating at concerts and free concert transport. In addition, each school is provided with pre-concert educational material designed to further enhance their music education and concert experience.

APO has ensured the success of this programme through low cost to schools, free to participants in low-decile community areas, and through providing bus transport to these critical areas.

APO would like to be in a position to support low decile community schools through APOPS, however, due to the budget constraints of these schools and that of the APO, we are not in a position to expand the programme.

### **5. Support and guidance for young musicians**

Over the past three years APO's Inspire programme, which is built around a partnership with the University of Auckland School of Music, has grown and flourished, evidencing a previously unmet need in this area. APO has now introduced orchestral audition preparation masterclasses and workshops, to supplement the masterclasses being given by APO soloists to tertiary music students. Feedback from the University and directly from the students has been that these experiences are invaluable in their professional development. APO plans to further meet this need by expansion of the programme, if resources allow (to date the programme has been supported by a private foundation).

Feedback from previous years on APO's Annual Summer School has shown that there is an unmet need in engagement of secondary school students in their final year of school/pre-

tertiary. 2017-2018 will therefore see a change in age requirements in order to address this unmet need. Previous APO Orchestral Summer School participants were required to be aged 10-16. 2017-2018 will see this age requirement change to 12-17 years of age.

At "community" level, APO believes that supporting and nurturing our young people is essential to creating a strong, inclusive and equitable society which provides opportunities. The APO takes seriously its responsibility in supporting and nurturing Auckland's community orchestras. The APO has a strong partnership with the Auckland Youth Orchestra (AYO); and, through the continuation of a formal programme with this organisation, will continue to engage, inspire and nurture aspiring young musicians, recognising an unmet need in assisting community orchestras in nurturing young people. As time and resources permit, APO musicians can be found represented in other community orchestras such as Manukau Symphony Orchestra where APO musicians can be found as guest section leaders, and St Matthews Chamber Orchestra where several APO section leaders have been invited as soloists, and others.

APO Connecting (APO's Education, Community and Outreach programme) has increased its levels of activity in South Auckland, North Auckland and the level of engagement and depth of programme with the University of Auckland School of Music in 2016-2017. This is expected to continue in 2017-2018.

Major education, community and outreach programmes that APO Connecting will run in 2017-2018 are:

### **APOPS**

APOPS currently provides mentoring, ensemble performances at schools and education concerts at mainstage venues in South and Central Auckland, to 61 schools. This programme has potential to expand (particularly in south and west Auckland); however, without additional funding including for staff and organisational resources further growth of this programme will not be possible.

### **ECLC Concerts (new initiative)**

As a new initiative, and subject to funding, APO will be offering specifically tailored concert experiences for pre-schoolers held at Early Childhood Learning Centres and Community Centres across Auckland, in collaboration with curriculum leaders at Auckland ECLCs.

### **Inspire Partnership Programme (increased depth of programme, new components)**

Entering its fourth year, this partnership programme with the University of Auckland School of Music is designed to nurture and support young musicians towards a career in music. Mentoring, workshops, masterclasses, open rehearsals and other opportunities to engage with APO musicians, composers and visiting APO artists offers its participants a unique tailor-made programme which will enhance and support their music studies. Significant changes to this programme include expanding the scope, depth and breadth of activities since its inception. This will continue in 2017-2018. The University of Auckland School of Music plans to restructure its music degrees in 2018. That will mean an expansion of this collaboration, in order to provide additional opportunities through the Inspire Partnership Programme which will assist students in achieving these new music degree requirements.

## **Composer Focus (Auckland Secondary Schools Composition Competition, Our Voice, Meet the Composer etc.)**

Comprising a series of programmes, Composer Focus is designed to support the development of New Zealand music. Initiatives include a Secondary Schools Composition Competition, Our Voice workshops for both tertiary and secondary school students, one-to-one mentoring with the APO Composer-in-Residence, and a residency for an aspiring young composer. "Our Voice" was an addition to this programme in 2015, and one which will continue to provide both tertiary and secondary school composition students with the opportunity to develop their works and hear them performed, workshopped and recorded live.

## **Composer-in-Residence**

A new Composer-in-Residence will be selected from the start of calendar 2018. There will continue to be opportunities for the selected composer to create works for orchestra and gain audience profile. In addition, the Composer-in-Residence will be an active and important mentor for the young aspiring composers participating in the Composer Focus programme.

## **APO Orchestral Summer School**

This unique week-long summer school will continue to provide up to 55 young musicians with the opportunity to rehearse and perform with APO musicians. The finale concert will not only feature these young musicians but also provide the APO Young Soloist of the Year, APO Piano Scholar and APO Rising Star Young Composer-in-Residence with the opportunity to perform with a full symphony orchestra as well.

## **Auckland Dance Project**

This multi-disciplinary collaborative project with Atamira Dance Company (ADC) will continue to bring together school students from across Auckland to rehearse and perform a major new dance work accompanied by the APO.

2016 saw two performances for both school students and families of New Zealand composer Gareth Farr's Ruaumoko and, as this project enters its ninth year in 2017-2018, will continue to engage, inspire and impact Auckland audiences of all ages.

## **APO 4 Kids (new activities in South and/or North Auckland)**

These low-cost concerts for under-six-year-olds and their adults will continue to be presented both in the early part of the year and in a Christmas version towards the end of the year. Additional repeat concerts in North and West Auckland have proven very popular amongst Asian audiences, and will continue in the 2017-2018 season. These additional concerts were re-introduced in 2016, and will continue in the 2017-2018 season.

## **APO Adventures (new activities in South and/or North Auckland)**

2017-2018 will see APO continue to deliver these free family events at venues in both Central, West and South Auckland. Previously called 'Open Orchestra', a significant change has been to re-brand as 'APO Adventures' with more focus on a programme which will create interest, excitement, and further engage audiences that have not yet experienced APO. Close interaction with communities, specifically targeted around each APO Adventure

venue, will continue as is has proven fruitful in increasing the engagement of families within these communities with orchestral music.

### **REMIX the Orchestra**

2017-2018 marks the eleventh anniversary of APO REMIX the Orchestra. APO aims to present a major concert, similar to that of the five-year anniversary concert in 2012, with urban artists, past and present REMIX artists together with APO musicians at Auckland Town Hall, subject to additional funding being found.

### **Education concerts on the main stage (new presentation focus)**

APO's Kiwi Kapers (for primary and intermediate students), Discovery (intermediate and secondary students) and Connecting with Music (secondary students from low-decile community schools) will continue to be offered with funding support from various trusts. The study guides and pre-concert visits for each of these concerts enables the students attending to engage with the music and APO musicians prior to the concert, whilst also providing music teachers with an additional music education teaching resource for their school.

Kiwi Kapers has undergone a significant change in 2016 (which will be continued in the 2017-2018 year) with separate concert narrative and presentation for primary students and intermediate students, allowing for more age-appropriate presentation. In addition, a visual study guide featuring the 'Unwrapping' of a major orchestral work will also be produced with support from an additional funder. 2017-2018 will mark the third production year of this educational tool. (Subject to additional funding being confirmed.)

### **APO Young Achievers, APO Orchestral Internships and APO Young Soloists**

This programme provides encouragement and opportunities for identified talented musicians aged 16-25 to perform in traditional settings as well as street and community venues, and has been running since 2013. These multi-locational performances develop young musicians' performance experience and capabilities; further expanding the way in which they engage with music in Auckland's diverse communities.

In addition to the above mentioned educational and community programmes, (subject to additional funding in 2017-2018) APO will also continue its Conductor Experience Leadership Programme. Other initiatives designed to further engage APOPS with APO is the APOPS School Ambassador Initiative starting in January 2017. This opportunity for aspiring secondary school musicians will allow them to engage at a more in-depth level with the APO, through additional opportunities provided only to these school ambassadors. This initiative is also designed to further develop young APO audiences aged 17 and under.

# Auckland Rescue Helicopter Trust

The Auckland Rescue Helicopter Trust (ARHT) is proud to be one of the ten amenities supported by the Auckland Regional Amenities Funding Board. ARHT is committed to a positive relationship with each of the amenities, and shares the vision to ensure that Auckland is a world class international city. Each of the ten amenities plays a unique role in supporting this vision, and specifically the Auckland Rescue Helicopter Trust's role is to provide a world class rescue helicopter service.

Our helicopters and crews are available on an immediate response basis and the financial assistance of the Auckland Regional Amenities Funding Board helps to ensure these vital services remain available to residents and visitors to the Auckland region 24/7/365.

ARHT puts considerable energy into its fundraising enterprises and as a result it is well supported by the community. It has strong relationships with a core group of sponsors. Westpac is the naming rights sponsor.

Staffing and equipping a rescue helicopter operation is capital intensive. We are committed to providing the best clinical care for our patients and some of the endeavours we have undertaken to ensure this are unique in New Zealand.

We have an ongoing project to identify and purchase new helicopters in order to replace our current aging fleet. We have set aside significant capital and have a need to continue to grow that capital so that we can be in a strong position to purchase replacements as soon as they can be identified.

Funds received from the Auckland Regional Amenities Funding Board are a small but vital contribution to the ongoing success of this organisation. A lot of work has been done to identify where ARHT operates. We have established in the year to June 2016, 60% of all operations were carried out within the Auckland wards of the Auckland Council. The remaining 40% of flights were outside of Auckland, mainly to the Coromandel Peninsula and Waikato.

ARHT owns and operates two BK117 helicopters to provide rescue helicopter services. It provides a fully integrated Helicopter Emergency Medical Service (HEMS) by the provision of all necessary medical equipment, and a doctor paramedic team on board. It holds a service contract with the National Ambulance Sector Office (NASO), and recovers approximately 50% of its operational costs through this contract. It provides search and rescue capability for NZ Police and the Rescue Coordination Centre NZ.

The ARHT provides rescue helicopter services to a variety of agencies including:

- NZ Police
- Accident Compensation Corporation
- Organ Donors NZ
- Heart Towers

- NZ Defence Force
- Ministry of Health
- The Starship Hospital

Each of these agencies pay ARHT on a fee for service basis i.e. they pay an hourly rate for each hour that our helicopter flies in providing them a service. The income derived from the fee for service does not cover the fixed costs associated with providing the service.

Our helicopters fly approximately 1,200 hours per year but are on standby 24/7/365. The fixed costs associated with the standby exceed the revenue generated from the fee for service. ARHT relies heavily on fundraising, sponsorship, and grants to cover this operational deficit.

Auckland Rescue Helicopter Trust has appointed one of its senior operational staff to review the possibility of upgrading our current helicopters. This has become necessary because we have not been able to source from the market a suitable new replacement, (although we remain hopeful that the AW169 will mature over the next 2 years), and our current helicopters are becoming increasingly less reliable. Depending on the results of this study ARHT could spend significant capital on the upgrade programme.

ARHT is committed to an aggressive fundraising campaign to ensure that sufficient funds are available for the timely replacement of helicopters according to national industry standards.

# Auckland Theatre Company Limited

## **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 2017-2018**

To produce and present six high quality productions, sold on subscription and via single ticket channels, to audiences drawn from across the Auckland.

To give expression to Auckland's unique cultural voice by presenting, commissioning and developing new New Zealand work for the stage.

To provide creative learning opportunities to a minimum of 10,300 participants wishing to engage in the performing arts through 178 free or low cost events; with a focus on participation drawn from a diverse range of Auckland communities.

To seek collaborations with partner organisations to present a minimum of 40 event days in the ASB Waterfront Theatre.

Provide employment for a minimum of 396 local performers, creative and production personnel, and venue staff across the range of Auckland Theatre Company's activities.

To manage the ASB Waterfront Theatre in the Wynyard Quarter, and provide a permanent home for the Company's subscription season performances.

Auckland Theatre Company is an artistically led, audience focused company. The Company's purpose is to create and deliver a strong artistic programme which engages directly with its audience; thereby generating the greatest impact for the audiences, participants and communities served.

The four programme strands (Subscription Season, Creative Learning, New Works and Partnerships) deliver to the Company's mission. Specifically:

1. The subscription season presents work of a scale, production standard and artistic ambition which few other companies in New Zealand would attempt. It is also champions New Zealand stories for the main stage; and in 2017-2018 will place growing emphasis on presenting works by Māori and Pasifika artists.
2. The activities of the creative learning programme contribute to the broader development of the arts sector and arts infrastructure. Its unique framework for designing and delivering a range of activities in primary and secondary schools, in tertiary institutions and in community and other settings also delivers specific benefits to audiences and participants, and develops the practice of its art form in New Zealand.

3. The new works programme offers development pathways for creating and presenting new writing. Its responsiveness to the needs and creative processes of a wider group of contemporary writers will enable the Company to successfully collaborate with other arts organisations, strengthen the practice of the art form, and develop new markets and audiences in New Zealand.
4. Activities initiated through the partnerships programme are based on collaboration with arts organisations who wish to collaborate with Auckland Theatre Company at the ASB Waterfront Theatre to develop markets and audiences for New Zealand arts, as well as partnerships which enable organisations to reside at the new theatre for stand-alone presentations in Auckland.

The annual Auckland Theatre Company season contributes to a vibrant arts and culture scene for the broader Auckland community; recognised as an important pillar of community well-being. A survey by Creative New Zealand in 2011 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 Auckland Theatre Company presents a programme of subscription season, creative learning and new works projects that entertain and inform Auckland audiences while simultaneously nurturing artists and cultivating theatrical innovation. The Company directly contributes to the creative economy and organic vibrancy of the Auckland region.

Auckland Theatre Company has taken a 35-year lease with Waterfront Theatre Limited to operate and manage the ASB Waterfront Theatre. This has enabled the Company to diversify its revenue income, grow its business and will be a significant step forward in terms of how Auckland Theatre Company delivers on its regional remit.

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

The new theatre has filled the gap in the current Auckland theatre provision matrix; providing a performance home for other mid-scale performing arts and entertainment companies, as well as community based organisations.

The outcomes of the 2015 Creative New Zealand (CNZ) Theatre Sector Review will see investment priorities over the next five years focusing on strengthening:

- audience demand for New Zealand theatre;
- the diversity of theatre works presented by organisations filling a 'main centre' theatre key role – in particular Māori and Pasifika theatre and work that engages with New Zealand's diverse communities; and
- collaboration within the theatre sector.

Auckland Theatre Company has responded with a revised annual programme which focuses on development and professional presentation of new work, collaborations with emerging artists and professional organisations, and creative learning activities for diverse communities.



An unmet need which Auckland Theatre Company continues to explore 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 also remains 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 year for programmes to address arts development and the educational achievement for children and young people in New Zealand.

Auckland Theatre Company has refocused its education and community programmes to align with Lincoln Center Education's Teaching Artist principles, and developed an annual creative learning programme which reflect the Company's key role as a main centre theatre organisation.

Auckland Theatre Company plans the following activities and key performance indicators in 2017-18.

**Current Activities:**

- A subscription season programme of 121 performances per annum playing to a budgeted audience in excess of 48,500 patrons, with a strong selection of New Zealand plays, contemporary works and classics.
- A nationally renowned creative learning programme delivering over 170 event days to 10,348 participants.
- A new works programme investing in the development of uniquely New Zealand stories and artists for the Auckland stage.
- A partnerships programme to successfully collaborate on the delivery of 40 events at the ASB Waterfront Theatre.
- Employment of over 396 performers, creative personnel, technicians and venue staff 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 availability of a 660-seat theatre on Auckland's waterfront to 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, participation in the arts and visitor guest nights.

It will also deliver to Panuku 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 roll out 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.

Auckland Theatre Company will continue its utilisation of five key demographic categories; age, gender, education, ethnicity and income to ensure its programme of activity for 2017-2018 is delivered across the Auckland region.

Auckland Theatre Company subscription seasons use the key measures of age, gender and education used to classify the creative programme. Audience research shows productions such as *THAT BLOODY WOMAN* by Luke di Somma and Gregory Cooper appeal to people aged 45 and older with a slight skew towards women; with other productions, such as David Ives's *VENUS AND FUR* appealing to people in their 30s, with an even split between men and women and people with a tertiary or higher level of education. The youth productions, such as *THE NEXT BIG THING* festival appeal to people under the age of 25 and split evenly between males and females. Productions such as *TOM SAWYER* at Selwyn College Theatre attract a predominantly family audience.

The Company's literary activities enable strong engagement with key cultural groups, utilising its bespoke development programme designed to give emerging and established writers the resources and support to develop new New Zealand work. A focus will be placed on Māori and Pasifika artists in 2017-2018, as well as successful collaborations with other arts organisations as contributors to a high-profile festival of new work and writing inhabiting all the spaces at ASB Waterfront Theatre.

Creative learning activities such as school matinees, workshops and ATC Summer School are measured principally by age and education and are delivered to young people between the ages of 12 and 18 years. The programme focuses on engagement with schools from all decile ranges, and will continue to grow participating schools across the Auckland region.

Public programmes assess ethnicity and age categories to ensure that a mix of activities engage with a wide range of communities; including local primary schools, ethnic and senior citizens' groups. As the programme develops, the diversity of participant groups is broadening, including co-productions with local companies to develop and support projects with niche appeal to local communities. In 2017-2018 these activities will continue to be offered free or for a minimal charge to foster engagement with the performing arts. The income category is applied across all programmes to ensure a broad range of ticket prices including low prices and free charity tickets to enable people on low income, or with limited discretionary income, to experience live theatre. Free creative learning programmes also provide people with an offer of participation in the life and work of Auckland Theatre Company.

The ASB Waterfront Theatre provides opportunities for collaboration, cultural celebration, and the proliferation of a more diverse voice. Work in 2017-2018 will continue to build strong foundations for 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.

# Coastguard Northern Region Incorporated

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

Its strategic objectives are to:

1. Provide a Coastguard emergency response to 90% of the popular recreational boating areas within the area of operation, with a rescue vessel on scene within 60 mins of activation 24/365, in up to Force 7 weather conditions;
2. Provide, monitor and manage VHF radio coverage to 95% of our area of operation, giving all vessels with appropriate installations clear radio communications to Coastguard; and
3. To provide boating education courses and training that enables boat users to enjoy and profit from the marine environment safely.

CNR provides search and rescue (SAR) capability through its 22 Rescue Vessel units, 2 Air Patrols and a dedicated communications team. These assets are coordinated from CNR's Operations Centre at Mechanics Bay, Auckland. Communications are provided through the provision of a Coastguard owned VHF and UHF communications network across the region that enables incident management coordination and boating safety services such as weather forecasting and Nowcasting information and trip and bar crossing services. In addition to these operational services Coastguard Northern Region delivers volunteer training services to the region's approximately 1000 volunteers and to its members and the general public.

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

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, and supports Auckland's tourist economy.

CNR is embarking upon a refresh of its 5 year organisational strategy in order to ensure its long-term service delivery. This project will be undertaken between October 2016 – February 2017 and is expected to result in new projects in the 2017-2018 period. In the 2017-2018 period CNR expects to:

1. Seek new means of providing volunteer training that increase delivery efficiency and improve volunteer readiness. These are likely to include greater use of intensive training courses and improved online training delivery.

2. Invest in regional leadership development to increase unit capabilities and service delivery and to reduce the risk associated with reliance on a volunteer workforce from disparate backgrounds.
3. Examine and invest in new means of ensuring long-term quality outcomes through centralised operations best practice.
4. Seek new sources of revenue to further reduce its financial risk and to provide the necessary funding for the training delivery identified above.
5. Improve the means by which CNR communicates with its members and adds value to the membership proposition. This is likely to include improved use of CRM systems and new strategic partnerships.

Sustaining CNR's volunteer commitment and capability is the organisation's highest priority, potentially exacerbated by demographic pressures in CNR's core volunteer base. The CNR Board is alert to this fact and actively recruits new volunteers and to retain and better enable existing volunteers will be a core stream of future activity.

In the last year, the Lotteries Grant Board has signalled downward pressure on lotteries income is likely to reduce funds distributed to organisations such as CNR. This landscape is unlikely to improve in the 2017-2018 financial year, requiring CNR to continue to execute its financial strategy of reduced reliance on Lotteries and Gaming fundraising sources.

In the last 12 months CNR has undertaken projects to implement Health and Safety at Work 2015 and new Maritime Operating Systems. Compliance activity relating to both of these areas is forecast to continue into the future and is expected to require further training investment, the introduction of additional processes and IT systems and potentially changes to vessel design.

In the 2017-2018 year, Coastguard Northern Region will continue to focus on its two key purposes: training volunteers and providing education to members and the general public, including young adults whenever possible.

CNR will deliver the Coastguard Training Matrix across the Auckland region as well as Coastguard and RYA boating courses. In addition, CNR will continue its focus on providing short, accessible educational outputs such as *Women Suddenly in Charge* and Bar Crossing Safety seminars to increase the skills and confidence of these target areas.

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 was successfully trialled with the series extended over the next year based upon demand.

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. CNR has actively sought to make its safety messages and the upskilling of boat users more accessible through innovations such as the *Women Suddenly in Charge* course and its *Raising The Bar (RTB)* in-community programme, delivering 12 events through a mixture of in-community and centrally delivered locations in the 2015-2016 period. This year for the first time CNR worked alongside WaterSafe Auckland to run Asian language based water safety seminars, sharing key water safety messages to this growing community.

In addition to adult education, CNR is a strong supporter of children's education, delivering a range of courses, such as Day Skipper to school groups and through holiday programmes.

In 2017-2018 CNR intends to continue to provide the full range of services summarised above, regularly reviewing attendance and outcomes to ensure that they provide value to the community and meet Coastguard objectives.

Coastguard Units or Operations in Auckland include:

- Auckland Coastguard Air Patrol
- Auckland Coastguard (Mechanics Bay)
- CNR Communications (Mechanics Bay)
- Great Barrier Island
- Hibiscus
- Howick
- Kawau
- Kaipara
- Maraetai
- North Shore
- Papakura
- Titirangi
- Waiheke
- Waiuku

# New Zealand National Maritime Museum

## Trust Board

From the formation of the Museum Trust in 1981, our 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.”*

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: Work towards securing the museum’s future in the long term.

Strategic Aim 2: Create a sustainable organisation that aims for best practice in all its activities.

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

Strategic Aim 4: Become a hub for Auckland communities to share and explore their stories.

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 arts, 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 continuing with the focus announced last year, emphasising improvement, conservation and best practice. We will be endeavouring to bring existing areas of operation to a high standard before engaging in new business areas, and the below projects 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.
- Restarting the currently lapsed oral Maritime History project.
- Support for new capital investment by Regional Facilities Auckland 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:**

- Production of collateral to support new programmes on offer to both Aucklanders and wider audiences.
- Restoration of budget supporting our holiday programme for families.

### **Operations and Health and Safety**

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

### **Learning**

- Continue to offer high quality education programmes dealing with our 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, we need 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 smart phone 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 20<sup>th</sup> 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, mostly notably the ongoing refurbishment of the WWI hospital ship tender, Nautilus, which was relaunched to the public in November 2016, and took a leading role in the 75<sup>th</sup> anniversary of the RNZN.

### **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 2015–2016 financial period, the number of hours that the volunteers contributed to the daily functioning of the Museum increased to over 46,079 hours across critical areas of the Museum. 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 Ngāti Whātua to bring waka back to the Waitemātā 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 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 are inevitable should LEOTC funding no longer be available to subsidise programmes 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 over 40% of our funding from these activities.

NZMM has long term plans to improve the way that we tell the story of the great Pacific Migration to New Zealand, and the story of the relationship of Tangata Whenua and the sea. Initially this will focus on work with local partners, especially Ngāti Whātua, the Te Toki Voyaging Trust, and Auckland War Memorial Museum.

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 Whāriki. 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. Earth Day, community contributions to exhibitions. 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 2017-18 year, we plan to provide:

- Education services to more than 20,000 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 Laxton 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 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 2017-2018, 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.

- All development decisions are linked back to the 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 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.

# 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’.

New Zealand Opera’s ambition is ‘Creating a vibrant and sustainable presence for opera in New Zealand’.

The three core strategies are:

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 gives the people of all ages across Auckland the opportunity to experience the power of opera. In 2017 NZO will increase its mainstage opera output to 16 performances in Auckland. We also deliver a series of one-off opera in concert performances with the Auckland Arts Festival and Auckland Philharmonia Orchestra as well as the NZ Symphony Orchestra.

NZO is committed to the continuing development of the art form and its practitioners here in Auckland and New Zealand. To be able to provide enough work for New Zealand artists and creatives so that they can have a sustainable career in New Zealand. In 2008 NZO opened a technical centre in Onehunga where the company rehearse and realise productions. This centre is available to other arts organisations and community groups. This centre will move to Parnell in early 2017.

NZO is a vital element of the city’s cultural fabric. Opera has been performed in Auckland for more than 150 years, and modern productions of the great works by the NZO is part of what makes Auckland a memorable place to live and visit.

Our plan is to continue our strong focus on increasing and diversifying our offering, by particularly focussing on collaborative projects to foster existing and develop new audiences within Auckland.

In 2017-2018 NZO will be presenting a new New Zealand work in Auckland as part of the 2018 Auckland Arts Festival. This work has been commissioned from Aucklander Tim Finn. Delivering a new work is expensive and Creative New Zealand has supported NZO for this production. This work supports the NZO strategic plan by expanding its audience reach by providing different opera experiences. This boutique opera is aimed at specific audiences, in a specific space; it’s a new work with a fresh format.

NZO is hoping these will become part of its core business that will enable people of Auckland to experience the power of opera.

The NZO 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. Funding received in previous years has enabled NZO to re-direct our education work; to engage more fully with Auckland communities and to develop audiences for the future.

The success of our outreach projects funded by Foundation North and the scheduling of a third mainstream offering in Auckland has increased the number of potential touch points for engagements with education and community groups. In 2017-2018 we are consolidating our offering but the change is that we are expanding and diversifying our reach.

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 doesn't 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. We are in the process of curating a content-rich section of our website which will further enrich the audience experience.

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.

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

One key issue that continues to exist 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 looking to try and 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, new work and works in new formats to alternative venues.

In 2017/18 we plan to present Tim Finn's new work Star Navigator during the Auckland Festival as well as at two opera in concerts one with APO and the other with NZSO. These activities have the added benefit of being able to develop a new audience for opera.

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 essential to developing the audiences and practitioners of the future. Our strategic plan brings education and outreach work into our core activity by planning to connect future audiences through engaging programmes.

There is currently insufficient work within New Zealand for an opera singer to sustain a full-time career in this country. Consequently, they pursue careers overseas. This reduces the pool of available talent resident here for opera concerts and recitals. We fund 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. Our plan to create "boutique" operas such as Mikado in 2016-2017 and Star Navigator in 2017-2018 will provide more work not only for potential audiences but for those singer's resident here.

Likewise, other creatives such as designers and directors tend to work overseas. With funding from Creative New Zealand in 2016 we collaborated 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 services are available for all of the diverse communities in Auckland, although we are aware that for a wide variety of reasons some sections of the population are underrepresented. We have taken a number of steps to re-dress 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 introduced a second Music in Parks in the South Auckland area which will be repeated in 2016-2017, and we hope to continue into the future.

The introduction of a Sunday matinee and an early mid-week performance 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.
- In 2017 we will be introducing student season tickets as well as revising our Young Friends programme.



# **Stardome - Auckland Observatory and Planetarium Trust Board**

Stardome is a planetarium and observatory and its main purpose is to share knowledge of space and the universe with the public of Auckland. Its strategic objectives are:

**Customer Experience** - Provide a superior, entertaining and educational visitor experience by utilising our knowledge, displays and interactive experiences to engage our customers. We will make our facility as available as we can to the people of Auckland; constantly working to maintain and develop the facility as a leading Auckland icon.

**Sustainability** - Ensure the ongoing sustainability of the organisation.

**Culture** - To encourage a culture within the organisation based on a high degree of ethics. To foster leadership, professional attitudes and pride amongst the Stardome team; encouraging creativity, new ideas and innovation.

**Research** - Ensure that Stardome continues to be a leader in astronomical research in New Zealand and a valuable contributor to international research. The Stardome research strategy centres around three key elements: facilities, people and collaboration.

Stardome operates primarily from an observatory and planetarium located in One Tree Hill Domain. However, we have recently started an outreach programme under which our educators visit schools in the Auckland region.

Stardome operates a range of services including a number of education programmes for schools, preschool and tertiary students; public shows for general visitors and telescope viewing for all groups. Stardome Volunteers also carry out astronomical research in collaboration with international research partners.

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 cities 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, planets and space objects as well as 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 low decile and Southern Initiative programmes have made our education programmes available to a wider range of "in need" and "at risk" children.

In April 2016 a review of the Stardome structure and resourcing needs was conducted. The review took into account a number of factors:

- The current competitive environment Stardome is operating in.
- The issues facing the organisation with regard to the need to maximise the focus on customer service and the need to promote consistency across all aspects of Stardome's

customer experience in light of the recommendations of the recently completed Strategic Review.

- Whether there was a need to rationalise any administrative, operational and education functions within the organisation.

With the introduction of our new displays in October 2016 and the introduction of the gold coin admission charge we hope to utilise our volunteers in the display area. We envisage two people explaining the displays to the general public and answering any questions they may have.

The focus we have on improving our weekend day shows will also mean the need for more volunteers, as we move to more interactivity and challenging activities for visitors during the day.

Expanding on this idea we may also look to make our Zeiss Telescope more accessible during the weekend days. This specialised piece of equipment will need a trained volunteer to explain its significance and what it is used for today.

Stardome is passionate about sharing our love of space with as many people as possible. To achieve this, the marketing approach is to share things freely whenever we can and to allocate the marketing budget to ensure that Stardome receives the best coverage across multiple marketing channels.

The public are fascinated by astronomical events and linking into our mission to inspire we keep in contact with print, radio and TV media whenever there is an exciting astronomical event.

Stardome has a growing social media presence with a Facebook page, Twitter and Instagram profile. These platforms are both a marketing and customer-service tool where we respond to queries, receive feedback and communicate the organisation's personality. They are a great place to give a "shout-out" of thanks to our supporters and funders, particularly if they have their own profiles we can connect to.

The Regional Reach funding is allocated to targeted regional advertising and our special yearly Matariki booklet. The Matariki booklet is sent to every child in an Auckland low decile primary school and we send as many as we can to the other primary schools to photocopy and share. In the last two years, we've also sent Preschool books to Kōhanga Reo, kindergartens and preschools. The books are available on our website to download for free.

Towards the end of each year Stardome sends a copy of 'The New Zealand Astronomical Yearbook' to key stakeholders along with a letter from the CEO about our mission to inspire, challenge and educate. Going forward we will be introducing a new EDM to our supporters and stakeholders to update them on the activity at Stardome.

2017-2018 will see the education team building on the work we have done over the past two years. The focus is sharing our knowledge of space science tailored to individual groups learning objectives. We will continue to work closely with each group to fully understand and complement their learning requirements.

# Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region's mission 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, our activities include the coordination, administration and funding of club development and sustainability; lifesaving training, development and local services; sports competitions; surf education and leadership programmes.

Our vision is to be the lead provider of water safety services in our region's beaches and coastlines which cover all patrolled beaches from Raglan through to the very far north of New Zealand. We deliver our services across twenty-four of the Regions most frequented coastal locations through our volunteer clubs operations and the Regional Lifeguard Service.

Some of Auckland's greatest recreational assets are its beaches and harbours; they are regularly touted as "our favourite playground" and are one of the few forms of accessible, free recreation embraced by all of Auckland and its many visitors. These are kept safe largely by volunteer Surf Life savers through generous public funding.

Following the 2013 restructure and a year of consolidation after the organisational change, SLSNR is at the onset 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.

SLSNR is a charitable organisation that exists to provide coordination, leadership and support to its 17 clubs and individual members, and to advocate on their collective behalf. The clubs are the 'owners' and are looked upon as 'shareholders' in SLSNR. Governance and management arrangements reflect SLSNR is volunteer led, and professionally managed.

Surf Life Saving (SLS) is a diverse and dynamic movement, as is the operating environment. Clubs deliver thousands of hours of volunteer patrols, undertake rescues in often dangerous conditions, and provide emergency medical care in a surprisingly wide range of situations. We deliver schools based programmes, offer a range of sporting activities, administer youth leadership schemes, own and operate sizeable facilities available to the public and other organisations, and maintain a multi-million dollar asset inventory.

Clubs are the service providers. Each club is autonomously governed and managed, but all organisations are required to adhere to regional and national protocols.

SLSNR only involves itself in operational service delivery where the clubs deem it is most effective for SLSNR to do so instead of or on behalf of clubs, and within parameters that are expressly mandated by the Clubs.

Surf Life Saving Northern Region largely through its volunteers is the infrastructure that keeps these beaches safe supported through generous public funding. In Auckland, hundreds of thousands of people from all parts of the city are prevented from injury or drowning and rescued each year by our services.

Over 15,000 school children, junior surf members, and residents receive beach education through the surf clubs and their facilities each year.

SLSNR provides a Regional Lifeguard Service targeted at meeting the communities needs during peak usage periods. In the Auckland area, we are scheduled to deliver 138 cumulative weeks across sixteen patrol locations within the Auckland region. These patrols will comply with all minimum lifesaving standards, as dictated by the standards set by Surf Life Saving New Zealand to ensure no drownings occur between the patrol flags on these beaches.

We are still currently the only lifesaving and emergency response service on the Auckland areas beaches and coastlines. Beach visitation is increasing in 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's Parks division to provide these where necessary. The wider industry environment is in a period of change with increased governance, accountability and health and safety requirements. Although SLSNR welcomes changes of this nature, we anticipate these will 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 provides Surf Education programmes in the community with the aim of impacting on much of our community and targeting children and young persons from within Auckland's low demographic areas. The current objective of the programme is to continue with the number of participants while delivering a more comprehensive programme.

Currently we 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 five sessions of a 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.

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, 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 service to the ever-changing face of Auckland. We continue to lead and set performance levels 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 as traditional funding sources shrink, an environment of more regulatory changes across all areas and more stringent requirements generally 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.

Surf clubs serving the Auckland region include:

Bethells Beach  
Karekare Beach  
Kariaotahe Beach  
Mairangi Bay  
Muriwai  
Omaha  
Orewa  
Piha  
Red Beach  
United North Piha

# WaterSafe Auckland Incorporated

The aims and objectives, for which WaterSafe Auckland Incorporated (WAI) was established, are to provide strong regional coordination and to promote and advance water safety education in the interests and development of, and to benefit the people of the Auckland region.

Operationally, our organisation is based on these values:

- Research and evidence based best practice
- Effective leadership
- Accountability
- Inclusiveness
- Excellence
- Fostering partnerships and collaboration
- Life-long learning
- Openness and transparency

Characterised by the principles of Collective Impact:

- Shared vision for change/common purpose
- Shared definitions
- Shared understanding around measurement
- Continuous communication
- Mutual support

in order to be a backbone regional support organisation.

WaterSafe Auckland provides drowning prevention education through five channels of engagement:

- A. Community Programmes and Education** (Water safety programmes and lifejacket hubs for individuals, community-groups and families)
- B. Formal Education Sector** (Resources and professional learning and development for teachers and others working in the early childhood through to tertiary sectors)
- C. Workplace** (Water competence development for employees specific to their work environment and general water safety education for workers who also engage in aquatic recreation together)
- D. Marketing and Communications** (This includes use of social media, traditional media, regional/national campaigns, and participation in regional events where we promote water safety messages and awareness)
- E. Research** (Developing and disseminating knowledge and expertise through research and evaluation to provide examples of evidenced-based practice and educational direction).

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.

Whilst New Zealand's drowning toll continues to fall, and Auckland's is one of the lowest per-capita of all the regions, overall it is still a leading cause of unintentional death, disproportionate (higher per capita) to other countries such as Australia, the United Kingdom and USA. For every person who drowns it is estimated that another 2-4 are involved in a non-fatal drowning incident, some of which will suffer permanent, life-long disability. The economic cost to New Zealand in terms of rescue, medical care and rehabilitation remains high, therefore each life tragically lost in the region can also be measured in dollar terms. Although difficult to assess in terms of impact, everything done to prevent drowning through education has important economic value to the region.

WaterSafe Auckland acknowledges that for long-term sustainability we must diversify and expand our income base to allow us to fund programmes and activities that will meet the ever-growing demands and expansion of the Auckland region, both in terms of population numbers, areas inhabited, and ethnic diversity. For this reason, we intend to undertake a scoping exercise to investigate the feasibility of establishing our own social enterprise venture in the form of a WaterSafe Auckland Aquatic Education Complex. We have costed this at \$20,000 per annum for the next three years.

Feedback from around the region is that many swim schools are full to capacity. We envisage the ability to derive income from running our own swim school and aquatic teaching space will go a long way to meeting our non-ARAFa funding targets, plus provide much needed income that we do not currently have to extend the reach of our programmes and services.

In addition, such a complex would allow WAI to deliver water safety programmes of both a commercial and non-commercial nature in our own dedicated training facility; at present for many programmes we have to pay for lane hire in public pools. Dependent on finding a suitable facility/location, the Aquatic Education Training Complex may also provide a suitable office space where we could base all of our activities out of one location.

The second project that WAI intends to scope is registering with the New Zealand Qualifications Authority (NZQA) as a private training establishment (PTE). This piece of work is linked to the above project, in that we have been working towards establishing an Aquatic Education Complex, with our target market being the workplace i.e. those staff whose job involves working in/around water. Currently WAI provides the certification for individuals who complete this course, however this qualification is not recognised on the qualifications framework by NZQA and cannot therefore appear on the person's record of learning. As most other workplace qualifications, e.g. First Aid, have NZQA unit standards attached to them the ability to offer these will make our commercial courses, which are a source of non-ARAFa income, more appealing to employers.

WaterSafe Auckland organises its delivery around channels of engagement. The channels of engagement are:

- Community Programmes and Education
- Education
- Workplace

- Marketing and Communication
- Research
- Lifejacket 'experiences'/lessons

The programmes in these channels of engagement have been developed because of an identified need and mainly targets groups at risk as identified through our research.

### **Community Programmes**

The following programmes are delivered through the community channel of engagement:

- Splash Break-Away – a holiday programme developing practical water competencies for 11 to 17 year olds targeting Māori, Pasifika and new settlers.
- Whānau Nui – an in-water competence programme of 5 lessons for caregiver and child.
- Muslim Women's Swimming – developing water competence for Muslim women.
- Wai Wise - Development of safer aquatic practices for at-risk Māori, new settler and Pacific youth (6-10 sessions).
- Wai Turama - Water competence for youth delivered through sports/community groups, targeting Māori, Pasifika and Asian (4 session programme).
- Land Based Fishing - Safer net and rock fishing targeting Māori, Pasifika and Asian fishers.
- Workshops and presentations for new settler communities, Puataunoko – developing water competency.

### **Education**

The following programmes have been developed for Early Childhood, Primary, Intermediate, Secondary and Tertiary students:

- Early Childhood – Professional Learning and Development (PLD) and resources for early childhood, parents and educators.
- Schools Y 0-8 – Primary – PLD and resources for Primary School students and teachers to support the delivery of holistic aquatic education.
- Schools Y 7-8 – In at the Deep End – PLD and resources for Intermediate school teachers and students predominantly utilising 'In at the Deep End' to support the delivery of holistic aquatic education.
- Schools Y7-13 – Secondary – PLD and resources to support the delivery of holistic aquatic education. Promotion of Wai Survival and other resources for secondary H&PE teachers to develop Achievement Standards or Unit Standards in NCEA.
- Gateway – Schools Y11-13 – Aquatic employment qualifications and water competency for secondary students.
- Nohonga – Water competency delivery (PLD or programmes) to a school, community and workplace through a school or community 'hub'.
- New Settler – International students – Water safety for international students through secondary schools, ESOL departments, tertiary and English language schools.
- Tertiary – PLD of holistic aquatic education in the tertiary sector, especially targeting teacher trainees.
- Lifejacket Loan Scheme – Free lifejackets are provided for use for schools and community groups. Aquatic Educators provide coordination and liaison with school age lifejacket loan scheme users and gather information on the use of the lifejackets in the hubs.



# **Submissions on the Draft 2017-2018 Funding Plan**

The Auckland Regional Amenities Funding Board published the Draft 2017-2018 Funding Plan on 16 January 2017. Public submissions on the plan closed at 5pm on 22 February 2017.

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

The submissions related to three main themes:

1. Additional Funding:  
A request from Surf Life Saving Northern Region Inc. for additional funding of \$149,000 of funding as a contribution to costs associated with providing life guard services.
2. General support for the Funding Plan and the process that has been undertaken.
3. General support for the work undertaken by Watersafe Auckland Inc.

The Funding Board met on 28 February 2017 and received a verbal submission from Surf Life Saving Northern Region Inc.

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 request for additional funding of \$149,000 from Surf Life Saving Northern Region Inc.

## Directory of Specified Amenities and Associated/Related Entities

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

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and details for each amenity are available online at [www.charities.govt.nz](http://www.charities.govt.nz)

# Directory

## Auckland Regional Amenities Funding Board

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<b>Chair:</b>	Vern Walsh m: 021 770 283 e: <a href="mailto:walshv@xtra.co.nz">walshv@xtra.co.nz</a>
<b>Deputy Chair:</b>	Anita Killeen m: 021 149 0287 e: <a href="mailto:anita.killeen@xtra.co.nz">anita.killeen@xtra.co.nz</a>
<b>Directors:</b>	Steve Bootten Candis Craven Catherine Harland Grant Lilly Lyn Lim Diane Maloney Penny Sefuiva Moana Tamaariki-Pohe
<b>Advisory Officer:</b>	Leigh Redshaw
<b>Bankers:</b>	ASB Bank Ltd
<b>Lawyers:</b>	Buddle Findlay
<b>Auditors:</b>	Office of Auditor-General/Audit New Zealand
<b>Charities Registration Number:</b>	CC38181
<b>Relevant Legislation:</b>	Auckland Regional Amenities Funding Act 2008

April 2017

**Auckland Regional Amenities  
Funding Board**  
P O Box 6969  
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