

# Auckland Regional Amenities Funding Board - Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru

BOARD PACK

for

ARAFB Business Meeting, incl. Public Submissions

Tuesday, 13 February 2024

10:00 am (NZDT)

Held at:

Offices of Buddle Findlay (Primary Location)

Level 18, 188 Quay Street, Auckland 1010

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# AGENDA

## ARAFB BUSINESS MEETING, INCL. PUBLIC SUBMISSIONS

<b>Name:</b>	Auckland Regional Amenities Funding Board - Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru
<b>Date:</b>	Tuesday, 13 February 2024
<b>Time:</b>	10:00 am to 2:00 pm (NZDT)
<b>Location:</b>	Offices of Buddle Findlay (Primary Location), Level 18, 188 Quay Street, Auckland 1010
<b>Board Members:</b>	Scott Pearson (Chair), Alastair Carruthers, Jonny Gritt, Linda Cooper, Moana Tamaariki-Pohe, Paul Evans, Paula Browning, Penelope Peebles, Ravi Nyayapati, Victoria Carter
<b>Attendees:</b>	Advisory Officer - Leigh Redshaw

### 1. Opening Meeting

#### 1.1 Opening Karakia

Scott Pearson

An opening karakia will be undertaken at the commencement of the meeting.

#### 1.2 Apologies

Scott Pearson

At the close of the agenda apologies for late arrival had been received from Ravi Nyayapati.

#### 1.3 Confirm Minutes

Scott Pearson

That the ordinary minutes of the meeting of the Auckland Regional Amenities Funding Board held on 28 November 2023 including the confidential sections be confirmed as a true and correct record, and the Advisory Officer be authorised to affix the chairs electronic signature to the minutes.

Supporting Documents:

1.3.a ARAFB-20231128 - OPN-MIN.pdf

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#### 1.4 Extraordinary Business

Scott Pearson

Section 46A(7) of the Local Government Official Information and Meetings Act 1987 (as amended) states:

“An item that is not on the agenda for a meeting may be dealt with at that meeting if-

(a)	The local authority by resolution so decides; and	
(b)	The presiding member explains at the meeting at a time when it is open to the public-	
	(i)	The reason why the item is not on the agenda; and
	(ii)	The reason why the discussion of the item cannot be delayed until a subsequent meeting.”
Section 46A(7A) of the Local Government Official Information and Meetings Act 1987 (as amended) states:		
“Where an item is not on the agenda for a meeting:		
(a)	That item may be discussed at that meeting if-	
	(i)	That item is a minor matter relating to the general business of the local authority; and
	(ii)	The presiding member explains at the beginning of the meeting, at a time when it is open to the public, that the item will be discussed at the meeting; but
(b)	no resolution, decision, or recommendation may be made in respect of that item except to refer that item to a subsequent meeting of the local authority for further discussion.”	

At the close of the agenda, there were no Extraordinary Items of business.

## 1.5 Interests Register

Scott Pearson

### DECLARATIONS OF CONFLICT OF INTEREST

Funding Board Directors are reminded of their obligation to maintain a clear separation between their personal interests and their duties as an appointed member of the Funding Board.

Directors should therefore be vigilant to stand aside from decision making when a conflict (or a perceived conflict) arises between their role as a Director and any private or other external (either pecuniary or non-pecuniary) interest they may have.

Any interests should be declared at the commencement of consideration of any item on this agenda and the member concerned abstain from voting or discussion on the item or leave the room for the duration of its consideration.

Opportunity for members to update the Register of Members Interest.

That the Register of Members Interest be updated as required.

The Register will also be tabled at the meeting for members to update as required.

Supporting Documents:

1.5.a Interests Register

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## 1.6 Notices of Motion

Scott Pearson

At the close of the agenda no requests for notices of motion had been received.

## 2. Public Submissions to Draft 2024-2025 Funding Plan

### 2.1 Public Submissions to the Draft 2024-2025 Funding Plan

Advisory Officer - Leigh Redshaw

The Draft 2024-2025 Funding Plan was published on 18 December 2023 inviting public submissions on the plan. Submissions closed at 5PM on Tuesday 6 February 2024.

A total of six (6) written submissions were received. There are four requests to make further oral submissions to the Board. The purpose of the meeting is to receive any oral submissions; consider the written submissions; and to determine whether any changes are to be made to the Draft 2024-2025 Funding Plan prior to it being forwarded to Auckland Council for consideration and approval of the 2024-2025 levy.

Four organisations wish to make oral submissions.....

Individual presenters are permitted 10 minutes each, or where an organisation is presenting, two presenters for 10 minutes each, for a maximum of 20 minutes is allowed.

Supporting Documents:

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2.1.a	20240206 Report relating to Submissions 24 25 Funding Plan.pdf	20
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### 2.2 (The) Auckland Festival Trust

Written Submission to Draft 2024-2025 Funding Plan. Seeking additional funding of \$201,914 to support the presentation of the 2025 festival in March 2025. This represents a reduction from the original request for an additional \$755,000. The submission notes that costs are increasing across the board, but the grant funding has been held at a constant amount for several years.

Supporting Documents:

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2.2.a	Auckland Festival Trust Submission.pdf	26
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### 2.3 Auckland Philharmonia Orchestra

Written Submission to Draft 2024-2025 Funding Plan. Not seeking any changes to the grant allocation(s) or amendments to the Funding Plan. Expresses gratitude for the continued support and commitment of the APO.

Supporting Documents:

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2.3.a	Auckland Philharmonia Orchestra Submission.pdf	31
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### 2.4 Auckland Theatre Company

Written Submission to Draft 2024-2025 Funding Plan. Acknowledging support of the ATC by the Funding Board. Seeking an additional \$347,000 to cover additional costs being incurred, primarily in respect of the facility management aspect of the ATC business (the ASB Waterfront Theatre). References the Grant Thornton report prepared in 2023 which states the ATC is an outlier in not receiving an operating subsidy (grant) from local or central government compared to other theatre operators across New Zealand and Australia. ATC states that failure to provide the additional funds requests will lead to a reduction in productions to save costs.

Supporting Documents:

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2.4.a	Auckland Theatre Company Submission.pdf	34
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## 2.5 Barbara Glaser (APO)

Written Submission to Draft 2024-2025 Funding Plan. Supporting the 2024-2025 Draft Funding Plan and acknowledging the increased funding recommended for the APO in the 2024-2025 year.

Supporting Documents:

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2.5.a	Babara Glaser Submission APO.pdf	39
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## 2.6 Drowning Prevention Auckland

Supports the Draft 2024-2025 Funding Plan as presented, including acknowledging the processes the Funding Board undertakes. Expressing appreciation for the on-going support of the Funding Board to the activities of DPA.

Supporting Documents:

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2.6.a	Drowning Prevention Auckland Submission.pdf	42
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## 2.7 New Zealand Opera

Supports the process followed by the Funding Board when determining the grants and levy for inclusion in the Draft 2024-2025 Funding Plan. However, the New Zealand Opera notes the grant allocation has remained static for several years, further noting that in the opinion of NZO, grant funding year-on-year is increasingly out of step with other arts organisations serving Auckland. Commenting that if costs continue to increase without a correction in funding, NZO will be unable to provide the same level of provision to Auckland communities.

Supporting Documents:

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2.7.a	New Zealand Opera Submission.pdf	45
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## 3. Presentations to the Board

### 3.1 Public Forum (Non- Submission related)

Scott Pearson

A period of time (approximately 30 minutes) is set aside for members of the public to address the meeting on matters within its delegated authority. A maximum of 10 minutes per item is allowed, following which there may be questions from Directors.

At the time of preparing the agenda there were no requests from anyone to present in public forum.

## 4. Board Activities Since Last Meeting

### 4.1 Chairs Report

Scott Pearson

Providing the Chair with the opportunity to provide an oral update to the Funding Board on any issues relating to the business of the Funding Board that he has been involved with since the last meeting.

This is an information item only.

## 4.2 Members Activities With Specified Amenities and Board Member Reports

Scott Pearson

Providing Funding Board members with the opportunity to update the Board on projects and issues they have been involved with relating to the business of the Funding Board and provide the Board with a verbal update on recent interactions with the Specified Amenities since the last meeting.

A register to record member activities will be circulated at the meeting.

## 5. Management Reports

### 5.1 Advisory Officers Report

Advisory Officer - Leigh Redshaw

Providing the Advisory Officer with the opportunity to provide an oral update to the Board on projects and issues he has been involved with relating to the business of the Funding Board not covered elsewhere in the agenda since the last meeting.

This is an information item only.

### 5.2 Finance Report

Advisory Officer - Leigh Redshaw

Providing the Funding Board with an overview of financial position of the Funding Board as at 7 February 2024 and any other matters of a financial nature.

Supporting Documents:

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5.2.a	20240207 ARAFB Financial Report Feb 2024.pdf	47
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## 6. Draft 2023-2024 Funding Plan

### 6.1 Draft 2024-2025 Funding Plan

Advisory Officer - Leigh Redshaw

At the conclusion of the Business Meeting it is necessary to finalise the draft funding plan for the 2024-2025 financial year that includes all the information stipulated in the Auckland Regional Amenities Funding Act, including the Administration Budget, Director Remuneration, the provisional allocation of grants, including any conditions attached thereto, and any other information deemed appropriate by the board.

This item also has a corresponding item in the Confidential Agenda.

Supporting Documents:

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6.1.a	arafb-funding-plan-2024-2025-DRAFT.pdf	47
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## 7. Exclusion of the Public

### 7.1 Exclusion of Public: Local Government Official Information & Meetings Act

Scott Pearson

Leigh Redshaw	
<u>Advisory Officer</u>	
<u>Section 48, Local Government Official Information and Meetings Act 1987:</u>	

The following motion is submitted for consideration:

That the public be excluded from the following part(s) of the proceedings of this meeting.

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

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

C7.2 - Minutes of the Confidential Meeting held on 28 November 2023

C7.3 - Report from the Amenities Board (Ms Victoria Travers)

C7.4 - Report from Specified Amenities - Stardome (Ms Victoria Travers)

C7.5 - Draft 2024-2025 Funding Plan - Provisional Allocation of Grants

C7.6 - Draft 2024-2025 Funding Plan - Confirming Levy Request

### 7.2 Minutes of the Confidential Meeting held on 28 November 2023

Scott Pearson

Confidential Minutes of a meeting of the Auckland Regional Amenities Funding Board held on 28 November 2023.

Reason for passing this resolution in relation to each matter:	Particular interest(s) protected (where applicable)	Ground(s) under section 48(1) for the passing of this resolution
The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.	<p>Section 7(2)(h) Enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities.</p> <p>Section 7(2)(i) The withholding of the information is necessary to enable the local authority to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations).</p>	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.



### 7.3 Report From Amenities Board (non Submission related)

Ms Victoria Travers (Chair of the Amenities Board), wishes to address the board on matters relating to the relationship with Auckland Council.

Reason for passing this resolution in relation to each matter:	Particular interest(s) protected (where applicable)	Ground(s) under section 48(1) for the passing of this resolution
The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.	Section 7(2)(b) To protect information where making available of the information – Would disclose a trade secret; or Would likely unreasonably prejudice the commercial position of the person who supplied or who is the subject of the information.	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.

### 7.4 Report From Specified Amenities - Stardome (Non-Submission related)

Ms Victoria Travers, CEO, Stardome, wishes to address the Funding Board on matters relating to the operations of Stardome.

Reason for passing this resolution in relation to each matter:	Particular interest(s) protected (where applicable)	Ground(s) under section 48(1) for the passing of this resolution
The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.	Section 7(2)(b) To protect information where making available of the information – Would disclose a trade secret; or Would likely unreasonably prejudice the commercial position of the person who supplied or who is the subject of the information.	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.

### 7.5 Draft 2024-2025 Funding Plan - Provisional Allocation of Grants

Scott Pearson

Reason for passing this resolution in relation to each matter:	Particular interest(s) protected (where applicable)	Ground(s) under section 48(1) for the passing of this resolution
The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.	Section 7(2)(h) Enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities. Section 7(2)(i)	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.

	The withholding of the information is necessary to enable the local authority to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations).	
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At the conclusion of the public submission process, the Directors are required to deliberate on the subject of the written and oral submissions; determine whether additional information is required from the Advisory Officer or other sources; determine whether sufficient information is held to make a decision to finalise the grant allocations for the 2024-2025 financial year, if so: conclude discussions regarding the final allocation of grants.

If additional information is required prior to concluding the grant allocations for 2024-2025, a further meeting of the board can be held on 20 or 27 February 2024.

## 7.6 Draft 2024-2025 Funding Plan - Levy Request

Scott Pearson

Reason for passing this resolution in relation to each matter:	Particular interest(s) protected (where applicable)	Ground(s) under section 48(1) for the passing of this resolution
The public conduct of the part of the meeting would be likely to result in the disclosure of information for which good reason for withholding exists under section 7.	<p>Section 7(2)(h)</p> <p>Enable any local authority holding the information to carry out, without prejudice or disadvantage, commercial activities.</p> <p>Section 7(2)(i)</p> <p>The withholding of the information is necessary to enable the local authority to carry on, without prejudice or disadvantage, negotiations (including commercial and industrial negotiations).</p>	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.

If the Directors have concluded discussion on the allocation of grants for 2024-2025 (item C7.4), it is necessary for the board to consider and determine the total levy request to be forwarded to Auckland Council in respect of the 2024-2025 year.

Should further information or discussions be required, a further meeting of the board has been scheduled for 20 or 27 February 2024 to conclude the grant allocation and the total levy request processes.

## 8. Close Meeting

### 8.1 Close the meeting

**Next meeting:** ARAFB Business Meeting - Stand-By - 20 Feb 2024, 10:00 am

A karakia will be recited at the conclusion of the meeting.

# Auckland Regional Amenities

## Funding Board

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**MINUTES OF A MEETING OF THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

**HELD ON TUESDAY, 28 NOVEMBER 2023 10:00AM**

**Meeting Room, Buddle Findlay  
Level 18, HSBC Tower  
188 Quay Street, Auckland 1010**

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**PRESENT:**

Chair	Mr	Scott	Pearson
Deputy Chair	Ms	Paula	Browning

Members:	Mr	Paul	Evans
	Mr	Alastair	Carruthers
	Mr	Jonny	Gritt
	Ms	Victoria	Carter
	Mr	Ravi	Nyayapati
	Ms	Linda	Cooper
	Ms	Penelope	Peebles

**ALSO PRESENT:**

Advisory Officer	Mr	Leigh	Redshaw
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**TUESDAY**  
**28 NOVEMBER 2023**

**MINUTES**  
**AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

1.1 The meeting was opened with a Karakia led by Paula Browning at 10:10AM

1.2 **APOLOGIES**

Moved: Jonny Gritt / Victoria Carter

A. That apologies from Moana Tamaariki-Pohe for leave be accepted.

**CARRIED**

1.3 **CONFIRMATION OF MINUTES**

Moved: Victoria Carter / Paula Browning

A. That the ordinary minutes of the meeting of the Auckland Regional Amenities Funding Board held on 7 November 2023, including the confidential section, be confirmed as a true and correct record and the Advisory Officer be authorised to affix the Chairs electronic signature to the minutes.

**CARRIED**

1.4 **EXTRAORDINARY BUSINESS**

There was no extraordinary business.

1.5 **REGISTER OF MEMBERS INTERESTS**

Moved: Linda Cooper / Ravi Nyayapati

A. That the Register of Members Interests be received and updated in respect Scott Pearson and Paul Evans.

**CARRIED**

1.6 **NOTICES OF MOTION**

There were no notices of motion.

2.1 **PUBLIC FORUM**

There were no deputations for public forum.

2.2 **REPORT FROM AMENITIES BOARD and / or SPECIFIED AMENITIES**

There were no reports from the Amenities Board or Specified Amenities.

3.1 **CHAIR'S REPORT**

Moved: Paul Evans / Paula Browning

A. That the oral report from the Chair be received.

**CARRIED**

**TUESDAY  
28 NOVEMBER 2023**

**MINUTES  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

**3.2 MEMBERS ACTIVITIES WITH SPECIFIED AMENITIES AND BOARD MEMBERS' REPORTS**

Moved: Victoria Carter / Paul Evans

- A. That the Members Activities information and Board Members oral reports be received, and the register of activities and gifts be updated.**

**CARRIED**

**4.1 ADVISORY OFFICER'S REPORT**

Moved: Victoria Carter / Jonny Gritt

- A. That the Advisory Officer's oral report be received.**

**CARRIED**

**4.2 WORKING PARTIES**

Moved: Jonny Gritt / Paul Evans

**That the Funding Board:**

- A. Confirm the current (Nov 2023) Working Parties as:**

- i. Funding Plan and Annual Report Editorial Working Party,**
- ii. ATC Services Review Working Party.**

- B. Confirm and/or appoint members to the Working Parties as follows:**

- i. Funding Plan and Annual Report Editorial Working Party:**
  - a. Linda Cooper**
  - b. Paul Evans**
- ii. ATC Services Review Working Party (members since Nov 2022):**
  - a. Paula Browning**
  - b. Victoria Carter**

- C. Confirms that the rates of remuneration for the working parties, effective from 28 November 2023 shall be:**

- i. Funding Plan and Annual Report Editorial Working Party: NIL**
- ii. ATC Services Review Working Party: \$150 per hour (plus GST if applicable).**

**CARRIED**

**4.3 2023 ANNUAL REPORT AND AUDIT REPORT**

Moved: Linda Cooper / Ravi Nyayapati

- A. Adopts the 2023 Annual Report (incorporating the 2023 Audit Report) and refers the report to the Funding Plan and Annual Report Editorial Working Party to finalise the 2023 Annual Report with delegated authority to finalise the wording and editing of the report prior to it being published and circulated in accordance with the provisions of the legislation.**

**CARRIED**

**TUESDAY**  
**28 NOVEMBER 2023**

**MINUTES**  
**AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

**5.1 EXCLUSION OF THE PUBLIC: LOCAL GOVERNMENT OFFICIAL INFORMATION AND MEETINGS ACT 1987**

Moved: Victoria Carter / Alastair Carruthers

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

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

**C5.2 Minutes of Confidential Meeting Held on 7 November 2023**

**C5.3 Draft 2024-2025 Funding Plan**

**CARRIED**

Members of the public were excluded from the meeting at 10:38AM.

Resolutions in relation to the confidential items are recorded in the confidential section of these minutes and are not publicly available.

The meeting was re-opened to members of the public at 10:49AM.

The meeting concluded with a karakia led by Paula Browning.

There being no further business the Chair declared the meeting closed at 11:01AM.

**CONFIRMED AS A TRUE AND CORRECT RECORD AT A MEETING OF THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD HELD ON:**

**DATE:**

**CHAIR:**

# Interests Register

## Auckland Regional Amenities Funding Board - Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru

As of: 7 Feb 2024

Person	Organisation	Active Interests	Notice Date
<b>Alastair Carruthers</b>	Auckland Unlimited	Director	11 Aug 2022
	Carruthers Consulting Ltd	Director and Shareholder	11 Aug 2022
	Cornwall Park Trust Board	Trustee	11 Aug 2022
	Homeland NZ Enterprises Ltd	Director and Shareholder	11 Aug 2022
	Homeland NZ Trading Ltd	Director and Shareholder	11 Aug 2022
	New Zealand Film Commission	Chair	1 Oct 2022
	Ring Hora, Services Workforce Development Council, Tertiary Education Commission	Trustee and Board Member	11 Aug 2022
	Tāmaki Paenga Hira - Auckland War Memorial Museum	Trustee and Board Member	11 Aug 2022
	Television New Zealand	Chair	1 Jul 2023
<b>Jonny Gritt</b>	The Lottery Community Northland Committee	Member	24 Aug 2023
<b>Linda Cooper</b>	Auckland Justice of the Peace Association	Member - JP	23 Aug 2023

	Community Patrol NZ (Henderson Branch)	Patron	23 Aug 2023
	Family Action Trust	Chair	23 Aug 2023
	Institute of Directors	Member	23 Aug 2023
	Judith Eastgate Family Trust	Trustee (non-beneficial)	23 Aug 2023
	Massey High School Foundation	Trustee	23 Aug 2023
	Noel Cooper Realty Ltd	Shareholder	23 Aug 2023
	Parliamentary Services	Member Support- Part time	30 Jan 2024
	Waitakere Health Link	Chair	23 Aug 2023
	Waitakere Licensing Trust	President	23 Aug 2023
	West Auckland Trust Services Ltd	Director	23 Aug 2023
<b>Moana Tamaariki- Pohe</b>	Maurea Consulting	Head of Training	1 Nov 2022
	Ngāti Whātua Whai Mai Ltd	Lead - Business Mentoring	9 Jan 2023
	Orākei Water Sport Inc	President	9 Jan 2023
	Tāmaki Paenga Hira - Auckland War Memorial Museum	Representative - Taumata a Iwi	9 Jan 2023
<b>Paul Evans</b>	BioGro New Zealand Limited	Independent Director	24 Aug 2023
	Edison Consulting Group Limited	Director	19 Sept 2023
	Institute of Directors	Chartered Member	24 Aug 2023
	Localised Limited	Independent Chair	24 Aug 2023
	Maria Maria Limited	Shareholder and Director	24 Aug 2023
	Matakite Consulting	Owner	24 Aug 2023



	Ministry for the Environment	Waste Investment Panel Member	24 Aug 2023
	MRCagney (NZ) Limited	Independent Chair	24 Aug 2023
	Pattle Delamore Partners	Director	28 Nov 2023
	WasteMINZ	Elected Board Member	24 Aug 2023
<b>Paula Browning</b>	Auckland Chamber of Commerce	Tech Advisory Panel	27 Jun 2023
	Auckland Chamber Tech Working Group	Member	5 Sept 2023
	Creative New Zealand and Ministry of Culture and Heritage	On-going engagement with CNZ through role at WeCreate	28 Jul 2022
	Entain (formerly TAB NZ)	Sustainability Advisory Panel	27 Jun 2023
	Institute of Directors	Chartered Member	28 Jul 2022
	MCH - Heritage Artist Resale Royalty Advisory Group	Member	18 Oct 2022
	Tāmaki Regional Skills Leadership Group	Member	5 Sept 2023
	WeCreate Incorporated	Chair	28 Jul 2022
<b>Penelope Peebles</b>	CV Check	Penelope's husband (James Sutherland) is NZ Managing Director of the Australian public listed company that supplies Auckland Council with 'background screening services'.	23 Aug 2023
	Manchester Unity Friendly Society	Director	23 Aug 2023
	Penelope Peebles Advisory	Shareholder / Director	23 Aug 2023
	St Cuthbert's College Educational Trust Board	Trustee	23 Aug 2023
	Whatapaka Equestrian Ltd	Shareholder / Director	23 Aug 2023
<b>Ravi Nyayapati</b>	Badminton New Zealand	Board Member	28 Aug 2023
	Eventfinda Stadium	Board Trustee	5 Sept 2023

	Institute of Directors	Chartered Member	28 Aug 2023
	Lynfield College	Deputy Chair, Board of Trustees	28 Aug 2023
	Palmerston North City Council	Contractor	28 Aug 2023
	Peace Consulting LTD	Shareholder & Director	28 Aug 2023
	Te Wānanga o Aotearoa	Member of Audit & Risk Committee (Te Ārai Tūpono)	28 Aug 2023
<b>Scott Pearson</b>	Association of Certified Fraud Examiners	CFE	28 Jul 2022
	Chartered Accountants Australia New Zealand	Chartered Accountant	28 Jul 2022
	CPA Australia	FCPA	28 Jul 2022
	Gambling Commission	Commissioner	27 Jul 2022
	Institute of Directors	Chartered Member	28 Jul 2022
	The Big Idea	CFO	27 Jul 2022
<b>Victoria Carter</b>	Auckland Eye	Director	8 Feb 2023
	Camben Farms Ltd	Director	28 Jul 2022
	Camden Investments Ltd	Director	28 Jul 2022
	Carter Bloodstock Ltd	Director	28 Jul 2022
	Davies-Booth Associates	Director	28 Jul 2022
	Friends of Laura Fergusson Trust Inc.	Chair	28 Jul 2022
	Institute of Directors	Chartered Fellow	28 Jul 2022
	James Fletcher Management	Director	28 Jul 2022
	Mrs Mac's NZ Limited	Director	27 Jun 2023
	Ngati Awa Asset Holdings	Director	28 Jul 2022
	Ngati Awa The Strand Development GP Ltd	Director	28 Jul 2022

Ngati Awa Tourism	Director	28 Jul 2022
Waka Kotahi - People Culture and OSH	Chair	28 Jul 2022
Waka Kotahi (NZTA)	Director	28 Jul 2022

**TUESDAY**  
**13 FEBRUARY 2024**

**OPEN AGENDA**  
**AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

## **AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

**Title:** Submissions to  
**Auckland Regional Amenities Funding Board**  
**Draft 2024-2025 Funding Plan**

**Report to:** **Auckland Regional Amenities Funding Board**

**Author:** **Leigh Redshaw – Advisory Officer**

**Date:** **6 February 2024**

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### **1.0 Executive summary**

1. Under the provisions of the Auckland Regional Amenities Funding Act 2008 (the Act), the Funding Board is required to produce a draft Funding Plan, which is subject to public consultation.
2. The Draft 2024-2025 Funding Plan was approved for publication by the Funding Board on 7 November 2023.
3. The Act requires that the plan be available for public comments for a minimum period of one month. The plan was published on 18 December 2023, and the submission period closed at 5PM on Tuesday, 6 February 2024.
4. A total of six (6) written submissions were received. Copies of all submissions received are attached to the agenda.
5. Four submitters wish to make further oral submissions to the Board.
6. Oral submissions were / are set down to be heard on Tuesday, 13 February 2024, commencing at approximately 10:15AM.
7. Following consideration of both the written and any oral submissions, the Funding Board will determine whether changes need to be made to the final version of the 2024-2025 Funding Plan.
8. Should additional information be required, a final decision can be deferred until 20 or 27 February 2024.
9. Once the final allocation of grants has been confirmed for 2024-2025 the total levy will be determined. Details of the final version of the 2024-2025 Funding Plan and the proposed levy will be forwarded to Auckland Council to consider and approve the levy at a future date.

### **2.0 Narrative**

10. In the interests of transparency, the Act requires the Funding Board to publish a Draft Funding Plan for public consultation.
11. The Draft 2024-2025 Funding Plan detailing the proposed total levy and the provisional allocation of grants to the specified amenities was approved for publication by the Funding Board on 7 November 2023. The Draft Funding Plan was published on 18 December 2023. Two public notices were placed in the NZ Herald during December 2023 and January 2024 advising that the plan was available for inspection and comment. The Draft Funding Plan

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was also available for download directly from the website (ara.fb.org.nz) which also contains details of the board's meetings and previous funding plans and annual reports.

12. Copies of the plan were specifically distributed to all the Specified Amenities listed in the Act as well as Auckland Council. All Specified Amenities and Auckland Council were reminded several times in separate emails of the process and the closing date for submissions.
13. A total of six (6) submissions have been received. A high-level summary of each submission is detailed in the schedule at the end of this report.
14. Four (4) submitters wish to make oral submissions. The hearings have been set down to commence at approximately 10:15AM on Tuesday, 13 February 2024.
15. Following consideration of both the written and oral submissions the Funding Board will determine whether to make any changes to the final version of the 2024-2025 Funding Plan including the allocation of grants.
16. The Funding Board can defer a decision to a later date to collect further information if required. If necessary a meeting can be convened on 20 or 27 February 2024.
17. A final recommendation on grant allocations and the total levy requirement for 2024-2025 must be made and forwarded to Auckland Council for consideration in March 2024.
18. Auckland Council will meet to consider and approve / not approve the proposed levy for 2024-2025. If Auckland Council approves the levy during March, the Funding Board will meet on 26 March 2024 to fix the levy for 2024-2025 and adopt the Funding Plan.
19. Should Auckland Council defer a decision on approving the levy until a later date, the Funding Board will meet prior to 30 April 2024 to fix the levy for 2024-2025.
20. If Auckland Council resolves not to approve the levy, the matter will immediately revert to arbitration in accordance with the provisions of Auckland Regional Amenities Funding Act 2008.
21. Irrespective of which course of action occurs, the levy must be fixed no later than 30 April 2024.

### **3.0 Financial Impacts of Submissions**

17. Within the six submissions received there are two requests for changes to the allocation of grants.
18. The Auckland Festival Trust is seeking an increase of \$201,914 – representing a significant decrease from the amount originally requested in the 2024-2025 funding application (+\$755,000).
19. An increase of \$201,914 represents an increase of 4.82% over the 2023-2024 grant allocation.
20. The Auckland Theatre Company is seeking additional funding of \$347,000, over and above the increase already provisionally allocated for 2024-2025 of \$153,000; this would bring the total grant allocation to \$2,722,000. This represents a total increase of \$500,000 over the 2023-2024 grant allocation, or an increase of 22.5%.
21. The existing provisional grant allocations to the seven Specified Amenities for 2024-2025 total \$17.527M, or \$552,071 (3.25%) over the grants allocated in 2023-2024.
22. The combined requests from Auckland Festival Trust and Auckland Theatre Company (if considered and approved), would increase the total additional grants by \$1.101M or 6.49%, to a total of \$18.076M.

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23. These additional requests also represent a 99.43% increase in the proposed grant allocations for 2024-2025.
24. If positive consideration is given to these two requests for additional funding totalling \$548,914, the Funding Board will need to consider how this broached with Auckland Council.
25. There is a real risk that should this significantly increased level of funding be approved / recommended by the Funding Board, that Auckland Council will reject the levy request, resulting in the matter immediately being referred to arbitration at considerable expense, as provided for in the Act.

#### **4.0 Options for the Funding Board**

26. The board can either to decide to make a determination on how to treat the requests for additional funding at the meeting on 13 February 2024, or it can defer the decision to a later date to enable the board to gather any additional information needed prior to making a final decision.
27. Although a 'stand-by' date has been scheduled for 20 February, it may be necessary to move this to 27 February to enable any additional information to be collated and presented to the board at a business meeting.

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## AUCKLAND REGIONAL AMENITIES FUNDING BOARD

### SCHEDULE OF WRITTEN SUBMISSIONS TO THE DRAFT 2024-2025 FUNDING PLAN

	<b>Submitter (alphabetical order)</b>	<b>Key Matters raised in Submission</b>	<b>Financial Implication of Submission</b>
<b>GENERAL SUBMISSIONS</b>			
1	Auckland Festival Trust	<ul style="list-style-type: none"> <li>Seeking additional funding of \$201,914 to support the presentation of the 2025 festival in March 2025. This represents a reduction from the original request for an additional \$755,000. The submission notes that costs are increasing across the board, but the grant funding has been held at a constant amount for several years.</li> </ul>	+\$201,914
2	Auckland Philharmonia Orchestra Trust	<ul style="list-style-type: none"> <li>Not seeking any changes to the grant allocation(s) or amendments to the Funding Plan. Expresses gratitude for the continued support and commitment of the APO.</li> </ul>	Nil
3	Auckland Theatre Company Ltd	<ul style="list-style-type: none"> <li>Acknowledging support of the ATC by the Funding Board. Seeking an additional \$347,000 to cover additional costs being incurred, primarily in respect of the facility management aspect of the ATC business (the ASB Waterfront Theatre). References the Grant Thornton report prepared in 2023 which states the ATC is an outlier in not receiving an operating subsidy (grant) from local or central government compared to other theatre operators across New Zealand and Australia. ATC states that failure to provide the additional funds requests will lead to a reduction in productions to save costs.</li> </ul>	+347,000

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4	Barbara Glaser re APO	<ul style="list-style-type: none"> <li>Supporting the 2024-2025 Draft Funding Plan and acknowledging the increased funding recommended for the APO in the 2024-2025 year.</li> </ul>	Nil
5	Drowning Prevention Auckland	<ul style="list-style-type: none"> <li>Supports the Draft 2024-2025 Funding Plan as presented, including acknowledging the processes the Funding Board undertakes. Expressing appreciation for the on-going support of the Funding Board to the activities of DPA.</li> </ul>	Nil
6	New Zealand Opera Ltd	<ul style="list-style-type: none"> <li>Supports the process followed by the Funding Board when determining the grants and levy for inclusion in the Draft 2024-2025 Funding Plan. However, the New Zealand Opera notes the grant allocation has remained static for several years, further noting that in the opinion of NZO, grant funding year-on-year is increasingly out of step with other arts organisations serving Auckland. Commenting that if costs continue to increase without a correction in funding, NZO will be unable to provide the same level of provision to Auckland communities.</li> </ul>	Nil
<b>TOTAL ADDITIONAL</b>			<b>\$548,914</b>



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## **AUCKLAND REGIONAL AMENITIES FUNDING BOARD**

### **DRAFT 2024-2025 FUNDING PLAN**

### **WRITTEN SUBMISSIONS Addendum 1**

For consideration on Tuesday, 13 February 2024

<b>Number</b>	<b>Organisation (Alphabetical)</b>
1	(The) Auckland Festival Trust
2	Auckland Philharmonia Orchestra Trust
3	Auckland Theatre Company Ltd
4	Barbara Glaser - Patron - APO
5	Drowning Prevention Auckland
6	New Zealand Opera Ltd

### **ORAL SUBMISSIONS Addendum 2**

For consideration on Tuesday, 13 February 2024

<b>Order</b>	<b>Organisation / Name</b>	<b>Presenters</b>	<b>Time</b>
1	Auckland Festival Trust (20 mins max)	Sarah Judkins (Trustee) Robbie Macrae (CEO)	10:15-10:35
2	Auckland Philharmonia Orchestra (10 mins max)	Diana Weir (CEO)	10:40-10:50
3	Auckland Theatre Company (20 mins max)	Vivien Bridgewater (Chair) Jonathan Bielski (CEO)	10:55-11:15
4	Drowning Prevention Auckland (10 mins max)	Nicola Keen-Biggelaar (CEO)	11:20-11:30

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2024-2025 DRAFT FUNDING PLAN**

To:

Public Submissions  
Leigh Redshaw, Advisory Officer  
Auckland Regional Amenities Funding Board  
P O Box 6969, Victoria Street West  
Auckland 1142

Email: arafb.info@gmail.com

Robbie Macrae – Chief Executive  
John Judge – Chair

The Auckland Festival Trust (Te Ahurei Toi o Tāmaki Auckland Arts Festival)  
Ground Floor, 48 Greys Avenue, Auckland 1010  
PO Box 5419, Victoria Street West  
Auckland 1142

Telephone: 09 309 0101  
Mobile: Robbie Macrae 021 688 077  
Facsimile: 09 309 0176  
Email: robbie.macrae@aaf.co.nz

Do you wish to be heard in support of your submission? Yes

**Submission**

The Auckland Festival Trust Board supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board for 2024-25.

In supporting the process, The Auckland Festival Trust Board notes that the level of funding recommended:

In general:

1. Complies with the Act with regards to the overall levy amount.
2. The Funding Plan takes into account the funding principles.

Specifically:

**PART 1. Section 3 Purpose**

The first purpose of this Act is to establish a mechanism to provide adequate, sustainable, and secure funding for specified amenities that, by providing arts, education, rescue, or community facilities for or services to the Auckland region,—

- (a) contribute to the well-being of the region; and
- (b) contribute towards making Auckland a vibrant and attractive place to live in and visit.

**AND**

**Subpart 3 21 (1) (f)** funding is available only if the specified amenity has made all reasonable endeavours to maximise its funding from other available funding sources;

**Specifically related to The Auckland Festival Trust:**

We note the grant indicated for 2024 – 25 is less than our submitted request and holds the level of ARAF funding at the same level for the third year in a row. As stated in previous years' submissions, not acknowledging the impact of year on year increases in costs and freezing the level of funding will severely impact the level of activity for future Te Ahurei Toi o Tāmaki Auckland Arts Festivals and the long-term sustainability of The Auckland Festival Trust (AFT).

The AFT Board of Trustees and management recognises that funding, as stated in the ARAF Act 2008, is made available only if AFT has made all reasonable endeavours to maximise its funding from other available funding sources.

We wish the ARAF Board to note AFT continues to endeavour to maximise funding from other sources such as:

- **Ticket Sales Revenue** - AFT is reliant on ticket sales for approximately 30% of its total revenue. We endeavour to maximise this as far as possible at the more commercial end of the market while still programming for accessibility and the broader community in the Auckland region. Revenue from this source is our highest risk.
- **Creative New Zealand** – The annual grant from CNZ is 8% of annual revenue. The current multi-year funding agreement finishes in 2026 and CNZ has publicly stated it will need to adapt to the prospect of materially less revenue to invest in the arts & cultural sector from July 2024.
- **Trusts/Grants/Embassies** - There has been a reduction in support by some of our major Trust supporters – Foundation North (by \$25k), Pub Charity (by \$50k), NZCT (by \$10k), Four Winds (by \$10k). This is generally due to a reduction in gaming sites, and / or increased demand for support from communities. The numbers below include applications to foreign government/embassies where AFT is directly seeking support (not via artists):

Target update @ 19 January 2024:

YEAR	Target	Applied for to date (incl January apps)	Approved to date	Waiting f/back
AAF2023	\$400,000	\$823,926.12	\$479,000	-
AAF2024	\$480,000	\$1,258,880	\$409,600	-

- **Sponsorship** - The overall landscape for Business Support/Partnerships remains constrained. In this environment the most difficult aspect to achieve has been a cash sponsor, however contra support has removed some costs from AFT's bottom line and/or provided additional reach. As with every Festival, advance knowledge of confirmed programming to enable discussions that align with major business budget planning/timelines is key. The other key is finding alignment with/meeting the specific key objectives of the partner business.

Research undertaken in August/September last year has enabled better sector focused approaches with data that backs up the benefits of working with the Festival and reaching audiences.

- Dedicated work to date has included seeking major partners, specific show/event aligned partners, specialist support (e.g. accommodation), and philanthropic/community motivated support (e.g. free programming, access and inclusion, creative learning). Overall, businesses are enthusiastic about who we are and what we do. The work in this space continues.

#### Target update @ 19 January 2024

Year	No. Sponsors	Net Cash Target	Total Cash
AAF2023	14	\$150,000	\$168,855
AAF2024	12	\$150,000	\$28,000

Thus, AFT has self-funded from its own Reserves the revenue gap resulting from static funding levels granted by the ARAF Board. Given AFT Trustees adherence to the trust's Reserves policy to cover Box Office Risk and operations, this is now not sustainable.

#### **AFT Accumulated Reserves**

21/22	\$2,430,533	
22/23	\$1,707,688	
23/24	\$1,366,382	
24/25	\$1,048,086	Assumes similar level of programme revenue and costs as AAF2024

## Costs

AFT's cost base continues to increase in the current inflationary environment. Again, this reality has been self-managed through a decrease in reserves over the past two years and is not sustainable from 2024/2025 onwards.

Our salaries and wages budget is currently \$2,501,548. It is projected to increase in 2024/2025 to \$2,678,537 (\$176,989). Other base overhead costs are anticipated to increase by \$50,288 giving a total inflationary increase of \$227,277. This is greater than the new sustainability request below.

Costs charged to us by the Auckland Council group – primarily through Auckland Live have had inflationary increases, e.g a Venue Technician is now charged to us at \$58 per hour (up from \$54) and Front of House staff are now \$40.50 per hour (up from \$37.50 per hour). An average increase of 7.6% over the past two years. There is also a significant profit margin in these charge-out rates for Auckland Live. There have been similar increases in other venue costs charged to AFT.

All other costs continue to increase in the current environment. Most notable are airfare and freight costs which have increased by 11-18% over the past two years. This has impacted the Festival programming budget by around \$276,000 a year.

**Therefore, The AFT Trust requests the ARAF Board to consider at least a 4.8% increase on 2023/24 grant equating to \$4,388,914.**

Our original submission was for \$4,942,000. This is a reduction of \$553,086 on the original submission.

The recommended level of funding will assist the organisation to:

1. Develop a programme for Te Ahurei Toi o T Auckland Arts Festival (AAF2025), the seventeenth festival to be mounted by AFT, of a scale and reach appropriate for a major international city and one that will attract significant audiences from Tāmaki and nationally.
2. Plan a programme of events for AAF2025 that attracts and engages new audiences to the Festival and the arts in Auckland through AAF's award-winning Access & Inclusion, Creative Learning, regional, community and free initiatives and events.
3. Develop and deliver a world class Aotearoa international festival programme in March 2025, that will attract a wide demographic and diversity of peoples through varied multi-genre activities across theatre, music, dance and visual arts.
4. Further develop and grow the Toitū Te Reo programme strand (introduced in 2018/19) which promotes the normalization and use of te reo Māori within the organisation and to AAF audiences and integrates the language across multiple platforms including marketing and communications as well as commissioning and staging new artworks by Māori and Pasifika artists.
5. Include works that will be relevant to and attract new migrants, with an increasing focus on delivering NZ works that include Asian content and are by NZ Asian creatives and

performers; and to showcase works to all Auckland audiences and attract an increased attendance for the NZ/Asian community.

6. Maintain existing marketing and communication deliverables and implement new marketing, sponsorship and communications strategies as well as ensure adequate staffing levels are in place to develop and manage these, in particular to generate increased attendances (including audiences with English as a second language), ticket sales, sponsorship, grants, individual giving and other revenue streams.
7. Continue to create significant mentoring and employment opportunities for the creative and events sector including arts marketing, events management and production; and where appropriate support other events with a vision similar to AAF.
8. Play a key role in re-vitalizing and building the arts and events sector and infrastructure. In particular, rebuilding Auckland's technical production workforce and expertise, as many highly skilled technical production staff moved out of live performance to film and other sectors of the economy during COVID lockdowns.
9. Retain highly skilled and experienced full-time staff across programming, marketing, production and administration areas, and ensure succession planning is in place.
10. Continue to play a key leadership role in the commissioning and development of New Zealand work of significance relevant to Auckland and beyond, and through this mentor artists and arts practitioners of Auckland; also to promote Auckland companies to tour nationally and internationally to the benefit of artists and the Auckland arts industry.
11. Maintain a stable organisation with ongoing capability and capacity to stage Te Ahurei Toi o Tāmaki Auckland Arts Festival annually.
12. Continue to contribute significantly to making Auckland a great place to live, work and visit.

## Submissions Process for the 2024-2025 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2024-2025 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00 pm, Tuesday, 6 February 2024**.

Public Submissions  
 Advisory Officer  
 Auckland Regional Amenities Funding Board  
 P O Box 6969  
 Victoria Street West  
**Auckland 1142**

Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Tuesday, 13 February 2024.** If you wish to be heard in person, please ensure you are available on that date. Personal submissions should be limited to 10 minutes. Organisations may have up to two speakers, each of 10 minutes duration.
- All submissions or requests to make oral submissions must be in writing or via email [arafb.info@gmail.com](mailto:arafb.info@gmail.com).
- The Funding Board reserves the right to group together submissions of closely similar intent.
- Members of the Funding Board will have read your submission before your submission is heard.
- You may email submissions to the Advisory Officer at the address below.

Enquiries:

Contact: Leigh Redshaw, Advisory Officer  
 Telephone: 0274 739 187  
 Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Thank you for your submission.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2024 - 2025 FUNDING PLAN**

Do you wish to be heard in support of your submission  Yes  No

**Submitter details:**

Name:                     **Diana Weir**                    

Organisation:  
  **Auckland Philharmonia**  

Address:  
  **Auckland Town Hall, 301-303 Queen St. Auckland Central 1010**  

Telephone:   

Mobile:   **027 468 0664**  

Email:   **dianaw@aucklandphil.nz**



## SUBMISSION ON THE DRAFT 2024-2025 FUNDING PLAN

**NOTE: Please use a separate page for each matter for submission.**

- 1. The specific matter within the Draft 2024-2025 Funding Plan that my/our submission relates to is...**  
*(please clearly identify section and page and continue on a separate sheet if necessary)*

The allocated grant for the Auckland Philharmonia for 2024/25.

- 2. I/We seek the following amendment to the Draft 2024-2025 Funding Plan:**  
*(continue on a separate sheet if necessary)*

The Auckland Philharmonia seeks no amendment to the draft plan. We're grateful to the Funding Board for its continued commitment to ensure our healthy infrastructure, as we provide stable, full time employment to 70+ professional artists from across the Auckland region. ARAFB's critical operating grant drives our ability to meet our mission throughout Auckland, ensuring that professional artists are able to live, work, and contribute to our great city.

Our 24/25 Application was submitted based on a deep financial review of our commitments to the community and the financial model of a professional symphony orchestra. The Funding Board's contribution for 24/25 is less than we were expecting. However, we will continue to work hard to assess and manage our structural deficit to ensure we're balancing our mission-focused work with the practicalities of our financial position. We are dedicated to being prudent stewards of ARAFB's funding, while also maintaining a flexible approach to new opportunities for earned revenue.

- 3. My/Our submission is that...**

*(state the nature of the submission, giving reasons for the amendment requested): (continue on a separate sheet if necessary)*

The stability of the Funding Board's annual grant enables the Auckland Philharmonia to bring international calibre artists to Auckland, and engender civic pride amongst our citizens through performance and community work. This two-pronged focus on international profile and local scope provides the community with a balanced approach to programming, while also staying relevant to and reflecting Auckland's diverse communities.

By enabling us to take up the recommendations of the 2019 Martin Jenkins organisational review report, we ensure the health and sustainability of our organisation and—through our leadership role in Auckland's performing arts ecosystem—the sector as a whole.

- 4. Please indicate the cost or saving impact of your proposal, if possible:**  
*(continue on a separate sheet if necessary)*

Following Barb Glaser's incredible 17 years at the helm of the organisation and with a new Chief Executive in place as of Oct 2023, we are reassessing our institutional practices and expectations with an eye toward judicious expense management and a nimble approach to maximise self-generated revenue.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2024-2025 DRAFT FUNDING PLAN**

**Do you wish to be heard in support of your submission?** Yes

**Submitter details:** Jonathan Bielski  
Artistic Director & CEO  
Auckland Theatre Company  
487 Dominion Road, Mt Eden  
027 200 2216  
[jonathan@atc.co.nz](mailto:jonathan@atc.co.nz)

## Submission on the Draft 2024-2025 Funding Plan

### 1. The specific matters within the Draft 2024-2025 Funding Plan that our submission relates to are:

1.1. Page 8. Principles of the Act:

1. the primary purpose of the funding is to contribute to the expenses that the specified amenity must incur to provide its facilities or services;

1.2. Page 11: Provisional Grant Allocation to Auckland Theatre Company 2024-2025 of \$2,375,000.

1.3. Page 12: Explanation of significant movement in grant amounts relating to Auckland Theatre Company referring to the interim result of the Grant Thornton review jointly commissioned by ARAFB and ATC.

### 2. We seek the following amendment to the Draft 2024-2025 Funding Plan:

2.1. Auckland Theatre Company respectfully requests that the grant allocation to Auckland Theatre Company be revised from the draft allocation of \$2,375,000 to \$2,722,000, an additional \$347,000.

### 3. Our submission is that:

3.1. Auckland Theatre Company (ATC) thanks the Funding Board for their continued support of our theatre producing activities that deliver significant cultural amenity to the people of Auckland.

3.2. ATC recognises the major financial support provided by the ratepayers of Auckland through Auckland Council and the Funding Board and records our deep appreciation.

3.3. ATC is the largest theatre company in Auckland and one of the largest performing arts organisations in Aotearoa. ATC is an economic activity generator in the Wynyard Quarter night-time economy, the largest employer of theatre professionals in the city, a hub for the creative community at its rehearsal studios in Balmoral, and the home to a suite of arts and corporate events at its waterfront home, ASB Waterfront Theatre (ASBWT).

3.4. ASBWT is a major cultural asset for the benefit of all Aucklanders. ATC uses ASBWT for five-six months in each year, with other arts companies, community users and corporate events using the venue in the other months. In calendar 2023 the utilisation was 69%, which compares well with industry benchmarking of 65% as noted in Grant Thornton.

3.5. Since the opening of ASBWT in 2016 ATC has been challenged by the net operating cost of the venue.

3.6. Led by ATC and its business plan prepared in 2011, all the parties who supported the ASBWT project envisaged a zero incremental net operating cost model. 13 years later and now nine years into operation the reality is that it has a large annual operating deficit.

- 3.7. For clarity, the issue is one of meeting the annual net operating outgoings, *excluding* depreciation and capital expenditure.
- 3.8. In 2023 the Funding Board and ATC recognised this escalating issue and jointly commissioned Grant Thornton to review the situation and report on options. The Funding Board has the full report.
- 3.9. Grant Thornton found that ATC has not achieved the business case levels of revenue in any year of ASBWT operation and following modelling and research, concluded it is not possible to do so.
- 3.10. ATC has implemented many changes to its operations to address the challenge, a precis of which is outlined on page seven of the Grant Thornton report. ATC has proactively lent into this issue and done all it can. ATC now earns 58% of its revenue from non-government sources.
- 3.11. Grant Thornton have concluded there is no material revenue opportunity ATC is missing and no material cost reduction opportunity, short of a major cutback of company size and outputs.
- 3.12. The review included analysis of ATC's operation of ASBWT compared with similar venues in Australia and New Zealand (similar in size, management structure, and use mix) and found ATC to be operating ASBWT in line with industry standards.
- 3.13. Grant Thornton concludes that ATC is an outlier in Auckland and in the Australia-New Zealand context as a public-good theatre that is not supported by an annual local government operating subsidy. While this was the original vision of the project, the reality has been consistent with other comparable theatres in that it does require annual financial support.
- 3.14. The incremental ASBWT net operating cost to ATC has been in excess of \$1m in each year since opening. ATC does not expect to operate ASBWT at no cost to it, but the quantum unsustainable.
- 3.15. The Funding Board has been clear over many years that its grant is to support the theatre producing programmes of ATC, not the net operating cost of ASBWT. The funding provided is gratefully received and appreciated and permits Aucklanders to have a world class theatre company.
- 3.16. Since opening ASBWT and it becoming a cost, ATC has been diverting its other non-ARAFB sources of revenue to meet the net cost of ASBWT, whereas that revenue would have been invested in organisational capacity and theatre producing. ATC has been drawing down on reserves to cover operating losses.
- 3.17. Grant Thornton conclude that for ATC to be sustainable in its current form, with its current outputs intact, it requires an additional annual operating grant of \$500k above the 2023-2024 level. This additional funding would not meet the full net operating cost of ASBWT, but would put ATC on a sustainable path and preserve its current service outputs to Auckland.

- 3.18. In addition to the extra funding Grant Thornton recommend, ATC would need to continue to drive revenues, maximise available opportunities and manage costs as part of ongoing financial performance improvement.
- 3.19. The Board of ATC has considered the advice and is determined that ATC will be financially sustainable. It has taken all the steps it can to raise additional operating funds and implement savings while preserving the theatre producing and programmes. If the recommended level of additional funding is not available, the Board will have no other option but to materially reduce expenditure to achieve sustainability.
- 3.20. To achieve such a large reduction in expenditure the current artistic programmes and events would have to be reviewed.
- 3.21. ATC believes its current creative trajectory is being embraced by Aucklanders. ATC is delivering on its own strategy and the expectations of Auckland Council as set out in Auckland Plan 2050 and the Toi Whitiki Arts and Culture Strategic Action Plan to be relevant to more Aucklanders and to create richer cultural value for the community.
- 3.22. The growth in ticket sales and box office shows the community is enthusiastic for ATC in its current form at its home on the waterfront. While everyone is mindful of balancing the call on the public purse, this is an energised company increasingly delivering for the broader Auckland community.
- 3.23. To curtail that would be counterproductive and would run against the grain of what Aucklanders are telling us through their increasing engagement with ATC and its work.
- 3.24. We believe that as the home of Auckland's world class theatre company, ASBWT should remain ATC's to own and operate on behalf of and for the benefit of the community. This is what the collective of corporate, government, community and private supporters backed when creating ASBWT.
- 3.25. We are open to opportunities to generate additional revenue or make operating savings and as such we are engaging with Auckland Council agency Tātaki Auckland Unlimited on what they may be able to offer in this respect.
- 3.26. We respectfully request the Funding Board reconsider the grant amount for FY2024-2025 in light of the now finalised report received from the consultants and their identification of a structural funding deficit arising from the operating cost of ASBWT and their finding that public-good venues comparable to ASBWT, including in the Auckland LGA, are supported by local government operating subsidies.
- 3.27. New funding from the Funding Board to assist ATC's cost of operating ASBWT is an extension of service and precedent exists for it to be supported by ARAFB with support from Auckland Council. Similar extension of service decisions includes Auckland Arts Festival moving to an annual festival basis, player remuneration for the Auckland Philharmonia Orchestra and expanded surf lifesaving services.

- 3.28. ATC appreciates that there is significant inflation and infrastructure related pressures on Auckland Council, and that expenditure and benefit must be carefully considered when making decisions. ATC submits that its programme of activities contributes to the social, economic and cultural development of the city and are strategically aligned with Outcomes 1, 2, 5 & 6 of the Auckland Plan 2050; Toi Whitiki Arts and Culture Strategic Action Plan goals participation, investment, infrastructure, identity and creative economy; Kia ora Tāmaki Makaurau goals te Umanga, te Reo, te Ahurea, te Whānau, te Rangatahi, and te Taiao; and Te Tāruke-ā-Tāwhiri Auckland's Climate Plan.
- 3.29. ATC submits that increased funding support of ATC will tangibly support growth and development in the Auckland economy through its alignment with and support of Auckland Council's strategic objectives.
- 3.30. ATC submits that increased funding support of ATC is necessary to achieve sustainability.

**END OF SUBMISSION.**

## Submissions Process for the 2024-2025 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2024-2025 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00 pm, Tuesday, 6 February 2024**.

Public Submissions  
 Advisory Officer  
 Auckland Regional Amenities Funding Board  
 P O Box 6969  
 Victoria Street West  
**Auckland 1142**

Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Tuesday, 13 February 2024.** If you wish to be heard in person, please ensure you are available on that date. Personal submissions should be limited to 10 minutes. Organisations may have up to two speakers, each of 10 minutes duration.
- All submissions or requests to make oral submissions must be in writing or via email [arafb.info@gmail.com](mailto:arafb.info@gmail.com).
- The Funding Board reserves the right to group together submissions of closely similar intent.
- Members of the Funding Board will have read your submission before your submission is heard.
- You may email submissions to the Advisory Officer at the address below.

Enquiries:

Contact: Leigh Redshaw, Advisory Officer  
 Telephone: 0274 739 187  
 Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Thank you for your submission.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2024 - 2025 FUNDING PLAN**

Do you wish to be heard in support of your submission? **No**

**Submitter details:**

Name: Barbara Glaser, Patron

Organisation:

Auckland Philharmonia

Address:

Auckland Town Hall, 301 Queen Street, Auckland Central 1010

Telephone: \_\_\_\_\_

Mobile: 027 555 6650

Email: barbglaser58@gmail.com



## SUBMISSION ON THE DRAFT 2024-2025 FUNDING PLAN

**NOTE: Please use a separate page for each matter for submission.**

- 1. The specific matter within the Draft 2024-2025 Funding Plan that my/our submission relates to is...**  
*(please clearly identify section and page and continue on a separate sheet if necessary)*

The allocated grant for the Auckland Philharmonia for 2024/25, and support for the Arts generally.

- 2. I/We seek the following amendment to the Draft 2024-2025 Funding Plan:**  
*(continue on a separate sheet if necessary)*

As Patron and ex-CEO of the Auckland Philharmonia I remain grateful to the ARAF Board and Auckland Council for the continuing support that both entities give to the Orchestra, and for the recognition of the role and importance of the arts in the vibrancy and well-being of the city, especially in the current economic context.

Although the orchestra did not receive the full grant applied for, I am grateful that the support that was granted will be allow us to continue to support our musicians and more widely, the offering the Philharmonia can make to the city, by contributing to the salary model as per the recommendations of the Martin Jenkins report (2019).

I remain hopeful that in future years the ARAF Board will have the scope to align funding increases to the increased costs that need to be borne by the Auckland Philharmonia (and other organisations) to carry out their businesses and be their "best possible selves" for the benefit of Aucklanders.

- 3. My/Our submission is that...**

*(state the nature of the submission, giving reasons for the amendment requested): (continue on a separate sheet if necessary)*

The support of city funding as a key pillar of Auckland Philharmonia's infrastructure, through the Auckland Regional Amenities Fund enables us to serve the city in a multitude of different ways including building Auckland's international reputation and profile via our international artists, and contributing strongly to local growth and wellbeing of our community of stakeholders across multiple age and cultural communities.

- 4. Please indicate the cost or saving impact of your proposal, if possible:**  
*(continue on a separate sheet if necessary)*

I strongly believe that ongoing support for, and investment in, the Auckland Philharmonia and the cultural sector in general, will continue to contribute to the growth and vibrancy of Auckland as a city in which New Zealanders and international communities want to live and do business.



5 February 2024

Public Submissions  
Advisory Officer  
Auckland Regional Amenities Funding Board  
PO Box 6969  
Wellesley Street  
Auckland 1141  
c/- [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

## Re: Submission on the Draft 2024-2025 Funding Plan

Dear Scott and fellow Directors

The nature of this submission is one of gratitude on behalf of the Board of Drowning Prevention Auckland. Through the financial support of the Auckland Regional Amenities Funding Board, DPA are enabled to deliver education, research and advocacy that has contributed to the reduction of drowning incidents across Tāmaki Makaurau/Auckland.

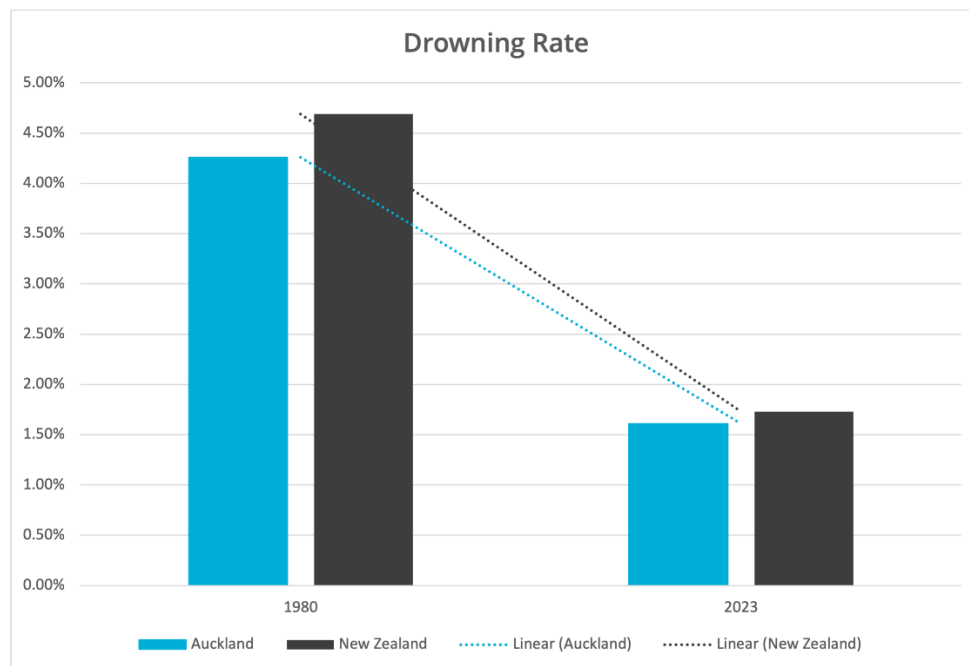
Thank you for the draft allocation of increased funding for Drowning Prevention Auckland that will enable us to continue to provide evidence-based and necessary drowning prevention and water safety education to members of the Tāmaki Makaurau/Auckland region.

Drowning Prevention Auckland would like to acknowledge the rigorous assessment process undertaken and believe that provisional allocation of grants for 2024-2025 fairly reflect the intentions of the Auckland Regional Amenities Funding Act 2008.

In 1980, prior to the investment from local government through the Auckland Regional Amenities Funding Act, there were 35 drownings per year equating to a drowning rate of 4.5 per 100,000. Auckland Council's commitment to long-term, consistent, evidence-based delivery of drowning prevention initiatives through Drowning Prevention Auckland, this figure has dropped to a ten-year average of 16, equating to a drowning rate of 1.0 per 100,000 compared with the national drowning rate of 1.8 per 100,000. **This investment is working, and it is needed for our communities.**

DPANZ.ORG.NZ

+64 9 376 5114 | [info@dpanz.org.nz](mailto:info@dpanz.org.nz) | 85 Westhaven Drive, Westhaven, Auckland



Unfortunately, the 2023 calendar year has seen a spike in drownings of 27. Of these, three are related to Cyclone Gabrielle and floodwaters. Even with this horrific number, Tāmaki Makaurau/Auckland has a drowning rate under that of the national drowning rate.

Drowning will always be complex with fatalities occurring across all ages, all ethnicities, all water environments and across all water-based activities. The solution is equally complex. Drowning prevention education is vital to change attitudes and behaviours for people in, on and around water. We need to continue to invest in the myriad and evolving ways that our community engages in aquatic environments across the region. Additionally, it is important to meet the community where they are at through appropriate stakeholder engagement, and we are proud of our commitment to have diversity within our staffing pool that mirrors the diversity of Tāmaki Makaurau/Auckland. The result is that we need continued increases in funding to be able to be innovative and focused on new and emerging trends to keep our drowning rate as low as possible. We do experience ongoing tension in accessing additional funding due to our Specified Amenity status which makes growing our funding base, influence, and impact difficult.

We are undeterred in our efforts to seek additional funding and this year have invested from our reserves for expertise in fundraising and business development.

Drowning Prevention Auckland is also a long-term collaborator as we have recognised for over a decade, that unity, and improved ways of working together as a sector is critical to solving this issue. This approach is evidenced by long-term collaborations with many stakeholders addressing rock-fishing, crab-fishing as well as adding our expertise where it adds value in addressing the complex issue of drowning and advancing initiatives.



It is a privilege to be one of the Specified Amenities. With the growing difficulty in accessing funding, the relative certainty of funding as a Specified Amenity enables us to plan both strategically and operationally, to best meet the needs of Tāmaki Makaurau/Auckland in preventing drowning through education.

Ngā mihi maioha

A handwritten signature in black ink that reads "Nicola Keen-Biggelaar". The signature is written in a cursive, flowing style.

**Nicola Keen-Biggelaar**  
Chief Executive

# NZ OPERA

31 January 2024

SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2024-5 DRAFT FUNDING PLAN

**To:**

Public Submissions  
Leigh Redshaw, Advisory Officer  
Auckland Regional Amenities Funding Board

PO Box 6969 Wellesley Street  
Auckland 1141, New Zealand

Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Brad Cohen, General Director  
Annabel Holland, Chair

New Zealand Opera Ltd  
5/69 St Georges Bay Rd, Parnell, Auckland 1054  
PO Box 6478, Victoria Street West, Auckland 1142

Telephone: 09 379 4020  
Mobile: Brad Cohen: 021 277 0674  
Email: [brad@nzopera.co.nz](mailto:brad@nzopera.co.nz)

Do you wish to be heard in support of your submission? No

**Submission:**

New Zealand Opera Ltd (NZ Opera) supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board (ARAFB) for 2024-2025.

In supporting the process, NZ Opera notes that the level of funding recommended in general:

1. Complies with the Act with respect to the overall levy amount
2. Takes into account the new funding principles

NZ Opera thanks the ARAFB and Auckland Council for the support it offers. After a decrease of \$35,000 in 2023/2024, the draft funding plan 2023/2024 indicates a standstill in funding for NZ Opera; that is, a further decline in real terms.

NZ Opera has not received an explanation for the decrease nor an outline of priorities for spending against the programme requirement of \$1,351,980 as outlined in the funding application.

The funding available to NZ Opera as an amenity has now decreased for a number of years. Over the same period, our costs have substantially increased within the Auckland area. We understand that cost increases are being felt across multiple organisations; however, we will be unable to provide the same level of provision to Auckland communities if costs continue to rise without a correction in our funding, especially in our venue and accommodation costs.

In contrast to the increase in funding provided by ARAFB in this round to the APO, our funding year-on-year is increasingly out of step with arts amenities serving Tāmaki Makaurau.

NZ Opera requests that the ARAFB notes the situation with respect to NZ Opera as an Auckland-based organisation, employer and important contributor to the vitality of the City.

None of the funding provided by ARAFB will be used towards NZ Opera activities outside Auckland.

Brad Cohen  
General Director | Te Tumu Whakarae

# **DRAFT 2024-2025 Funding Plan**

**AUCKLAND REGIONAL AMENITIES  
FUNDING BOARD**

December 2023

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## Chair's Report

*Kua raranga tahi tātou he whāriki, hei hāpai ake ngā whānau o Tāmaki Makaurau.*

Collectively, we weave a mat that elevates the people of Auckland.

Applications for 2024-2025 are received nearly 10 months ahead of the commencement of the funding year and during the intervening period changes can occur as we have seen with the events of the last few years.

Inflation has been a significant issue for many New Zealanders recently eroding their ability to buy goods and service. It increased steadily through the second half of 2021 and peaked just above 7% in the middle of 2022. However, a positive shift occurred throughout 2023 as inflation began to decline. Forecasts indicate a continued reduction in inflation for the years 2024 and 2025. While inflation in New Zealand is higher than that of our key trading partners, the encouraging aspect is that we are following the same downward trend.

The financial standing of Auckland Council remains a persistent concern. The Council is struggling for the second consecutive year to balance its' budget as it prepares the 2024-2034 Long Term Plan. As in previous years, the council has indicated that it is keen to avoid significant rate rises for ratepayers and is looking to other sources of funding as well as cost savings. The Funding Board is always alert to the burden on ratepayers and has exercised prudence in considering grant increases. This year there is a modest increase in funding compared to the previous year, a reflection of the current financial pressures.

In 2020, the Auckland Rescue Helicopter Trust transferred part of its operations into a new entity to secure the National Ambulance Sector Office (NASO) contract for the northern region. NASO is the commissioner of emergency ambulance services on behalf of the funders Te Whatu Ora - Health New Zealand, and the Accident Compensation Corporation (ACC). At the time of preparing this report, ARHT continue to remain eligible for funding in accordance with the terms of the legislation. There is however the potential for further operational activity to transfer out of ARHT and if this were to happen, ARHT may no longer be eligible for funding.

This year, ARHT was unable to meet the accountability requirements of the legislation to provide their 2022, (and subsequently also 2023) annual reports and audited financial statements to the Funding Board. For this reason, the board was unable to distribute the grant to ARHT set out in the 2023-2024 Funding Plan. This grant will be returned to Auckland Council. ARHT have not applied for funding for the 2024-2025 year.

During the year, Surf Life Saving Northern Region (SLSNR) underwent a restructuring process to attain closer links with Surf Life Saving New Zealand. This initiative was supported by the Northern Region clubs following a period of consultation within the wider surf club community. The agreed change to the governance and management structure occurred on 1 October 2023. Following these changes, SLSNR retains its status as an independent entity and remains eligible for funding through this board.

In June 2023, Auckland Council approved an additional \$450k grant request from SLSNR for an extension of life saving services in the Auckland region, commencing in the summer of 2023-2024. This decision occurred after the Funding Board's 2023-2024 Funding Plan was signed off in April 2023 and the additional funds were provided by Council to the Funding Board for on-payment to SLSNR. This process aligns with previous extension of service decisions made by Council, such as the Auckland Arts Festival moving to an annual basis, and the player

remuneration funding for the Auckland Philharmonia Orchestra. The board's funding plan for the 2024-2025 year has now been amended to reflect this additional grant payment to SLSNR.

Over the last 13 years, the Funding Board has acquired extensive knowledge about the operating models of the Specified Amenities. This knowledge, combined with the rigorous assessment process applied to annual funding applications and the allocation of grants for 2024-2025, provides assurance that the granted funds are tailored to meet the unique needs of each Specified Amenity.

The Specified Amenities are required to align their activities with the Auckland Plan 2050 developed by Auckland Council. The current Auckland Plan 2050 details six outcomes which, among other outcomes, include Māori Identity and Wellbeing. The Specified Amenities continue to identify specific outcomes relating to the interests of Māori that are being incorporated into the day-to-day operations of each organisation where appropriate. Some of these initiatives are detailed in the summaries prepared by each organisation in this Funding Plan.

The proposed grants to the Specified Amenities in 2024-2025 will total \$17,527,000, representing an overall increase of \$552,071 or 3%. The Specified Amenities continue to return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates, and regulatory charges. For the 2024-2025 year that amount is estimated to be \$2,300,000 (or 13% of the total levy). It is important, in the interests of financial transparency, that these transactions are properly recorded to reflect the true costs of providing these services for the enjoyment and benefit of Aucklanders.

In June 2023, Auckland Council formed a Political Working Group to review Arts, Social, Sports & Community Institutions and, in particular, three pieces of legislation that cover the Auckland Regional Amenities Funding Board / Specified Amenities, the Auckland War Memorial Museum, and the Museum of Transport and Technology.

The Funding Board is keen to assist and play its role in the review of the sector. The board is supportive of any improvement to the legislation that reduces the workload on the Specified Amenities and Auckland Council, but that retains certainty of income for the Specified Amenities. One example could be a change to multi-year funding agreements.



Scott Pearson  
Chair

## Introduction

This Funding Plan, covering the period 1 July 2024 to 30 June 2025, is published by the Auckland Regional Amenities Funding Board (Funding Board).

The Draft 2024-2025 Funding Plan represents the fifteenth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities. However, it will be the sixteenth year that grants have been distributed to the amenities. The Funding Board believes that the funding levels proposed in this plan align with the key funding principles outlined in the Act and in accordance with the Act's primary purpose, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

## Background

The Funding Board was established in 2009 following the introduction of the Auckland Regional Amenities Funding Act 2008. The Act introduced a levy to be imposed on Auckland Council. The Funding Board collects the funds via an Auckland Council rates levy and distributes them as grants to the Specified Amenities named in the legislation. The Act aims to establish a mechanism that provides funding to support the ongoing sustainability of the organisations named in the Act that deliver arts, culture, recreation, 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.

The maximum funding permissible in the Act is no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2024-2025, the maximum levy cap has been calculated as \$45,800,000. The Funding Board continues to assess each application on its merits. It does not regard the maximum levy cap as either a target or a notional budget to work towards. The proposed 2024-2025 levy represents 39.13% (40.66% - 2023-2024) of the levy amount permitted under the legislation.

The Funding Board has no role in the day-to-day governance of any 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 organisation's operations. 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 public's and other users' willingness 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.

While the Funding Board is aware that in some cases, the ability for some of the amenities to access alternative sources of revenue is becoming more challenging, in part because they are a recipient of funding via the Funding Board, the availability of grant funding via the Funding Board for the entities does not replace the requirement

for each entity to continue raising funds from other sources. In other instances, continued support from the Funding Board may assist, providing confidence to other funders around matters of relevance, sustainability, and governance of the amenity. Some amenities are particularly successful with their fundraising activities, reducing their reliance on this grant funding. Whatever circumstances apply, the Board is cognisant of both the statutory requirement and Auckland Council's request that amenities make all reasonable endeavours to maximise 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 merit, allowing changes in economic and environmental matters to be considered 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 strategically and operationally. Over time, funding security has enabled amenities to demonstrate significant improvements to the Funding Board, 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, numerous other partner organisations are also involved in supporting them and funding many aspects of the amenities work, some of which are highlighted in this Plan. That is important, as much of their work depends on developing and maintaining strong links with partners to ensure consistent and sustainable service delivery. It also means that the outputs and outcomes from each entity becomes a balancing act of taking the expectations of each funder into account while maintaining its own integrity, purpose and direction.

## Climate Plan

The Funding Board has not developed a specific Climate Plan relating to the board's operation. Over the years the board has migrated many activities to the cloud or similar. All documents, such as agendas, minutes, and funding applications, are stored and transferred electronically. A former requirement for Specified Amenities to submit hard-copy material was dispensed with many years ago, reducing the amount of paper and other resources consumed.

The board meets approximately ten times a year, using shared workspaces. There remains little the board can achieve to reduce its impact any further. Still, it is noted that the meeting rooms are close to ferry, bus and train stations in the city centre, allowing some Board members to use public transport where possible to attend meetings.

Individual Specified Amenities, however, have been undertaking various activities to minimise their carbon footprint and environmental impact. Examples are provided in the individual commentaries for each amenity that follows.

## Māori Engagement

On a day-to-day basis, the activities of the Funding Board do not necessitate direct engagement with Māori regarding the business of the Funding Board. Under the provisions of the Act, Auckland Council has appointed a director whose specific role is to overview the interests of Māori in the wider Auckland region when the board engages with the seven Specified Amenities.

Through the actions of this position, the Specified Amenities have all increased their awareness of the role of Māori in the Auckland region. They have also created specific programmes that interact with Māori or seek Māori input into the varying outputs and outcomes each Specified Amenity delivers into the Auckland region.

Specific examples can be found in the narratives for each amenity that follow.

## Toi Whitiki

Four of the seven Specified Amenities have a direct connection to the desired outcomes outlined in the Auckland Council publication – Toi Whitiki.

Auckland Arts Festival Trust, Auckland Philharmonia Orchestra, Auckland Theatre Company and New Zealand Opera all undertake activities that, to varying degrees, align with the outcomes stated in the Toi Whitiki document.

While the Funding Board does not impose any conditions on the four amenities related to the specific outcomes detailed in Toi Whitiki, each organisation is nevertheless aware of and undertaking activities consistent with the outcomes stipulated.

Each organisation's individual programmes and outputs must also be balanced against the required outputs and outcomes of other large funding agencies supporting the four organisations, such as Creative New Zealand.

## Compliance With Section 14 (Assessment Criteria)

In assessing and considering each annual Funding Application, the Funding Board also monitors each Specified Amenity for compliance with the Assessment Criteria outlined in section 14 of the Act. The board is satisfied that the amenities adhere to the various assessment criteria related to each amenity.

## Funding Principles – Section 21

In addition to checking for compliance with the Assessment Criteria outlined in Section 14 of the Act, the Funding Board is constantly monitoring its adherence to the Funding Principles, where applicable, and the seven Specified Amenities.

## Auckland Council

The Funding Board remains mindful that it must act according to the legislation and must fulfil its obligations to provide a mechanism for adequate and sustainable funding to the Specified Amenities. The Funding Board thoroughly reviews 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 and the goals and aspirations Auckland Council hopes 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 summarised below:

1. the primary purpose of the funding is to contribute to the expenses that the specified amenity must incur to provide its facilities or services and
2. funding is not available for capital expenditure, and
3. funding is not available for any part of facilities or services that the specified amenity provides outside the Auckland region, and
4. 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
5. funding for the retention and preservation of a specified amenity's library or collection takes priority over the amenity's other expenses and
6. funding is available only if the specified amenity has made all reasonable endeavours to maximise its funding from other available funding sources and
7. 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
8. 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
9. 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: (8) and (9) above were introduced by Auckland Council on 25 November 2012.

Under provisions within the Act, the Funding Board must have regard to the Funding Principles when considering a funding application from a Specified Amenity, and Auckland Council must decide whether to approve the recommended levy after also having regard to those Funding Principles.

Each year, the Funding Board requests that Specified Amenities complete an application form (currently in eight parts) seeking comprehensive information about the organisation:

1. Overview of Services
2. Performance targets – Activity and Alignment
3. Governance and related structures
4. Financial accounts
5. Revenue in detail
6. Expenditure in detail
7. Future financial forecasts
8. Other matters – including sustainability measures.

Having received applications from Amenities that wish to be considered for funding, the Board reviews these and seeks any supplementary information it requires. As specified in the Act, the Funding Board Chairperson and an Auckland Council representative meet to confer before the Draft Funding Plan is publicly notified for submissions over a one-month-plus period. The Funding Board then publicly considers any written and/or oral submissions, considers that material makes any modifications to the Plan that it deems appropriate after considering the submissions and then refers the Funding Plan to Auckland Council, seeking approval of the Board's levy recommendation.

The above process involves the provision and review of substantive amounts of information about each Specified Amenity. It includes declarations from each that their application complies with the Funding Principles (with any additions) set out in Section 21 of the Auckland Regional Amenities Funding Act 2008.

In addition to the comprehensive amounts of information submitted as part of the annual application by each amenity, the Funding Board's independent auditors also conduct their own sample checks annually to verify adherence to the Funding Principles. That involves reviewing the entire funding application and subsequent reporting processes for an amenity over a two-year period.

Considering the above, the Funding Board:

- having considered the information and declarations provided in support of the Specified Amenities' respective funding applications for 2024-2025;
- having had regard to the Funding Principles as defined in s21 of the Act; and
- having monitored the activities of the Specified Amenities, against the Assessment Criteria in s14 of the Act, is satisfied that the Specified Amenities and the Funding Board are following the Assessment Criteria and Funding Principles contained within the Act.

## Allocation of Grants

The Funding Board has undertaken a rigorous examination of the funding applications made by the Specified Amenities and has made a provisional allocation of grants for the 2024-2025 financial year.

Each Specified Amenity that wishes to be considered for a grant under the provisions of the Act is required to submit a funding application in accord with the requirements of the Act. The Funding Board exercised its right under the Act to request additional information. A comprehensive funding application form captures the minimum information specified under the Act and more detailed information to verify compliance with the Funding Principles outlined in section 21 of the Act. That includes illustrating the steps each of the Specified Amenities take to align activities with the objectives of the Auckland Plan and the outcomes it seeks.

The table on page 11 sets out the allocation of grants to each of the 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.

Funding applications, trading results of previous financial years, and discussions with the individual Specified Amenities have all contributed to the decision-making process the board has used in arriving at the proposed grant allocation to each organisation.

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 funding levels allocated in the 2024-2025 Funding Plan will satisfy that obligation for most amenities.



## Provisional Grant Allocations to Specified Amenities 2024-2025

Specified Amenity	Grant Allocation 2023-2024	Amenity Funding Application 2024-2025	Provisional Grant Allocation 2024-2025	Year-on-Year Change 2023-2024 to 2024-2025
Auckland Festival Trust	\$4,187,000	\$4,942,000	\$4,187,000	\$0
Auckland Philharmonia Trust	\$4,741,729	\$5,087,967	\$4,900,000	+\$158,271
Auckland Rescue Helicopter Trust**	\$450,000	\$0	\$0	
Auckland Theatre Company Ltd	\$2,222,000	\$2,444,299	\$2,375,000	+\$153,000
Drowning Prevention Auckland -WaterSafe Auckland Incorporated	\$1,178,750	\$1,351,980	\$1,260,000	+\$81,250
New Zealand Opera Limited	\$1,260,000	\$1,351,980	\$1,260,000	\$0
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,488,000	\$1,592,160	\$1,570,000	+82,000
Surf Life Saving Northern Region Inc *	\$1,897,450	\$2,105,000	\$1,975,000	+77,550
<b>Total Grants Payable</b>	<b>\$16,974,929</b>	<b>\$18,875,386</b>	<b>\$17,527,000</b>	<b>+\$552,071</b>
Funding Board Administration Budget	\$372,250	\$396,000	\$396,000	+\$23,750
<b>Total Grants and Administration Costs</b>	<b>\$17,347,179</b>		<b>\$17,923,000</b>	<b>+\$575,821</b>
<b>Less Paid from Funding Board Retained Earnings</b>				
<b>Total Levy Payable by Auckland Council</b>	<b>\$17,347,179</b>		<b>\$17,923,000</b>	<b>+\$575,821</b>

\* SLSNR: During 2022, SLSNR submitted a report to Auckland Council for consideration and approval relating to the expansion of surf lifesaving operations in the Auckland region commencing the summer of 2023-2024. At the date of finalising the 2023-2024 Funding Plan (April 2023), SLSNR had not received feedback from Auckland Council regarding this proposed expansion of services. At a subsequent meeting of Auckland Council in June 2023, an additional grant amount of \$450,000 was approved for the 2023-2024 year to provide an expanded range of lifeguard services at Auckland beaches. The grant amount shown for 2023-2024 includes this additional \$450,000.

\*\*ARHT – the ARHT did not submit a funding application for 2024-2025.

## Explanation Of Significant Movement In Grant Amounts:

### Auckland Philharmonia Orchestra + \$158,271

2023-2024 represented the final stage of a three-year staged introduction of the new salary model for APO musicians that commenced in 2021-2022. The introduction of this new salary model and the associated additional funding was delayed one year due to the impacts of COVID-19, which saw all grants for 2020-2021 frozen at the same levels as 2019-2020. The increase is in recognition of additional costs incurred by the APO since 2020.

### Auckland Theatre Company: +\$153,000

The 2023-2024 funding application for the ATC indicated that prior-year grant allocations may have been insufficient to ensure the organisation's sustainability. The ATC and the Funding Board agreed to undertake a review of ATC's operations to determine the optimal operation of the business's artistic development and property management aspects. The interim results of the review indicate that grant levels in previous years have been insufficient relative to costs incurred by the organisation.

## Indicative Grant Requests for July 2025 to June 2027

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 2025 to 30 June 2026 and 1 July 2026 to 30 June 2027. The table below details the indicative figures provided by the amenities. Funding applications are considered annually, so these indicative figures are subject to change.

However, future requests for any significant 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: 2025-2026	Indicative Grant Request: 2026-2027
Auckland Festival Trust	\$5,180,100	\$5,448,555
Auckland Philharmonia Trust	\$5,266,047	\$5,371,697
Auckland Theatre Company Limited	\$2,566,410	\$2,694,731
Drowning Prevention Auckland - WaterSafe Auckland Inc.	\$1,411,295	\$1,510,086
New Zealand Opera Limited	\$1,450,675	\$1,556,574
Stardome - Auckland Observatory & Planetarium Trust Board	\$1,639,925	\$1,689,123
Surf Life Saving Northern Region Incorporated	\$2,200,000	\$2,450,000
<b>Total</b>	<b>\$19,714,452</b>	<b>\$20,720,766</b>

## Funding Levy

The maximum levy that can be charged for 2024-2025 and future financial years is specified in s.34(1)(c) of the Act, which is:

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

The total maximum levy for 2024-2025 has been calculated as \$45,800,000. This is based on the annual rates revenue, which is stated as \$2,290 million in Auckland Council’s 2023 Annual Report.

For 2024-2025, the Funding Board is seeking a gross levy of \$17,923,000 (39.13% of the maximum) to be apportioned as follows:

	2024-2025	2023-2024
Allocated to seven Specified Amenities	\$17,527,000	\$16,974,929
Administration costs	\$396,000	\$372,250
<b>Total Auckland Council Levy</b>	<b>\$17,923,000</b>	<b>\$17,347,179</b>
<b>Net Levy Payable by Auckland Council</b>	<b>\$17,923,000</b>	<b>\$17,347,179</b>

The levy payable in 2023-2024 in respect of grants to eight amenities was \$16,974,929. The grants in 2024-2025 to seven amenities total \$17,527,000, representing an overall change of +\$552,071, or 3.25%.

The levy is payable to the Funding Board by Auckland Council in full on 1 July 2024. The levy will be distributed as grants to the Specified Amenities no later than 15 August 2024.

## Financial Information

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

	2024-2025	2023-2024
<b>Income</b>		
Levy receivable	\$17,923,000	\$17,347,179
<b>Total</b>	<b>\$17,923,000</b>	<b>\$17,347,179</b>
<b>Expenditure</b>		
Grants to be distributed to amenities	\$17,527,000	\$16,974,929
Honorarium	\$230,000	\$212,750
Audit Fees	\$11,500	\$10,000
Administration costs	\$12,500	\$12,000
Advisory Services	\$68,000	\$64,500
Legal and Consultancy	\$74,000	\$73,000
<b>Total</b>	<b>\$17,923,000</b>	<b>\$17,347,179</b>
<b>Net Surplus / (deficit – funded from Retained Earnings)</b>	<b>0</b>	<b>0</b>

For 2024-2025 and subsequent years, the indicative levy requirement has been assessed as

2025-2026 - \$18,540,000

2026-2027 - \$18,900,000

The setting of the levies in future years will follow the guidelines prescribed in s.34 of the Act.

The Inland Revenue Department has determined that the portion of levy collected and distributed to the Specified Amenities as grants (\$17,527,000) is not subject to GST. That portion of the levy collected for administration costs (\$396,000) is subject to the normal rules applying to the supply of goods and services. It is therefore subject to GST.

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.

## 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 and appointed by Auckland Council and the Amenities Board for three-year terms in accordance with the procedures outlined in the Act.

The current members of the Funding Board are:

Member	Appointed	Term of Office Expires	
		30 June 2024	30 June 2026
Mr Scott Pearson – Chair	2021	•	
Ms Paula Browning – Dep Chair	2021	•	
Mr Alastair Carruthers	2021	•	
Mr Paul Evans	2023		•
Ms Victoria Carter	2017		•
Ms Penelope Peebles	2023		•
Mr Jonny Gritt	2023	•	
Mr Ravi Nyayapati	2023		•
Mrs Linda Cooper	2023		•
Mrs Moana Tamaariki-Pohe	2022		•

Mr Scott Pearson was appointed as the Chair, and Ms Paula Browning as the Deputy Chair for the 2023-2024 year. Appointments to these positions for 2024-2025 will occur in the second quarter of 2024.

In mid-2023 Auckland Council and the Amenities Board undertook a process to appoint new Board Members within the provisions and timeframes stipulated in the Act. In early 2024, Auckland Council and the Amenities Board will again undertake a process to appoint directors for the next three-year term, 2024-2027.

## Funding Board Member Remuneration

The rates of remuneration for members for the year commencing 1 July 2024 must be approved by Auckland Council. The recommended rates of remuneration for 2024-2025 (subject to approval) are as follows:

	2024-2025	2023-2024	Annual Change
Chair	\$40,000	\$37,000	+\$3,000
Deputy Chair	\$30,000	\$27,750	+\$2,250
Members (8)	\$20,000	\$18,500	+\$1,500

### Amount Payable to the Advisory Officer

No arrangements have been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2024 to 30 June 2025 or subsequent periods.

The Funding Board has appointed an Advisory Officer for 2023-2024. The board may consider re-appointing the current Advisory Officer for the period 1 July 2024 to 30 June 2025. The rate of remuneration for 2023-2024 was set at \$64,500 per annum, with the option for the parties to renew the existing contract for a further period. The rate of remuneration for 2024-2025 has been budgeted as \$68,000, although the final amount to be agreed upon will not be finalised until approximately June 2024.

## Administration

The Funding Plan must disclose the maximum amount of the Funding Board's reasonable administrative costs.

For the 2024-2025 financial year, the proposed administrative costs are \$396,000.

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

	Budget 2024	Budget 2025	Budget 2026	Budget 2027
<b>Income</b>				
Levies for Grants	\$16,974,929	\$17,527,000	\$18,126,000	\$18,474,500
Levies for Admin Costs	\$372,250	\$396,000	\$414,000	\$425,500
<b>Total Income</b>	<b>\$17,347,179</b>	<b>\$17,923,000</b>	<b>\$18,540,000</b>	<b>\$18,900,000</b>
<b>Expenses</b>				
Audit fees	\$10,000	\$11,500	\$12,500	\$13,500
Grants distributed	\$16,794,929	\$17,527,000	\$18,126,000	\$18,474,500
Legal fees	\$37,000	\$38,000	\$39,000	\$39,000
Advisory Officer	\$64,500	\$68,000	\$70,000	\$72,000
Consultants	\$36,000	\$36,000	\$37,000	\$37,000
Board member fees	\$212,750	\$230,000	\$242,000	\$250,000
Administration expenses	\$12,000	\$12,500	\$13,500	\$14,000
<b>Total Expenses</b>	<b>\$17,347,179</b>	<b>\$17,923,000</b>	<b>\$18,540,000</b>	<b>\$18,900,000</b>
<b>Net Deficit (funded from retained earnings)</b>				



## Introducing the Amenities

The 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 of the seven Specified Amenities that the Funding Board intends to provide grants to in 2024-2025 have prepared a brief outline regarding the activities it plans to undertake during that period, considering the impacts of the COVID-19 pandemic on its operations.

When submitting their annual funding application, the Specified Amenities provide comprehensive amounts of information to the Funding Board to substantiate the funding requests, including supplying sufficient information to satisfy the requirements of the relevant Funding Principles, noting that not all the Funding Principles relate to all the amenities, e.g. not all amenities have libraries or collections (s21(e) of the Act).

All the Specified Amenities are required to, and have, illustrated alignment to the objectives of the Auckland Plan (where relevant) and prepared performance measures against which to measure their progress. As noted elsewhere, grant allocations received via the annual Auckland Regional Amenities Funding Plan process only form a proportion of a Specified Amenity's overall funding, so the amenities must also consider the expectations and requirements of other funders when determining all their outputs and outcomes.

The commentaries on the following pages regarding the plans and aspirations of the organisations are taken directly from the information provided by each of the seven Amenities.

# AUCKLAND ARTS FESTIVAL

TE AHUREI TOI O TĀMAKI MAKĀURAU

## Auckland Festival Trust

The Auckland Festival Trust (AFT) is established exclusively for charitable purposes within NZ, and the objects of the Board are to:

- (a) devise, manage and hold a festival of arts and culture in the Auckland region at such times and in such manner as the Trust Deed may from time to time determine;
- (b) ensure that the Auckland Festival shall be for the benefit of the New Zealand public and will provide opportunities for arts and arts education-related events to be mounted that reflect and enhance the culture and heritage of the diverse community of people who live and work in the Auckland region;
- (c) increase public awareness of the arts and culture diversity of the New Zealand and Pacific rim;
- (d) raise and, on an ongoing basis, generate revenues for the Trust to be applied for the objects of the Trust so as to ensure the economic viability of the Trust;
- (e) in addition, the Board may carry out such other activities which shall, in the opinion of the Board, further these objects.

**Festival Vision – *Te Pae Tawhiti*** Auckland Arts Festival: a leading world-class international arts festival celebrating Auckland’s rich and varied communities, people, audiences and cultures, which we reflect by commissioning new New Zealand work; presenting international work and promoting the social, cultural and economic well-being of Auckland during the Festival and throughout the year.

*Te Ahurei Toi o Tāmaki Makaurau: he manutaki ahurei toi i te ao whānui, e whakanui nei i ngā iwi o Tāmaki Makaurau, ā rātou tikanga, me te whakatairanga i ngā tokonga hapori, ngā mahi ā-iwi, me te oranga ohaoha o Tāmaki Makaurau hoki*

### Strategic Goals of the Festival are to:

1. Each year curate and present an uplifting international arts festival which ignites and celebrates Auckland’s rich and varied communities, people, and culture in our audience.
2. Provide a world-class platform for national and international artists – showcasing inspiring, bold and courageous works.
3. Ensure the inclusion of Māori, Pacific, Asian and other cultures.
4. Capture our audience imagination by stimulating strong connections, sense of pride and trust.
5. Ensure the Auckland Festival Trust is an enduring, dynamic and thriving organisation, respecting and caring for our people and the environment – our legacy and future.
6. Demonstrate leadership in curating, commissioning, collaborating and connecting, which grows capability with and without AFT.
7. Uphold the values of Tuia te Muka Kōrero (our Māori Language Plan).
8. Be entrepreneurial.
9. Seek opportunities for partnership and/or collaboration with other Festivals and events in the Auckland region over the year.

## **To specifically address the Purposes of the Act**

AFT produces and presents a world-class arts festival (AAF) that engages Aucklanders in the arts, their communities, and their city. The festival programme reflects Auckland's diversity, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new Aotearoa/NZ work and a significant arts employer, AFT supports Auckland/NZ artists and arts practitioners, focusing on developing and staging Māori, Pasifika, and NZ Asian work. Since 2003, AAF has entertained more than 2.2 million people, enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination. AFT/AAF has a strong commitment to Tikanga Māori and the broad, diverse ethnicities of Tāmaki Makaurau, delivering programmes that ensure greater access for all Aucklanders.

AFT has made a significant commitment to communicating and marketing the organisation's activities and services to a wide range of key stakeholders. These include funders (Auckland Council, Creative NZ, Foundation North), iwi, sponsors and partners, venues and ticketing agencies (particularly Auckland Live, Q Theatre, ASB Waterfront Theatre and Ticketmaster), patrons/individual givers, other NZ and international arts organisations, presenters and producers, the broader arts industry, schools, community organisations and groups (particularly around the Toitū te reo, Access & Inclusion and Creative Learning programmes), and audiences (ticket purchasers and those who attend free programmes within the festival).

## **Communications**

Communication is consistent and tailored to the needs of each stakeholder group. This ranges from individual conversations and formal reporting to overall festival branding, messaging, and targeted show and event campaigns. Within the context of an increasingly competitive, saturated, and evolving events market in Auckland, AFT/AAF stays at the forefront of understanding the landscape for what people want to spend their time and money on and how they would like to be communicated about these options. Upon conclusion of the festival every year, we submit a post-festival survey via our email database, collecting responses from those who have attended and those who may have chosen not to that year. The survey covers a range of topics, including demographic information from our audience, marketing effectiveness, and perceptions of the experience. We use these results to make decisions around our programming, marketing and experience delivery the following year.

AAF is focused on building its media partnerships to increase the marketing and publicity reach of the festival without the need to increase marketing spending significantly.

AFT/AAF also works with its non-media partners to seek and maximise opportunities to utilise their marketing and communication channels to communicate with their stakeholders and profile their involvement in the festival.

AFT/AAF will continue to develop partnerships that drive audiences to Auckland through national and international cross-promotional activities with a range of tourism and event partners, including Tātaki Auckland Unlimited, Heart of the City and arts partners, including Creative NZ and The Big Idea.

The current Artistic Director/Kaitohu Toi and Kaihautū Māori remain committed to ensuring that Tikanga Māori is integrated into all aspects of the festival messaging and programming, including interweaving Toitū te reo shows and events. The AAF brand continues to evolve to reflect, express and engage with the communities of Auckland.

## Moving Forward

The AFT largely assumes that the pandemic is now behind us and that we must look to the future by rebuilding audience demand.

The sector is still expected to deliver to and meet demands from a wide range of stakeholders, including Auckland Council, Creative NZ, sponsors, funders, venues and a changing audience base. This includes appropriateness of work, engagement of specific audiences, region-wide delivery, non-conflicting scheduling and timing of events, and the provision of free and low-cost events, all while meeting increasing operational costs such as venue rentals, accommodation and travel.

Alongside this, the sector faces several challenges and risks that must be incorporated into planning where possible. These include:

- A. Competition from large-scale international commercial tours/musicals. These tours have a direct effect on venue availability. Marketing availability, and potential revenue sources in 2024 and 2025.
- B. Competition from outdoor music and film events and the growth in the number, size, and duration of community festivals in the Auckland market, especially those that occur in the summer period.
- C. Meeting the increasing need to programme for and deliver to new and more diverse audiences and a growing population (which AAF is committed to) while retaining existing audiences is both a challenge and an opportunity across the sector.

### Underutilised facilities in Auckland:

The Festival stages shows across multiple venues and generates box office income with direct and additional flow-on benefits for venues.

AAF uses Q Theatre, ASB Waterfront Theatre, Auckland Live venues and other venues outside the CBD. AAF no longer programmes to use all venues exclusively during the festival, leaving ample dates available to other hirers.

Activating gallery spaces across the region with Auckland Arts Festival events, including live performance components, talks and panel discussions, creates more awareness, visibility and attendance for the visual arts sector.

### Arts employment opportunities

As an annual festival, AAF is a major employer in the arts and events sector, providing events and arts management experience at an international level. The core full-time staff of 12 grows to a team of up to 200 - 300 fixed-term and part-time employees each festival, with tenure ranging from one week to eight months per annum. The Festival has historically enjoyed an 80% return rate, allowing AAF to increase training and up-skilling opportunities in programming, arts administration, technical production, marketing, and communication to benefit the 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 through central and/or foreign government 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.

### **Opportunities to develop and stage mid to large-scale work in Auckland.**

AAF works with a wide range of artists and companies to develop and stage new NZ 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, particularly Māori and Pasifika producers, and seeking opportunities to mentor producers representing other cultures.

As an annual festival, AAF is 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 APO, Silo Theatre, ATC, NZ Opera, The Conch, Tikapa Productions, Tawata Production, Te Pou Theatre, FCC and the Aotearoa NZ Festival of the Arts (Wellington). With the ongoing commitment of AAF's Toitū te reo initiative and the employment of a full-time Kaihautū Māori, there is an increased focus on working with Māori artists and companies and leading and integrating this into co-producing partnerships with Auckland's established arts companies and venues.

AAF provides a platform for local artists to be presented internationally and creates opportunities for artistic exchange for further presentations of work. AAF gives guidance and mentorship in production and marketing throughout the year to enable our artists to compete on the world stage. As members of the international festival and presenting community, AAF staff are proud and enthusiastic ambassadors for New Zealand artists, committed to increasing the 'export' of New Zealand arts and culture overseas and around Aotearoa.

### **Opportunities for Auckland audiences and practitioners to experience international work.**

AAF is undertaking a considered return to international programming, building on unique relationships with overseas performing arts companies, festival directors and promoters. AAF is a significant presenting partner in the Australasian festival network and can present artists beyond the usual commercial touring patterns.

### **Māori and Pasifika**

Auckland is one of the most culturally diverse cities in the world. Māori and Pasifika peoples comprise more than a quarter of Auckland's population, and the Asian population is growing rapidly at 23%. However, Māori, Pasifika and Asian audiences are underrepresented in national arts audiences.

AAF has a proven record in commissioning, developing and staging Māori, Pasifika and Asian work and presenting work from Asia-region companies. This commitment to a diverse line-up of work and artists across art forms increases the relevancy of the festival to a broader cross-section of Aucklanders. While the diversity of AAF's audience is yet to match the actual demographics of the city, progress is encouraging.

AAF is committed to engaging a diverse workforce to connect with audiences and ensure many perspectives are shared in the creative process and points of connection with communities. AAF's **Kaihautū Māori** (fully fluent in

te reo) is responsible for the programme's Toitū te reo strands. The Festival **Pou Tikanga** continues to support Māori staff, provide advice on programming and advises the CEO, Trust Board and other staff as required. Staff from other cultures are also contracted to develop, deliver and market programmes and projects particularly relevant to their communities.

Programming to reach NZ Asian audiences and new immigrants includes the development of work telling NZ Asian stories and major international works from China and Asia.

Our large-scale visual arts community participation project invites all cultures residing in Tāmaki Makaurau to contribute. These community events, along with free events in Aotea Square, are designed to attract multiple cultures to enjoy.

### **A significant opportunity to provide more NZ and international arts experiences for children, young people, and their families**

2024 will continue to see a commitment to AAF's programme for young people and their families. This includes family activity days at Aotea Square and other public spaces on weekends and delivering a programme that provides reliable, diverse, entertaining, and high-quality work that engages young people. The presentation of work for young people and families around suburban and regional Auckland centres will continue to be a vital element of the programme, which, alongside national work, will have strong links to the Toitū te reo initiative at its core-

Expanding a more diverse creative learning programme over the coming years is a priority as AAF seeks to engage more schools and students. The continued appointment of a highly experienced Programme Co-ordinator - Education is a testament to our commitment.

We also propose a "school kids come for free" programme for selected performances in 2024 and beyond.

### **Accessing Festival events**

Festivals are more accessible entry points for people who have not attended arts events before. Festivals offer audiences many events and access points; they create an inviting festival atmosphere across various venues and provide lower-cost ticket prices and free-event access options. For many for whom English is a second language, bi-lingual and non-verbal works presented at the Festival fill a void.

AAF programmes events in non-theatre venues to attract audiences that do not usually attend or are less comfortable with traditional spaces and theatre protocol. Events are programmed for outdoor spaces, in the city centre and beyond, and in places where Aucklanders already go, such as parks, local halls, schools, churches and Marae. In 2024 and 2025, AAFs will see a continued percentage of free and accessible work delivered to audiences, considering current financial and social environments.

- AAF provides a mix of free and ticketed event options for all socio-economic levels within Auckland and will continue to do so in 2025. It has also developed free programmes that attract large numbers and activate communities across Auckland.
- AAF provides relaxed performances and sign-language and vision-impaired services across a number of performances in the festival. The success of this programme is a result of all performances being selected in consultation with the appropriate disability organisations.

Community engagement initiatives at selected performances have become firmly established in AAF programmes, giving disadvantaged Aucklanders for whom price is the principal barrier the opportunity to attend Festival events. The previously titled *'Pay What You Can'* initiative will be refreshed for AAF2024 with groups of tickets provided at no cost to enable people to see a variety of performances without expectation. Targeted at selected groups, over 1,300 people attended shows in 2020, 2021, 2022 (before rescheduling and cancellations) and 2023, who would have been unlikely to have attended without this initiative. AAF will continue to deliver and grow this highly successful initiative that is only limited by funding available to support it.

In 2024 - 2025, AAF will continue to focus on growing te reo Māori initiatives and programmes in partnership with Mana Whenua and national leadership organisations. The objective continues to be to celebrate and promote te reo Māori and to normalise its use within the arts.

### Environmental and sustainability in the arts

AAF had embarked on developing its own environment and sustainability policy and programme focusing on regenerative action.

With a change in office premises in August 2023, we will resume scoping Carbon and Environmental certification for the AAF office and festival activities with Toitū Envirocare, with the intention of staged implementation. AFT budgets now include a cost line for regenerative practice research and future carbon offsets.

In the meantime, AFT has participated in the Tātaki Auckland Unlimited Climate Action initiative and developed a Climate Action Plan and Policies to create a framework to measure carbon emissions and design the organisation's mitigation actions. The next step will be to address the Festival as an event.

Key environmental targets for the 2024 and 2025 programme are

- Continued significant reduction in paper use in office and our marketing campaign reducing the size, number and quantity of hard copy materials.
- Encouraging the use of public transport for all employees
- Use of lower energy-consuming technical equipment and set construction
- Partnering with climate-conscious suppliers, venues and companies wherever possible.

### Education

As in previous years, AAF2025 will see a comprehensive creative learning programme delivered to schools and communities across Auckland. This delivery is planned to include in-theatre, in-schools and digital/online offerings and the ability to switch between these - subject to environmental conditions. In addition, we will continue to build programmes for tertiary students and emerging arts industry practitioners to develop skills by participating in festival planning and delivery through mentorships and secondments.

### Education programmes for schools:

- Mostly free performance tickets to shows that could not be seen outside of the Festival, many selected to positively reflect the diverse communities of Auckland.
- An extensive visual art participatory programme including public installations, AAF commissioned works and workshops.
- International works (in-person and digitally delivered) specifically programmed for young people with family and dedicated school performances presented.
- Works in te reo touring to schools across Auckland in partnership with established companies like Taki Rua Productions, Te Reiha Theatre and other Māori arts companies.
- Development of curriculum-based resources to enhance understanding of work.
- Workshops and masterclasses with national and international artists.
- Opportunities to participate in the creation of work which will be presented at the Festival (e.g. Aroha visual arts installation for 2021 in Aotea Square contributed to by students and communities across wider Auckland.)
- Partnerships with other Auckland-based arts companies, including the APO, Auckland Live, ATC, Te Pou, Silo, Te Uru and NZO, to increase attendance and ongoing educational opportunities for students.

AAF will continue to seek financial support from individual givers, trusts and sponsors to provide buses and heavily discounted tickets to increase attendances from low-decile schools, particularly those from South and West Auckland.

### Creative learning programmes for Tertiary Students, Arts Graduates and Arts Industry:

- Provide up to four internships for graduate students studying in the arts across technical, administration, marketing and communication areas (subject to funding).
- Through the Toitū te reo initiative, led by AAF Māori staff, work with interns from Māori and Pacific communities in partnership with organisations such as Toi Māori Aotearoa and Tautai Trust.
- Provide mentoring opportunities for emerging arts practitioners in producing, arts administration, budgeting, marketing and production planning to build their industry capability.
- In March each year schedule workshops for professional artists taken by leading artists, specialist AAF staff, designers and directors. Where practical, extend these to senior secondary and tertiary students. As a new initiative, extend these opportunities to other times during the year.

### Alignment with the Auckland Plan 2050

Auckland Arts Festival's activities strongly align with the Belonging and Participation Outcome in the Auckland Plan 2050, and increasingly with the Māori Identity and Wellbeing outcome through programming to showcase Auckland's Māori identity and vibrant Māori culture in the Auckland Plan 2050 and the Plan's directives and focus areas. AAF also strongly correlates with the values of the Auckland Plan 2050.

AAF significantly contributes to Auckland in terms of vibrancy, social well-being and potential economic benefit. It delivers the above outcome in the Auckland Plan, where all Aucklanders will be part of and contribute to society, have access to opportunities, and have the chance to develop to their full potential.

### Māori Engagement



Through the years, AAF has shown a strong commitment to supporting artists by commissioning and presenting works by Māori arts practitioners. Māori identity is celebrated throughout the festival both public-facing and internally, with the inclusion of tikanga processes – pōwhiri for visiting artists, engaging with mana whenua to carry out these ceremonies; mana whenua involvement in the public launch of the festival; weekly waiata and te reo Māori sessions, sharing of knowledge, karakia said before sharing of food, Māori protocols taught and role-modelled throughout the organisation, whakatau for new staff and special events to mark occasions in the maramataka Māori (Māori calendar) – Matariki, Te Wiki o te reo Māori and the ceremonial blessing for the Festival's new office premises.

Māori content in the programme is led by staff with in-depth knowledge of Tikanga Māori, Kawa and te reo Māori, key Māori roles are supported by other Māori staff working at AAF, including a returning staff member (te reo competent) to the Kaihāpai Hōtaka Māori who assists the Kaihautū Māori in the delivery of Kaupapa Māori events as well as the Marketing and Communications team with te reo Māori communications and marketing, production staff and Māori interns. While led by Māori staff, all AAF staff are actively involved in developing and delivering the Māori programmes, which comprise 25% - 30% of content from Aotearoa. Volunteers are actively engaged in delivering Māori activities wherever programmed.

The core objective of Toitū te reo is to normalise the use of te reo Māori so that te reo Māori is heard, seen and felt every day of the Festival. Specific activities and outcomes to support this objective include:

- A waiata Māori public sing-along with opening karakia and kapa haka, a jazz music concert featuring three well-known Māori vocalists, the premiere of a new dance work, a new theatre piece with a focus on Māori navigation and myths delivered bi-lingually, reo rua music for family audiences, theatre works written and produced by Māori arts practitioners, taonga puoro with contemporary music collaborations and a panel discussion session delivered totally in te reo Māori with real-time English translation.
- The Festival brochure included several bilingual entries for shows and presentations and a bilingual description of the Toitū te reo strategy.
- AAF2024 will continue building and integrating the Toitū te reo aspects of the artistic vision into the programme.
- Te reo Māori used in communications and marketing across all channels, including key messaging through the programme brochure, website and online, bilingual signage at all AAF venues and re reo translations for all Māori work in the programme brochure and on the website.
- AAF Staff (Māori and non-Māori) are encouraged and supported in learning and developing te reo Māori and Tikanga Māori both in group situations, e.g. weekly waiata practice, focused teaching blocks, and in their individual learning regular te reo Māori classes have been scheduled in the lead up to AAF2024.
- Engagement with the community – te reo Māori is a point of connection with our rohe and place in Tāmaki Makaurau. This includes iwi, Māori organisations, Kura Kaupapa Māori, Kōhanga Reo and Wānanga. Attendance at a marae-organised karakia was part of the community engagement.
- Working with and alongside experienced Māori producers, including Hāpai Productions, Te Rehia Theatre, Te Pou Theatre, Taki Rua Theatre, Waiwhakaata Productions, Atamira Dance Company and Tawata Productions.
- Working in collaboration with Te Tairāwhiti Arts Festival, Aotearoa New Zealand Festival of the Arts, Waikato River Festival, PANNZ and Ngā Hua Toi.
- Te reo Māori and Tikanga Māori being used and celebrated in events throughout the Festival, from informal, i.e. karakia at shared morning teas, to formal pōwhiri to welcome artists/visitors. The mauri stone

commissioned for AAF2021 continues to be part of the events and working collaboratively with all iwi groups for pōwhiri and openings.

- Staff workshops are scheduled on engagement with the principles of Te Tiriti o Waitangi.

### Diversity in the Festival

AAF presents an extensive and varied programme developed and curated to reach across Auckland's diverse communities – ethnic, geographic, socio-economic, gender and age. Several of these works are selected and/or confirmed in discussion with these communities, furthering engagement during the festival period.

The mix of international and NZ works, and artists from different cultural backgrounds provides a platform for a wide range of communities to see their cultures on stage, creating broader participation and cultural engagement opportunities for all audiences. While there are plans for 2024 to bring several smaller works from overseas reflective of Tāmaki Makaurau's immigrant populations to Auckland, we will continue to focus on showcasing cultures from within Aotearoa's diverse arts community. We continue to scope international work for 2025 with this goal in mind.



## Auckland Philharmonia Trust

### The Purpose of the Auckland Philharmonia Orchestra

**Vision:** To be the musical heart of Auckland and its communities

**Mission:** To inspire a lifelong love of orchestral music

### Strategic Objectives:

#### Key strategic objectives:

##### World Class Performances

Perform a vibrant season of concerts that continues to develop our artistic quality and aspiration and inspire our diverse audiences.

##### Financial and Organisational Sustainability

Continue to grow and develop multiple streams of revenue to maintain APO's organisational health and match APO's artistic and organisational vision.

##### Community Engagement

Grow APO's community engagement, recognising and celebrating Te Ao Māori and the cultural diversity of Tāmaki Makaurau / Auckland.

##### New Home

Ensure that APO has a facility that befits our scale, ambition, and future opportunities.

The APO performs 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 classical and contemporary concerts, new music premieres and artistic collaborations.

Equally important is our community and outreach work. Through our Connecting Department, APO presents the largest orchestral education and outreach programme in New Zealand, which benefits, on average, more than 25,000 Aucklanders in person and many thousands more through our digital work. The programme operates throughout Auckland, with an emphasis on South Auckland.

As detailed in the Auckland Plan 2050, the APO, as one of Auckland's leading arts organisations, helps the council deliver key values by:

- Supporting a range of arts and cultural activities that reflect Auckland's diversity, including prioritising a greater engagement with our Māori whānau.
- Providing a range of arts, cultural and heritage experiences that all Aucklanders can enjoy.
- Integrating arts and culture as part of everyday lives.

- Providing innovative and flexible options to meet the changing lifestyles of all Aucklanders, including programmes for older people and disabled people.
- Continuing to build the sector's capability to deliver quality recreation and sports experiences.

APO addresses the purposes of the Act by:

- (a) Contributing to the well-being of the region;
  - Being a key arts organisation in the city, being an “enabler” for other arts organisations through support (e.g., NZ Opera, RNZ Ballet, Auckland Arts Festival and New Zealand International Film Festival).
- (b) Providing leadership for youth and community organisations and initiatives;
  - Being an institution that is loved and supported by Aucklanders, engaging, entertaining and educating over 25,000 youths across diverse communities each year.
  - Presenting a broad, exciting, relevant programme suite that enhances Auckland’s international and national reputation.
- (c) Contributing towards making Auckland a vibrant and attractive place to live in and visit
  - Providing a year-long programme of concerts, education outreach and community activities that engage with multiple communities and demographics.

## Communications

APO has a broad and detailed communication strategy to ensure it reaches the widest possible range of Aucklanders. We use the following platforms of communication to inform stakeholders of our activities and services:

- Direct marketing and advertising (including print, radio, and various websites, including APO’s own)
- Auckland Council, through web communications.
- Links through our multiple funders, sponsors and associated organisations and individuals,
- Facebook
- X
- Instagram
- Direct communication and access through educational institutions, e.g., schools, Auckland University, MIT, AUT and Unitec.
- Livestreams – local, national, and international brand awareness. This platform has been particularly relevant to remain close to our subscribers and broader stakeholders during this challenging time.
- We are also proud to communicate in languages other than English, where possible and relevant to the stakeholders concerned.

## Risks Facing the APO

Major risks facing the APO include:

- Increased lack of certainty around funding from trusts and foundations due to their lack of funds and/or their change in strategic direction.

- Continued increased illness in the orchestra and administration.
- Lack of confidence from audiences to return to live performances.
- Audiences making up for “lost time” of extended travel, and therefore, being away and not attending events.
- Still some post-COVID fatigue, especially among staff. There are still daily challenges in an environment where, externally, we need to appear as if everything is back to “normal”.
- High inflation and associated increased costs.

### Impacts

- Financial: Loss of revenue with reduced audiences
  - Loss of funders and sponsors if their organisation/businesses falter due to recession, etc.
  - Increased costs across the organisation to deliver the same product and service (e.g. venue hire, travel, administration costs, etc).
- Administration staff
  - Constant juggling, changing, moving events, re-budgeting, etc, is exhausting and demoralising.

### Auckland Plan 2050

The APO continues to ensure that it plays a role in executing the Auckland Plan 2050.

As well as our programme delivering against many of the monitoring frameworks provided in the Auckland Plan, we believe our core offering best aligns with Focus Area 7:

*Recognise the Value of Arts, Culture, Sport and Recreation to Quality of Life, of the Belonging and Participation outcome.* Across our varied portfolio of work, we see ourselves as:

- Supporting a range of arts, culture and heritage activities that reflect Auckland’s diversity.
- Providing a range of arts, culture and heritage experiences that Aucklanders can enjoy.
- Integrating arts and culture as part of our everyday lives.
- Providing innovative and flexible options to meet the changing lifestyles of all Aucklanders, including programmes for older and disabled people.
- Continuing to build the sector’s capability to deliver quality recreation and sports experiences.

### Māori outcomes

Rāngai Puoro Tuatini o Tāmaki Makaurau, Auckland Philharmonia Orchestra recognises the uniqueness of Tāmaki Makaurau founded on Te Tiriti o Waitangi and shaped over generations by mana whenua and mātāwaka. As a leading arts organisation within Tāmaki Makaurau, the APO is committed to embracing Māori culture and identity where appropriate and seeks opportunities to advance our engagement with te ao Māori across all aspects of the organisation.

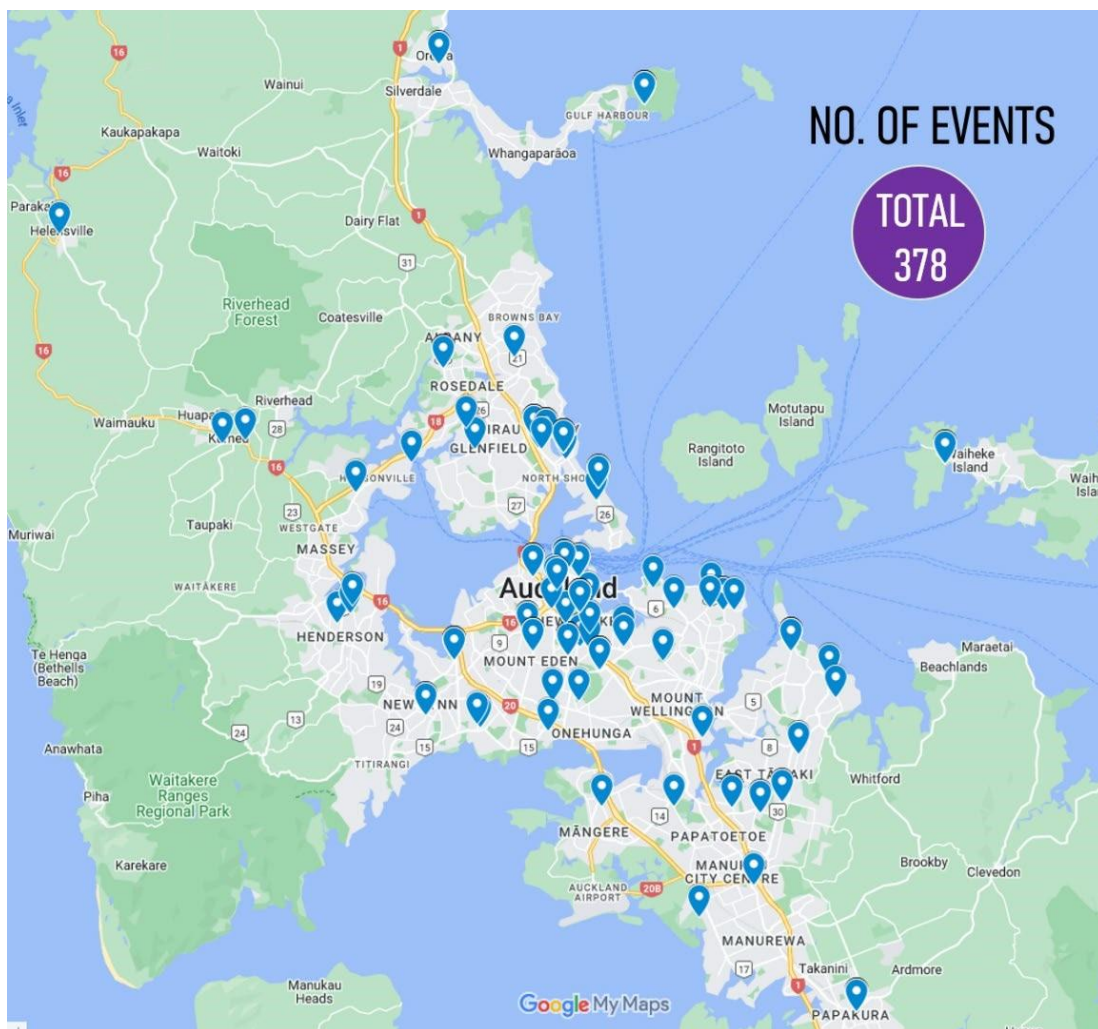
We hold strong values of manaakitanga and this is reflected in our whakataukī: ‘Ko Te Rāngai Puoro Tuatini o Tāmaki Makaurau te hā o te oro ki Tāmaki whānui, me te whakaoho i te manawaroa mō te rāngai puoro.’ (Auckland Philharmonia Orchestra is the musical heart of Auckland and its communities and inspires a life-long love of orchestral music).

## Diversity

The APO's internal targets are centred around our draft Diversity Policy. Creative New Zealand mandates this policy and makes clear reference to Te Ao Māori. Explicit parts of this policy have been laid out in alignment with the Auckland 2050 Plan as targets for the 2024 calendar year, amongst other ongoing internally facing targets for the APO.

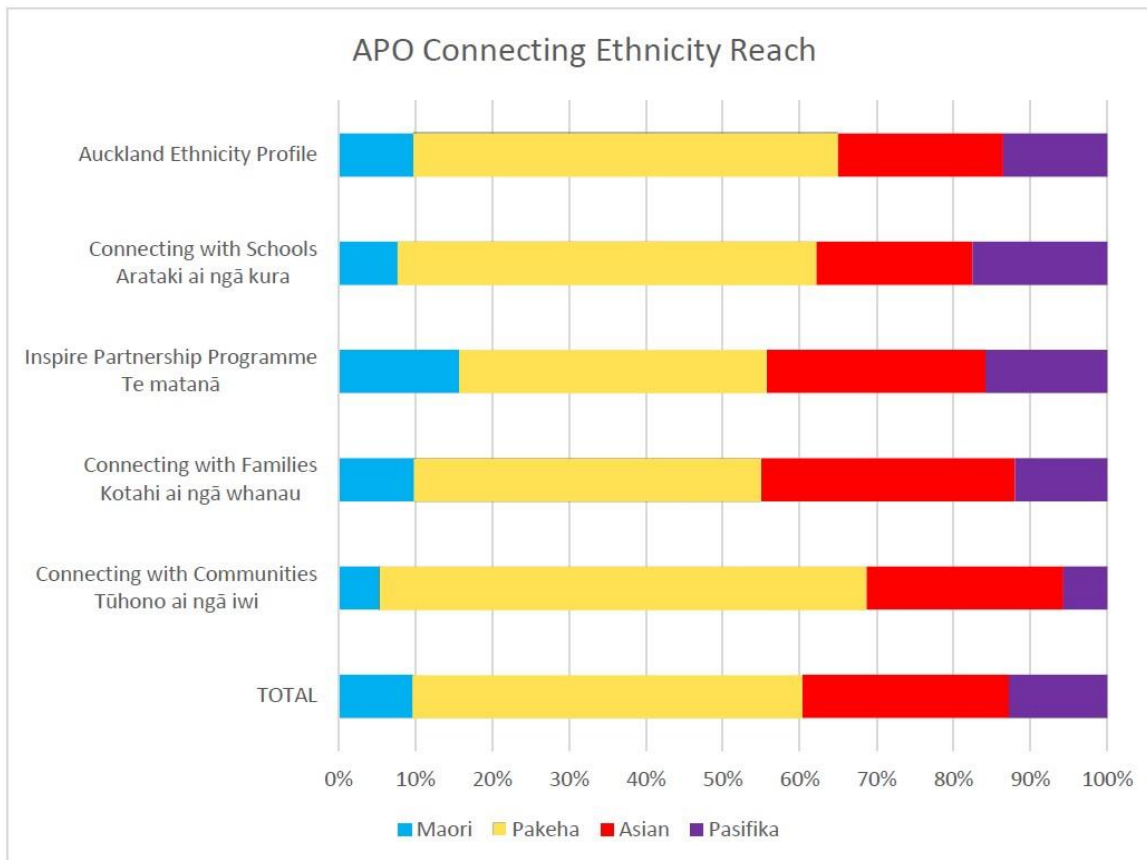
The following diagrams illustrate how APO serves its communities in three ways:

1. By physical location
2. Various access points from beginner to advanced musician
3. By Auckland's diverse ethnicities





Beginner Level Musician	Intermediate Level Musician	Advance Level Musician
<b>APO 4 Kids</b> <ul style="list-style-type: none"> <li>- Introduction to orchestral music at a young age (under 6)</li> <li>- Content usually includes narration and is themed</li> </ul>	<b>Pesefasi Pūorū!</b> <ul style="list-style-type: none"> <li>- Play-in event for youth orchestras from Sistema Aotearoa</li> <li>- Includes sectionals to fine-tune technique as well as full orchestral workshops led by a professional conductor</li> <li>- Friends and family are invited to watch the final performance</li> </ul>	<b>Inspire Partnership Programme</b> <ul style="list-style-type: none"> <li>- Advanced training programme for 16–25-year-old musicians working towards career as professional musician</li> <li>- Activities include Open Rehearsals, Big Play In, mentoring of University groups, audition workshops</li> </ul> <p>Specialised activities for top selected students only include:</p> <ul style="list-style-type: none"> <li>o Orchestral Internships</li> <li>o Young Soloist of the Year</li> <li>o Rising Star – Young Composer in Residence</li> <li>o Participation in masterclasses</li> <li>o Participation in Our Voice composition workshops</li> </ul>
<b>Community Classics Concert</b> <ul style="list-style-type: none"> <li>- Free family concert to introduce orchestral music to people of all ages with no need for prior musical knowledge.</li> <li>- Concerts are entertaining but some educational aspects</li> </ul>	<b>Play-in South</b> <ul style="list-style-type: none"> <li>- Play-in event for students at low decile secondary schools with some musical training.</li> <li>- Music is given out in beginner, intermediate and advanced arrangements to ensure participation across</li> </ul>	
<b>Wairua Harikoa Concert</b> <p>An introduction to music for pre-school aged children.</p>	<b>Link Up</b> <ul style="list-style-type: none"> <li>- A programme created by Carnegie Hall where primary school children perform a set pieces with the orchestra</li> <li>- Specialist music practitioners visit schools to train teachers and lead rehearsals in preparation for the performance.</li> </ul>	
<b>Kiwi Kapers concerts</b> <ul style="list-style-type: none"> <li>- For primary and intermediate school students, with varying levels of musical training</li> <li>- Basic introductory concepts of music are discussed</li> <li>- Schools are provided with education resource prior to the concert</li> </ul>	<b>Orchestral Summer School</b> <ul style="list-style-type: none"> <li>- For 12 – 17-year-old musicians of Grade 4 level and above</li> <li>- Week-long orchestral and sectional rehearsals, culminating in Finale concert, with support from APO musicians.</li> <li>- Repertoire can include core orchestral works</li> </ul>	<b>Haydn Staples Piano Programme</b> <ul style="list-style-type: none"> <li>- Specialised training programme for top piano students of each cohort at the University of Auckland, selected in conjunction with piano teaching staff</li> <li>- Opportunity to hone craft and perform with the orchestra</li> <li>- Performance opportunities in the community</li> <li>- Additional tertiary level tuition for the scholars</li> </ul>
<b>APOPS</b> <ul style="list-style-type: none"> <li>- Engagement with APO partnership schools which range from primary and intermediate to secondary school</li> <li>- Primary schools receive live performances from ensembles, whilst intermediate and secondary schools receive mentoring, composition workshops and preparation for showcases and competitions</li> <li>- Can nurture basic music understanding and participation in musical activities, as well as fine-tuning more advanced aspects of music performance</li> </ul>		
<b>Discovery Concert</b> <ul style="list-style-type: none"> <li>- For secondary school students with some musical knowledge and training</li> <li>- Programming is designed to complement learning objectives in curriculum, e.g.: knowledge of core repertoire, understanding of key musical concepts, identifying compositional devices, awareness of significant composers.</li> </ul>		
<b>Community Bash Event</b> <ul style="list-style-type: none"> <li>- Event for musicians of all ages and abilities, playing famous Classical works alongside APO players</li> <li>- Arrangements are made for beginner, intermediate and advanced players. The event features a rehearsal and performance led by a professional conductor</li> </ul>		



## Sustainability

Ensuring that Tātaki Auckland Unlimited is aware of APO and what the orchestra will be able to contribute to the city at marginal cost now that the orchestra is on salary, e.g. where possible, performing at events such as Pasifika, Lantern Festival and Auckland Anniversary Day, all of which have been “out of reach” in the past because of the high costs associated with having our musicians as contractors. Tātaki Auckland Unlimited knows we are keen to develop the relationship strategically. However, its own challenges are currently making progress slow.

- Continuing to maximise other opportunities as a result of the move to a salary model (e.g., changing performance practices to include small groups in schools, events for donors, etc.).
- Continuously assessing activity level to ensure demand is met and that we are not over or under supplying.
- Ensuring that we have sufficient focus on developing the next generation of concert goers/sponsors/funders by generating engagement at an early age (n.b. very long-term strategic goal!).
- Focusing on specific areas of audience development that evidence suggests could have positive financial impacts for APO.
- Monitoring the health of the arts sector in Auckland and assisting others where we can.
- Ensuring value and impact of the APO, as well as cost, are well understood by funders and other stakeholders.



## Auckland Theatre Company Limited

Auckland Theatre Company is an artistically led company that:

1. Presents a **subscription season** of work that underpins the ASB Waterfront Theatre programme. The works are a range of entertaining blockbusters, thought-provoking new works, works that explore the diversity of Auckland's cultures, and everything in between.
2. Deliver a comprehensive **Creative Learning** and **Youth Arts** programme of learning experiences by, with, and for people aged 5-25. The programme contributes to the broader development of the arts sector and infrastructure, delivering experiences through school, tertiary, community, and other settings. The programme creates artistic opportunities and encourages creative thinking.
3. Deliver a **year-round** programme of high-quality performance and cultural events at ASB Waterfront Theatre. The programme includes theatre works of scale and ambition presented by ATC and works from a diverse range of art genres presented by our **Arts Partners**.
4. Deliver a **Sector Development** programme to support the development of independent theatre and theatre practitioners through programmes such as **Open House** and access to complimentary and participator activities.
5. Deliver a **New Works** development programme that supports emerging and established writers, bringing new New Zealand works to the stage.
6. Through our **Arts Partner Programme** offer a balanced programme of performing arts opportunities for audiences across Auckland, supporting the growth and sustainability of a diverse range of arts companies and community organisations.
7. Operate ASB Waterfront Theatre as a **commercial venue for hire** for corporate events and functions (MICE) and commercial performing arts activity.

### Accessibility

ATC's annual programmes contribute to a vibrant arts and culture scene for the broader Auckland community, recognised as an essential component of what makes a thriving and liveable city.

The ASB Waterfront Theatre is an essential community amenity for the Auckland region; a flagship mid-scale venue for theatre, dance, cultural and community groups to present a rich diversity of performance experiences for Aucklanders—the mid-sized venue of choice for many of Auckland's performing arts companies.

Participation in the arts positively affects wellbeing, enhances self-confidence and resilience, and decreases anxiety. Participation combats loneliness, and access to arts supports the ability for this to take place. ATC offers opportunities for people to participate with arts in the theatre, at school, and in community settings such as our studios. We make ourselves as accessible as possible, providing opportunities for hearing- and vision-impaired

Aucklanders and offering the best wheelchair-accessible seats in Auckland. As the City works through the impacts of the pandemic, opportunities to gather and share experiences are increasingly crucial for wellbeing.

ATC activities entertain and inform Auckland audiences while simultaneously nurturing artists and theatrical innovation, creative and artistic development, and expression, unlocking potential.

ATC employs local actors, creatives, and production personnel, contributing to the sustainability of Auckland's theatre sector. It is a cornerstone of Auckland's creative economy that contributes to the organic vibrancy of the Auckland region. The ASB Waterfront Theatre is an economic driver of the night-time economy of the Wynyard Quarter, bringing hundreds of patrons into the precinct to spend in local establishments.

ATC makes its resources available to the performing arts sector by providing free access to its studios and hiring costumes and props free of charge. Although a small contribution, this programme supports other arts and culture organisations in producing and presenting their own work, increasing the diversity of arts opportunities for Aucklanders to access and participate in.

### **Communications**

Auckland Theatre Company will inform and recognise all stakeholders, particularly Auckland Council, through the ongoing implementation of our communication plan, which includes:

- Regular electronic correspondence with our 18,000-strong audience database through promotional campaign emails and with all ticket buyers through transactional/automated emails.
- Inclusion in creative learning and public programmes through schools, libraries, community centres, cafes, corporate offices, information centres, public facilities, ASB Waterfront Theatre.
- Inclusion in marketing material across all mainstage campaigns (8 shows in 2024), including print, TV, radio, street advertising, email, digital, publicity and promotions.
- Forums, newsletters, and special events for specific groups include but are not limited to the accessibility community, subscribers, and ATC and ASB Waterfront Theatre patrons.
- Paid promotional content – inclusion on advertising video content for shows such as trailers, interviews, slide presentations, rehearsal footage, workshops and online shows.
- Website pages both in sponsorship and the show pages for Auckland Theatre Company & ASB Waterfront Theatre amounting to over 200,000 brand impressions per year.
- Regularly communicate with Auckland Theatre Company's schools' database through providing creative learning resources and school matinee/workshop bookings.
- Face-to-face networking at off-site community meetings and events, and
- Professional memberships and networks promoting venue hire facilities for corporate events and conferences.

### **Challenges facing ATC**

Of all the strategic risks that ATC faces, the ones that present the major challenge for our industry are the skilled worker shortage and theatre worker remuneration.

Other challenges include audiences having to adapt to cancellations resulting from theatre worker illness and the industry as a whole accommodating the additional cost.

There are a number of unmet needs that have been identified:

**Skills Development** continues to be a challenge for the sector. This manifests itself in two ways:

1. Opportunities for Directors to work with increasingly large-scale productions.
2. Opportunities for aspiring technical and creative theatre workers to gain experience.

To address both these needs, ATC is working to create development pathways.

1. ATC is developing a practice of engaging Assistant Directors on our subscription season productions. In this context, an Assistant Director is an experienced director yet to work at the scale of ATC. They have a body of work that has proven their ability but are yet to work on a stage our size with a creative team, budget and cast size ATC typically works with. Engaged as an Assistant Director, these directors have an opportunity to experience the scale and what is required to successfully lead a production like this in preparation for directing their own production in future.
2. ATC is working with tertiary providers to develop opportunities for aspiring technical and creative theatre workers to complete internships with ATC. The internships take place in the final year of the student's period of study and are designed to give them practical, hands-on work experience. We are working towards the internships occurring more regularly so they can become a planned part of the tertiary institution's teaching and learning programme and our workforce planning. The success of an internship relies, in large part, on the mentorship provided by ATC and the scaffolded learning provided by the tertiary institution.

**Mental health** and well-being continue to be an unmet need for the sector. ATC continues to provide confidential EAP services for all people it engages and has recently started working with the Actors Benevolent Fund (ABF) to support their efforts. Independent of us and aligned to the Equity NZ theatre sector union, the AFB provides funds for theatre workers in need.

## Education

In 2024, we continue our focused approach to education and youth programmes.

### Focused in-school delivery

Our Acts of Imagination programme continues to be our main education programme. With our expanding diversity of programmes, we are seeing greater engagement with schools from outside the Auckland region, with an increasing number travelling to Tāmaki Makaurau to participate.

We remain committed to delivering a programme for primary schools and will return to delivering in this space.

## Digital Classroom

Our Digital Classroom initiative is continuing to expand as resources allow. In 2023, we partially integrated our Digital Classroom to deliver with our Acts of Imagination programme, expanding our school workshop programme to include the option of an online student workshop.

## Auckland Plan 2050

ATC plans the following activities to deliver the Auckland Plan 2050:

**Belonging and Participation:** our programme aligns as follows:

- A programme that endeavours to reflect the Auckland of today, where communities from across Tāmaki Makaurau can see themselves in the work we present and the people we work with. Working in partnership and collaboration with artists and arts organisations to enable different and differing voices to be heard. An organisation that provides different ways for people to engage with us as audience, participant, and collaborator.

**Māori Identity and Wellbeing:** our programme aligns as follows:

- ATC acknowledges the unique richness Mana Whenua o Tāmaki Makaurau and Māori whānui contribute to the arts, particularly the performing arts. ATC is committed to centring Te Tiriti o Waitangi in everything we do. Whilst we are yet to learn what this means, we are working towards establishing a base level of cultural competency, addressing the absence of Māori staff, and reform to become a place Māori want to work and a company Māori want to make theatre with. All this work is a journey building on work done to date.
- Each year, ATC collaborates with Māori artists and/or arts organisations to co-present Māori work, voices and artists.

**Environment and Cultural Heritage:** our programme aligns as follows:

- Our New Works programme invests in developing uniquely New Zealand stories to tell on stage.
- Our arts partnership programme enables other performing arts organisations to make use of the ASB Waterfront Theatre, helping communities drawn from across Auckland to enjoy a shared experience with their communities, including performances by arts organisations such as Black Grace, Pacific Dance New Zealand, NZ Opera, Whānau Marama New Zealand International Film Festival.
- ASB Waterfront Theatre is a high-quality midscale theatre, filling a niche in Auckland's performing arts and MICE market. Hosting over 150 events and 30,000 patrons per annum, ASB Waterfront Theatre meets a previously unmet need in Auckland's performing arts and MICE infrastructure.
- ATC operates ASB Waterfront Theatre as a sustainable, welcoming home of live performance for all Aucklanders.

**Opportunity and Prosperity** our programme aligns as follows:

- As the largest full-time professional theatre company in the Auckland region, ATC plays an essential role in providing ongoing employment opportunities for up to 300 Auckland-based actors and creatives.
- Our youth arts programme offers young people opportunities to develop experience and skills in the performing arts industry.

- ATC's co-production model provides opportunities for other arts companies to develop their own artists and nurture creative opportunities that may be otherwise unaffordable. Together, we develop new audiences.
- Our New Works programme offers opportunities for writers to develop scripts through our commissioning of works and support workshops.
- ATC's digital programmes and resources will offer ongoing employment and engagement opportunities regardless of COVID-19 pandemic impacts.

## Māori Outcomes

A strategic goal of ATC is for us to reflect Tāmaki Makaurau in the programmes we offer, the staff we employ, the people we partner with and how we are governed. To achieve this, we have been diversifying our subscription programming to attract a more diverse audience, have removed ethnicity and gender as a factor in casting unless a role specifically calls for it, and are working towards diversifying our staff and Board appointments by encouraging applicants from different communities.

### Our specific strategic goals for Māori outcomes are:

#### Our Company will centre Te Tiriti o Waitangi in all we do

ATC will explore with Tangata Whenua the question: what does a contemporary theatre company that honours Te Tiriti look like in Aotearoa?

The initial KPIs we have set to achieve this goal are:

- We will appoint a Pou Houtū to lead mātauranga Māori at ATC.
- Māori artists telling Māori stories and making work in a Kaupapa Māori way will be present in every programme and fully supported to make work on their own terms (established and ongoing).
- Our Board and senior management will undertake cultural competency training to establish a knowledge base in te reo Māori, Tikanga Māori and Te Tiriti o Waitangi (complete).
- Our team will undertake ongoing cultural competency training to foster a Kaupapa Māori way of working at ATC.
- ATC becomes irresistible to Māori when we recruit for new people in all roles across the organisation
- We want our audience makeup to represent Auckland and increase the proportion identifying as Māori.
- ATC will develop a comprehensive Māori Strategy and develop with Māori a roadmap of work we need to do.

Our target for audiences and staff in senior roles identifying as Māori is 13%.

We are ambitious, and progress on this strategic goal has not been as comprehensive as we would like. The Board has approved the new senior leadership position to lead mātauranga Māori; however, our financial constraints have made it challenging for us to resource both the position (salary) and the work required (dept budget) to the level it needs. Progress will continue incrementally until this role is filled and resourced, and the larger strategic work can be completed.

We are pleased, however, that the new co-production partnership model we have developed is being welcomed by a diversity of communities, including Māori, and that Māori-led organisations are willing to partner with us.

We also acknowledge that there is a level of decolonisation of how ATC has traditionally made theatre that needs to occur, and that process will take time.

Until we can further the strategic component of our Goal Rima, our existing Māori Engagement Strategy is our operating framework. Developed in 2017, it is still precious to ATC and, until replaced, continues to inform our programming and operations. The strategy was developed using Te Whare Tapa Whā model developed by Tā Mason Durie in 1982. We acknowledge that this is an essential step on our journey.

Under this strategic framework, our Māori Engagement goals continue to be:

- Whakatau o Taha Tinana: we welcome visiting companies and productions to our Balmoral studios and ASB Waterfront Theatre. Tū kōtahitanga, Rangatiratanga, Manaakitanga. ATC staff support and lead whakatau through karanga, korero, waiata and kai.
  - Taha Hinengaro: through these processes, te reo Māori and Tikanga Māori are understood by and lived experiences for ATC whānau.
  - Taha Wairua: supports the ATC value of manaakitanga and reminds ATC of Mana Whenua input to the ASB Waterfront Theatre. Mana Whenua have an open invitation to attend and perform whakatau of significance.
  - Taha Whanau: ATC recognises the Māori view of living theatre, and we ensure staff feel safe and comfortable to participate.
- Mana Whenua Cultural Advisor o Taha Tinana: promote engagement with Mana Whenua communities of Tāmaki Makaurau, uphold manaakitanga, support theatre works with Māori content or contexts, support the induction of new ATC staff.
  - Taha Hinengaro: ensure te reo Māori and Tikanga concepts and contexts are explained with clarity and maramatanga
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics are explained with clarity and maramatanga
  - Taha Wairua: sustain ATC mana motuhake – unique characteristics represent ATC.
  - Taha Whanau: Ensure te ahi kā is tended and cared for. Invite Mana Whenua to key opening night events and other events of significance held at ASB Waterfront Theatre.
- Te Pou Whakamaumāharata nga mo Māui Tikiki a Tāranga, commissioned work by Dr Robert Janke (Ngāti Porou) located in Logan Campbell Courtyard, ASB Waterfront Theatre.
  - Taha Tinana: ATC adopts Māui as the iconic figure to celebrate the art of transformative theatre. Weather permitting, all whakatau are held at the Pou—a visual and vocal point of difference to ATC and Māori partnership and Tiakitanga.
  - Taha Hinengaro: reflecting the pou; a compilation of whakatau are developed for ATC use.
  - Taha Wairua: ATC maintains its history and relationships to the arts sector and visiting artists by referencing the narratives and significance of the pou.
  - Taha Whanau: ATC is always improving and creating new affiliations.
- Whakaaturanga / Akoranga o Taha Tinana: collaborations with presenting partners. o Taha Hinengaro: annual New Works programme strand.
- Taha Wairua: writers development programme, presentation of works, and supporting the development of Māori narratives of Tāmaki Makaurau.
- Taha Whanau: outreach programme for students and teachers, collaborations for delivering new works.

## ATC – Meeting the Needs of a Changing Community

ATC is reshaping itself to reflect Tāmaki Makaurau today. This means making decisions that support communities to access, participate, and collaborate with us across all our programme efforts. In practice, this means:

- We are changing our programming to make it possible for a diversity of voices to be included. As well as endeavouring to have a place for Māori, Pasifika and Asian communities every year, we are also expanding to create space for other communities, including voices from the diversity of ethnicities and the queer community.
- We have structured our Youth Arts programme to encourage a greater diversity of participation, endeavouring to create an opportunity that is attractive to young people from different ethnic, socio-economic, queer and geographic communities.
- We have embraced a co-production model to ensure our outreach is appropriate, welcomed, and trusted.
- We have modified our approach to ticket sales to encourage a broad diversity of engagement with different socio-economic and geographic communities with diverse needs.
- We are offering an increasing range of accessible performances to welcome people with different needs to our performances; in 2024, we are including a relaxed performance.
- We are recording demographic information about people we engage with as participants, contractors or audiences. This information will assist us in uncovering any unconscious bias that may be at play, identify areas where we need to expand our programme activity to encourage greater diversity or engagement and help us along the path to our employment and engagement practices better reflecting Auckland.

## Sustainability

We expect the outcome of the joint project commissioned by ARAFB and ATC regarding the Future State Model for ATC will provide a pathway for a sustainable ATC.

In the meantime, our focus remains on operating the business in a manner that protects and preserves the company, maintains and upholds the mana of those we partner with and engage, and keeps producing work for the benefit of our community. Activities that promote this have been:

- Carefully managing our employment costs, making considered decisions regarding staffing levels and being a good employer to reduce recruitment expenses.
- Monitoring costs carefully and taking action to redress the balance when increased expenses are unavoidable.
- Prioritising prudence in delivering our strategic goals and objectives, slowing the activity rate and/or pausing some activity until budget conditions are more favourable.
- Maximising yield on our activity, increasing ticket prices where possible while maintaining accessibility at different price points.





## Drowning Prevention Auckland - Watersafe Auckland Inc

Vision - Moemoeā: A water safe Auckland free from drowning.

Mission - Whakatakanga: Preventing drowning through education, research and advocacy.

Our purpose is to help prevent drowning across the Auckland region through education, research and advocacy. We do this across all aquatic environments, all aquatic activities and for all ages.

The achievement of our stated purpose (to prevent drowning) depends on developing and delivering impactful education programmes, evidence-based research, and effective advocacy underpinned by strategic alliances, effective systems, processes, and people, and prudent financial management. The focused attention of resources (people and funds) in six priority areas (identified in the following table) should enable us to achieve the level of impact we aspire to.

<b>Impactful education programmes</b>	Development and delivery of aquatic education and water competence programmes tailored to identified needs
<b>Evidence-based research</b>	World-class research to understand social and demographic trends, societal expectations and technological developments
<b>Effective advocacy</b>	A respected voice to inform and lobby regulators and exert influence across the 'water' sector and harm prevention sectors
<b>Strategic alliances</b>	Symbiotic relationships with select funders and service providers
<b>Smart operations and people</b>	Effective operational systems and processes and a motivated and productive team
<b>Appropriate funding</b>	Secure multi-sourced funding; prudent financial management

DPA provides drowning prevention education through six areas of focus:

1. **Impactful education programmes:** provided in education, community and workplace settings with a focus on those most at-risk of drowning. Programmes have been developed by educationalists and are delivered by registered teachers (who deeply understand pedagogy and the process of learning) in education settings (ECE, primary, secondary, and tertiary).
2. **Culturally appropriate drowning prevention programmes:** through a diverse team of educators and for our work in community settings, our educators match the ethnicities of those most at risk of drowning (Pākeha, Asian, Māori, and Pasifika).
3. **Professional learning and development:** Resources and professional learning and development for teachers working in early childhood through to tertiary institutions; access to learning water competence for students, teachers, our stakeholders, the community, and workplaces through our e-learning platform.



4. **Evidence-based research:** undertake research to understand social and demographic trends, societal expectations and technological developments, which we then apply in our programme development and advocacy work. We disseminate knowledge and expertise through research and evaluation to provide evidence for educational direction and for the development of new resources. We are often called upon to provide our research and understanding of water competence by many stakeholders, including recommendations on its use to provide safer environments for our people in, on and around the water.
5. **Effective advocacy:** We are a respected voice that uses our evidence-based research and knowledge to inform and lobby regulators and exert influence across harm prevention activities and initiatives.
6. **Marketing and Communications:** Water safety and drowning prevention awareness and advocacy via traditional and ethnic media, social media, website, and outgoing communication activities. This includes coordination and collaboration on regional and national sector campaigns and participation in events enabling engagement with communities at a local level.

DPA's services contribute to regional well-being by working closely with those who educate our children, work in our rapidly changing communities, contribute to our economic well-being, and collaborate with other organisations that provide search and rescue operations to prevent drowning incidents. DPA strives to protect and nurture better water safety behaviours so that drowning is prevented and safe enjoyment of the region's waterways is enabled. As such, we align with the second purpose of the Act in terms of Auckland Council providing the mechanism for our work, which in turn supports the Council's "Quality of Life" objectives.

We aim to educate to change the behaviours of Aucklanders to improve mental, emotional, spiritual and physical wellbeing. We do this by educating Aucklanders to be safe in, on and around the water. By improving behaviours around water, we aim to reduce the total number of drowning incidents, both fatal and non-fatal, and therefore reduce the cost to society, which is currently \$3.5 million on average per one fatal drowning and \$390,000 per person for serious injury resulting from non-fatal drowning (ACC, 2022).

DPA implements a number of initiatives and campaigns across a variety of mediums to communicate with our stakeholders and the public, specific to our key messages, the target audience and the best channel through which to reach them. This includes print, TV, radio, newsletters, podcasts, and social media (Facebook, X, Instagram, LinkedIn, YouTube) aimed at the general public and WeChat, which is focused on communicating with the Asian community. We also contribute to publications within the water safety and injury prevention sectors. In the formal education space, this includes Aquatic Education Updates (outgoing e-news to schools) and articles in the likes of the NZPTA News and Physical Education NZ. Our stories in 'Our Auckland' magazine, on our collaborative Rock-based fishing Safety Project successes, for example, help us reach the ratepayers and residents of Auckland. We have a bi-monthly newsletter that goes to our database of 3,500. This informative newsletter highlights the programmes we offer and informs of upcoming programmes.

We are also a part of the Safer Boating Forum and a sector MarComms group that are working collectively on a summer campaign to share key drowning prevention messages across the right channels to change people's behaviours and attitudes when in, on and around water. We will also contribute to Water Safety Month, which runs from mid-October till mid-November, with various promotional activities happening across all communication channels.

We recognise the ratepayer contribution to our work wherever possible, including our vehicles, PowerPoint template used in all delivery, on our website's partner page and in our newsletter that goes to 3,500 people each month.

Our successful World Drowning Prevention Day campaign in July 2023, co-governed with Te Ahiwaru Trust, will be continued next year. We hope to get the Auckland Harbour Bridge lit in DPA colours alongside the Sky Tower, which was lit in 2022 (with the timing this year unfortunately coinciding with FIFA Women's World Cup in July 2023).

## Challenges

The major demands, challenges, or risks facing DPA are:

- Funding constraints with all charitable organisations chasing the ever-diminishing funding pool.
- Focus of funders on purely outputs and the challenges aligned with this of showing the value and return on investment of education.
- The increased need to develop impact reports for funders and donors and the challenges associated with measuring behavioural changes and specialities required for that to be done including longitudinal studies.
- Funding by Water Safety New Zealand being invested in national organisations (Swimming New Zealand and Surf Lifesaving New Zealand) for the benefit of Auckland at the exclusion of DPA. Swimming New Zealand, for example, teaches swimming skills and provides pathways for competitive swimming. DPA is the only organisation across Auckland that are educationalists and specialise in providing research-informed programmes with the 15 water competencies (one of which is swimming skills) and have designed practical application of the programme in bespoke settings for the benefit of Aucklanders (e.g. kai gathering, rock-based fishing, and training teachers in aquatics).
- Ministry of Transport (MoT) review of the water safety sector, potential impacts on sector structure, and the value placed on preventative work such as education. Even though a lot of the funding for water safety nationally comes through Sport New Zealand, several sector partners come under MoT. There is also funding that comes through a fuel excise tax and is distributed through FED funding with Maritime NZ (for which DPA is a recipient), which is also driving the review to determine whether all of the differing funding streams are achieving the best outcomes correctly.
- Increased demand for DPA services after a devastating summer of drownings, with an unexpected impact of flooding, and DPA expertise being sought from across New Zealand.

**There are multiple unmet service needs in the Drowning Prevention/Water Safety sector in the Auckland region.**

These include:

- Secondary School Water Safety education, where we have made an initial start. DPA has delivered programmes in a number of secondary schools offering classroom-based sessions with the main focus on decision-making, risk assessment and awareness. We estimate that less than 20% of secondary schools receive any water safety education.
- We have changed our delivery within Primary Schools in the Auckland region from delivering one presentation/workshop to students and teachers to focus firstly on professional learning development (PLD) to teachers to give them what they need to educate their students on drowning prevention throughout the year. We will then provide delivery to children, essentially for teachers (who are capable of doing this), where we need to ensure that children are getting the opportunity to learn water competency. Currently, only 50% of schools are getting support in aquatic education/drowning prevention from a number of providers delivering Water Skills for Life.
- We have invested in assisting Water Safety New Zealand in developing a Water Skills for Life extension programme for open water environments. While the initial scope was beach education, we see value in providing this across all open-water environments. We are the only organisation (even when considering beach and coastal environments) that can provide an authentic programme from classroom to controlled pool environment to open water. Unfortunately, we were not offered funding for implementing this programme. SLSNZ is now tasked with providing this widely and has struggled to resource educators sufficiently to achieve this.
- New Settler and Asian communities who may never have been in, on or around the ocean or waterways. DPA has an educator and an Asian Advisor dedicated to working with new settler groups to educate them about our different water environments safely and practically. With the flooding in Auckland, the demand for our help from this community escalated. We do not have the funding for this work, but the need is ever-increasing.
- Māori and Pacific communities are oversubscribed in the drowning statistics. We have one educator and one vacancy in this area of work dedicated to working with these communities across multiple channels (education, community, and workplace) to help reduce these statistics and educate these communities on water safety in different environments.
- Older Adult groups (65+) who have not been paid much attention in the past. We are prototyping a project with Auckland Council based on Dr Teresa Stanley's PhD research that enables older adults to test their personal competency in the local pool before entering the open water where most drowning occurs. This has been a successful pilot, but we did not receive funding from Water Safety New Zealand to expand it. The need to improve water competency for older adults is increasing in Auckland, with 25% of the drowning toll for the last five years now aged over 65 years (WSNZ, 2023). The previous high-risk youth age group (15-24 years) has reduced to 10%, with 80% of all fatal drowning victims aged over 25 years.

The programmes we plan to deliver are as follows, although DPA will be critically assessing our suite of programmes to ensure they are relevant and the best suited for the current needs within the community:

- Early Childhood Parents/Caregivers including a component of delivery to under-fives: Interactive water safety sessions for under-fives in ECE settings, including ECE teachers. Developing water competence of parents and the importance of active supervision of young children.

- Schools Y0-8: Professional Learning Development for primary teachers, class, pool and open water programmes.
- Schools Y7-13: Professional Learning Development for secondary teachers. Tāmaki Waka Herenga (open water experience in waka and water safety), Wai Turama (basic water competence) and WaiWise (water safety leadership) programmes in secondary school settings.
- Splash Holiday Programme: a programme developing practical water competencies for 8 to 15 year-olds targeting Māori, Pasifika, and New Settler young people.
- Tertiary: water competence development for pre-service primary and secondary teachers and outdoor education, sport, and recreation students.
- Lifejackets Hubs and Lifejacket Loan Scheme: Access to lifejackets for safe recreation around water environments.
- Pool safety: advocacy for home pool owners providing safe environments, particularly for young children.
- WaiWise Pasifika, Asian & Indian: Educating Pacific, Asian and Indian communities through tailored WaiWise programme. The practical in-water experience is designed to increase awareness and safety around water.
- Land-based fishing: intervention aimed at reducing rock-based fishing fatalities and promoting a safety culture among this high-risk group of fishers.
- Māori Water Safety: Wānanga teaching Māori communities culturally appropriate water safety in maraes and kura about diving for kaimoana and waka ama.
- New Settler initiatives: educating the crab-fishing community on safe practices when crabbing or collecting other shellfish and educating international students on safe practices around Auckland waterways.
- Gender-Specific Water Competence: assisting women and teenagers in learning water competence in a culturally appropriate way.
- Community Events: raising awareness of key water safety messaging at high-traffic community events.
- Workplace Health & Safety: developing water competence for employees who work around the water and supporting pool facility staff to develop knowledge of their emergency equipment and advanced CPR techniques.
- Adults, including older adults: developing awareness among adults of the high risk of drowning for this age group and helping them to assess their own water competency and drowning risk correctly.
- Further development and promotion of the eLearning platform.

**DPA aligns strongly with many of the desired outcomes of the Auckland Plan 2050.**

### **Belonging and Participation**

DPA has multiple pathways for the youth and adults of Auckland to gain experience and employment within the aquatics industry. We also offer Aucklanders a better understanding of the aquatic environment for a better quality of life and experiences in, on and around the waterways of Auckland. Our new settler programmes provide a strong connection to community and participation in healthy activity, and our evaluative activity shows that belonging is a key outcome of coming together in a learning setting.

### **Māori Identity and Wellbeing**

DPA has numerous programmes specifically for Māori designed by Māori to help Māori safely enjoy traditional activities such as kai gathering and Waka Ama.

## Opportunity and Prosperity

DPA offers education and employment opportunities to all Aucklanders. With more water safety education, Aucklanders are better able to safely enjoy the many waterways around Auckland and increase their quality of life. Drowning (fatal and non-fatal) comes at a huge cost both socially, financially and emotionally to all involved; a reduction of the toll will significantly benefit all Aucklanders. Preventable drowning fatalities costs the NZ economy around \$355 million per year. In 2022, there were 17 preventable drownings in Auckland, costing an estimated \$66.9 million.

DPA is unique to the region in that its sole focus is drowning prevention education. Our core business is the prevention of drowning through education, research and advocacy. We can collaborate with frontline organisations to provide research-based education and engage in advocacy for all Aucklanders' benefit. This ties directly to the Auckland Plan on many levels, such as education, community, sport, health, and spiritual and cultural well-being. In addition, every life kept safe through a strong understanding of water competence and decision-making has the opportunity to contribute economically to the success of the city and region. Investment in DPA represents a commitment to residents and visitors to make Tāmaki Makaurau/ Auckland one of the world's most liveable and safe cities and an international destination for all.

## Māori Engagement

DPA has an overall objective to respect and develop the special relationship with Māori under the Te Tiriti o Waitangi. With this in mind, we have an iwi representative on our board and have employed a Pou Arahi, Rihari Wilson.

Our Te Ao Māori journey is named Te Ara Tika, Te Ara Haepapa, To DPA Ara Whai Matauranga (The correct path, the path of responsibility, DPA's pathway of pursuing knowledge) has been ongoing since 2019.

We have a diverse board and a diverse team of Māori, Asian, Pasifika and Pakeha descent. We are committed to honouring the intentions of partnership which Te Tiriti o Waitangi was signed for. We are also aiming to be mindful of the holistic complexities of te ao Māori in that all ethnicities that make up our communities of the greater Auckland region, whether they are tangata whenua or Tangata Tiriti (New Zealanders who do not have whakapapa Māori), which include pronunciation of words and names, being mindful of cultural differences, beliefs, and or values while holding respect for self to ensure respect to others.

At a governance level, we are updating our constitution to acknowledge our commitment to the principles of Te Tiriti o Waitangi.

At an operational level, we have a few goals for the year ahead. At this point, it is unknown what they will be for 2024/2025 as this journey is evolving in front of us.

- Successfully complete the Kai Gathering pilot programme with Te Ahiwaru Trust's rangitahi programme "Te Ara a Hape" and receiving feedback from an iwi member to further improve the programme.
- To hikoi to Waitangi with our board, team and their whanau to further our understanding of Te Tiriti o Waitangi and the arrival of Kupe to Aotearoa ahead of the Great Migration of waka some 1,000 years ago.
- To embed seamlessly and apply our new learnings of Tikanga Māori into all of our programmes and sector engagements, whether for Kaupapa Māori or not.

We also developed Māori Water Safety Matapono \*Guiding Principles in collaboration with Ngati Whatua Orakei, which includes four pou (pillars) which also inform our own DPA values, which are as follows:

- Manaakitanga/Support
- Rangatiratanga/Leadership
- Whanaungatanga/Relationship building
- Kaitiakitanga/Guardianship

We are delivering on this mātāpono throughout the organisation, from the board to all staff members, by practising and learning te reo and living Te Tiriti o Waitangi. External examples are the inclusion of te reo on our eLearning platform, a dedicated Māori Aquatic Educator (currently a vacant position) to deliver Kai Moana Gathering workshops, Waka Ama safety workshops, WaiWise and Wai Turama programmes. Internal examples are the whole team regularly performing their pepeha and our waiata at our monthly team meetings and pōwhiri.

We have a very diverse team and board in that we have several staff and board members from different ethnic backgrounds. They all are very connected to their ethnic communities and communicate regularly with people of similar or the same ethnic backgrounds. This is a massive positive for our organisation and a real point of difference in the sector. We consider this an essential part of our offering, with 40% of Auckland's population being born overseas and Auckland having the world's largest Polynesian population. We have employed Aquatic Educators to focus on the different ethnic groups at higher risk of drowning. Our cultural competency training and work with organisations like Refugees as Survivors also shows this.

### **Community Engagement**

Drowning Prevention Auckland engages with our communities through dedicated Māori, Pasifika, Asian and New Settler aquatic educators. They deliver critical drowning prevention education to all ethnicities, including socio-economic and age ranges within Auckland's communities.

In addition, we provide drowning prevention activities and education at community events across Auckland to engage with local and diverse communities more effectively across the rapidly changing face of Auckland. We also continually update our resources into other language formats, including our eLearning platform.

We are sharing our key drowning prevention messages on our social media platforms in different languages to connect with the different ethnic groups that reside in Tāmaki Makaurau/Auckland.

We are building a meaningful relationship with the Ministry of Ethnic Development to work together to engage and educate the many different ethnic groups that reside in Tāmaki Makaurau/Auckland.

We have also commenced the development of a WeChat account to engage meaningfully and appropriately with the Asian community, and this is seeing strong engagement, with a current reach of 11,800 in the first year and 26,028 in the second year.

## Sustainability

DPA is into its second year of a refreshed strategy through to 2028. One of the key measures of success in achieving the strategic goals is funding spread. That is, moving from one dominant funder to our main funder, comprising no more than 25% of our income in 2028.

There are several interlinked approaches to achieve this, which include:

- Continuation of strong leadership of Wai Ora Tāmaki Makaurau – Auckland’s Water Safety & Drowning Prevention Strategy.
- Appointment of a fundraiser to diversify our funding stream and grow our income.
- Greater investment in marketing and brand activities to increase the attraction of corporate sponsors and individual giving.
- Development of an impact score and, therefore, evidenced ways of demonstrating the return of investment for our work, which in turn will help our fundraising goals.
- The creation of Drowning Prevention Aotearoa to access funding for our work inside and outside of Auckland. We have had several approaches to corporate sponsors declined because of their drive to fund a national organisation. Access to these funds would enable us to reach more within Auckland, as almost one-third (31%) of the population is in Auckland.
- Review our programmes to ensure relevancy, and then develop them to be funding-ready for corporate sponsors.
- Develop a government relations plan to engage key Ministers and Ministries of our work and the need for greater investment.



# NZ OPERA

## New Zealand Opera Limited

### Our Purpose

Enriching the cultural life of Aotearoa through an experience of opera that connects, engages and inspires reflection on our human condition.

### Our Ambition

Leading opera from Aotearoa in a way that reimagines the art form, embraces the cultural and social identities of our diverse communities, and ensures a vibrant and sustainable presence for opera in New Zealand.

### Key Strategies

- 1: Leading opera from Aotearoa  
Collaborating with the arts community to co-create distinctive, innovative and exciting programmes that embrace the diversity and richness of our culture, build an international presence, and reimagine the experience of opera in New Zealand.
- 2: Enabling and encouraging participation  
Creating more opportunities for our socially and culturally diverse communities to experience opera in a way that empowers reflection on our human condition.
- 3: Building resilience and assuring sustainability  
Strengthening our fiscal capacity and developing our organisational capacity and capability to enable and sustain a strong national and regional presence for opera in Aotearoa.

New Zealand Opera is a national arts company, based in Tāmaki Makaurau/Auckland (since 2000). It delivers an extensive programme for the city, ranging from main-scale opera seasons with full orchestral accompaniment to smaller concert performances, new commissions, festival collaborations and site-specific opera productions. Our performances occur at venues including the Aotea Centre, ASB Waterfront Theatre, Bruce Mason Theatre and Auckland Town Hall.

Wrapped around these performance-based activities is a comprehensive Participation programme (Community, Education, and Outreach) designed to open the art form to a broader range of Aucklanders. These Participation activities include an opera in schools tour, free community performances, student workshops, low-price tickets for schoolchildren, pre-performance talks and an internship programme.

The 'total theatre' nature of our work nourishes and nurtures many branches of the creative ecosystem in Auckland, from performers and creatives to technical, production and construction. We take a leadership position within the sector, providing training opportunities for the next generation of singers, répétiteurs, directors and designers, running an annual conference for the opera community in Aotearoa, offering resources



and mentorship to smaller project-based companies, and commissioning new operas that tell distinctively New Zealand stories.

New Zealand Opera is at the centre of Auckland's arts scene, and the only major national arts organisation based in Tāmaki Makaurau. The NZO work in Auckland helps cement this city's reputation as a culturally rich and creative place to live, work and visit. New Zealand Opera's presence here also helps sustain a skilled creative and technical workforce in the city, providing contracts for independent practitioners working across theatre and film sectors as well as opera. Our Strategic Agenda emphasises proactively connecting Aucklanders with programmes that enhance wellbeing, resilience and positive mental health outcomes.

### **Communications**

Each year, New Zealand Opera produces an Annual Season brochure to present our year ahead and an Annual Report to foster a sense of greater transparency. Both publications enable us to articulate our impact clearly and acknowledge the stakeholders who have been instrumental in the company's success.

Our Marketing and Communication strategy continues to deepen our relationship with existing audiences and stakeholders, and we still have a strong focus on widening our reach and engaging new audiences and communities. Māori and Pasifika, Gen X, Millennials and Gen Z are all crucial demographics for the future of opera in New Zealand. How we interpret and present traditional opera productions into stories relevant in Aotearoa, communicate through creative messages, leverage our digital channels and make our opera more accessible plays a vital role in achieving this.

Being data-driven in our communications and relevant and relatable in our creative storytelling have become a core part of our marketing plans. We continue to use traditional channels such as newspapers, radio, and out-of-home to maintain awareness and reach our traditional audiences. Still, we increasingly invest more time and resources in developing our digital content strategy and audiences.

### **New Zealand Opera continues to face several ongoing challenges**

As with most businesses, we continue to face challenges regarding recruitment and maintaining the specific talent necessary to develop the company and its work. The salaries we can offer fall well below established commercial rates. Additionally, the range and depths of talent in technical, production and design for opera is extremely limited. We have seen several of our contractors head overseas; we also compete for talent with the film and television industry, which offers much higher pay.

Costs continue to rise year-on-year; coupled with the increase in inflation, our income is not keeping up with rising costs. Since the production of *La bohème* in 2018, we have seen a rise in overall technical production expenses of 40%. Other cost increases we are seeing are in relation to our venue costs and costs for our orchestra and ensuring we pay a living wage to all our contractors, such as stage management, costume designers and makers, make-up artists, and our chorus.

### **Education**

A comprehensive education programme is planned for 2024-2025, examples of which include:

Community Opera – aimed at 8 to 18-year-olds - Participation: Process through to performance, community learning through to collaborative stage presentation. Encourages engagement with children, youth, adult singers, and amateur orchestral musicians passionate about developing their musical and performance skills and growing their interest and ability in the fields of opera, music, and the performing arts.

Youth Opera Project: A week-long opera workshop intensive for high school students, working alongside professional opera practitioners, culminating in a performance for whānau and friends – targeted at 13-18-year-olds.

Tū Tamariki – a new space created within the Participation programme for Māori driven works, created specifically for tamariki and rangatahi. Aimed at 5-12 year olds. Commission of a bilingual opera for tamariki to be performed in Kura Kaupapa Māori and bilingual units across Tāmaki Makaurau.

Opera in Schools Tour – for Year 0 to 8 - A cast of singers and a pianist will travel to schools in Tāmaki Makaurau to present an English adaptation of an opera.

Accessibility Touch Tour and Audio Described Performance for members of the blind and low vision community.

Schools' attendance at Dress Rehearsals – principally for Years 7 to 13.

The Opera Centre Open Day – open for all-comers. The public is invited to visit The Opera Centre in Parnell to meet us 'behind the scenes' for an up close and personal look at everything from make-up and wigs to sets and wardrobe. Artists in rehearsal round off the experience and add to the excitement of this fun and informative afternoon.

**NZO Aligns with Auckland Plan 2050 objectives, examples of which are shown in the following manner:**

*With the Auckland Plan 2050's overall aim is to ensure that Auckland can continue to be a place where people want to live, work and visit.*

NZ Opera's ambition is to extend its audience reach and engagement, connect people with opera, engage with Māori arts and Pasifika arts, strengthen the focus on diversity, and reimagine opera to reflect the time and place we live in.

**Belonging and Participation:** With an ongoing commitment to accessible performance spaces outside the theatre, digital opera, public participation, community, education and outreach, New Zealand Opera's work provides strong links between access, space and social/cultural interaction. We value the opportunity to present free and low-cost performances to our Auckland communities.

NZ Opera recognises its responsibility to ensure its work is accessible to all communities and to provide opportunities to enable people from all backgrounds to pursue careers in the arts. Our Diversity Action Plan guides the Company in striving to remove barriers to engaging with our activities.

**Māori Identity and Wellbeing:** New Zealand Opera is committed to operating as a Te Tiriti partner, adhering to the principles of Te Tiriti o Waitangi by involving Māori in decision-making processes and representing their

interests and rights, all while fostering a cultural shift within the organisation towards authentic engagement and partnership with Māori.

Although we began this haerenga and partnership with Māori in 2020, we acknowledge that this journey takes time, and we have a long way to go. Our organisation's groundwork in partnership with Māori has created the beginnings of cultural awareness and capability within our organisation.

NZ Opera endeavours to embrace Te Ao Māori in all that we do. With this comes a commitment to te reo Māori, and an awareness of the need to create significant space for tangata whenua within our organisation to celebrate te reo Māori me ōna Tikanga.

As a company, we have tried to create a space where Māori artists and practitioners can work in a way they feel is mana-enhancing and reflective of their practice and culture. We have tried not to dictate the terms of this engagement or prescribe what the art form must look like, feel like, and sound like.

**Opportunity and Prosperity:** New Zealand Opera takes its role in nurturing the creative infrastructure of talent and skills seriously. The Company is a major employer of arts practitioners, technical staff and skilled professionals in Tāmaki Makaurau/Auckland. We are committed to Auckland being the Company's home and maintaining the extended profile of our work here. We also provide employment indirectly to other Aucklanders through contracting orchestras, venues and technical companies. As a company, we are strongly connected to the New Zealand diaspora, with the opportunity for cultural exchange made possible through our links to the international opera business.

**Toi Whītiki Arts and Culture Strategic Action Plan:** We firmly endorse and align with Toi Whītiki's vision that arts and culture can make a powerful contribution to transforming Tāmaki Makaurau/Auckland into a place where people want to live, work and visit. We welcome Auckland Council's strong commitment to arts and culture and will continue to work with partners to help implement the goals and objectives of Toi Whītiki.

**All Aucklanders can access and participate in arts and culture:** At New Zealand Opera, we embrace the diversity of Aotearoa and welcome the strength this presents. To realise our purpose, we are committed to actively fostering diversity, inclusion and cultural competency throughout all we do. We acknowledge opera has historically been promoted as an elitist, exclusive art form and are determined to create relevant work that negates this connotation.

## Maori Engagement

NZ Opera acknowledges the journey the company has been on and is undertaking, with commitment to Māori and supporting the role of Māori as tangata whenua here in Aotearoa. The journey has been revealing, and there have certainly been many growing pains along the way. The company's initial step of creating a role for Kaihere Ao within the company structure was the catalyst in what we believe was the start of a humble, authentic, and meaningful relationship with Te Ao Māori. The creation of the Company's subcommittee of the Board, te reo Ruruku – *The Binding Voices*, was and is an intended support system for this role, alongside several Manu Tāiko, consultancies, and external advisors. We are proud and committed to continue building on the foundation these

relationships, positions, and kōmiti have collectively created. We acknowledge how far the company has yet to go on this haerenga.

NZ Opera acknowledges that the company's relationship with mātauranga Māori must be held by Māori, and we are aware of our limitations as a non-Māori led organisation to achieve this authentically. Therefore, NZ Opera's leadership team, alongside Kaihere Ao, have been intentional and purposeful about engaging with and collaborating alongside Māori advisors and consultants for various kaupapa involving mātauranga Māori and ngā toi Māori over these past six months. Again, the company is in the initial stages of looking into a space specifically for Māori leadership, and we see this area also being under the manaakitanga and kaitiakitanga of this role.

### **New Zealand Opera catering to the diverse Auckland community**

As New Zealand's national opera company, we are committed to engaging with all New Zealanders. The Company continues to make authentic and progressive strides in its Haerenga Māori (bicultural journey). Our high-level Diversity, Inclusion and Equity policy generated a tactical Diversity Action Plan (DAP), which maps out specific actions and outcomes.

With the recent appointment of a new General Director, an evolution of the existing Strategic Agenda will be introduced and embedded. This living document will recognise our commitment and help maintain a sense of responsibility to ensure that our work is accessible to all hapori/communities and provide opportunities to enable people from all backgrounds to pursue careers in the arts and to inform our future practice. The DAP outlines the Company's commitment to actively foster diversity, inclusion and cultural competency in areas such as Personnel, Artistic, Audience Development, Audience Access, Participation and Social Inclusion, and Governance and Leadership.

Our Participation programme comprising community, education, and outreach work is structured to provide clear points of entry for diverse communities throughout Tāmaki Makaurau, Auckland. The programme's education and outreach framework focuses on Connecting Children, Connecting Young People, and Connecting Communities.

### **Sustainability**

The Board intends to make Philanthropy a key aspect for the entire organisation for at least the next 18 months. This is also supported, and a strength of, our recently appointed General Director, Brad Cohen.

Igniting philanthropy with our existing family of benefactors and reaching new donors for high-level gifts, is critical to support existing revenue streams and financial sustainability.

### **Audience engagement**

Under our incoming General Director, we are accelerating our digital initiatives, refreshing our web presence, and recruiting a CRM Manager to leverage our data in our commitment to nourish and deepen our relationship with audiences, communities and donors. Widening accessibility to our content – whether digitally, through community outreach and engagement, or through advocacy and inclusion – now sits at the core of our identity and mission.



## Stardome - Auckland Observatory and Planetarium Trust

**Purpose:** Standing on this whenua, we enable our visitors to explore the interconnections between people, their globe and the cosmos – through multiple lenses.

### Strategic Objectives:

1. Be a trusted centre for sharing astronomy and mātauranga in Tamaki Makaurau.  
We are committed to being a place of trust and integrity for celestial stories, astronomy, Mātauranga Māori, putaiao, and cosmological science.
2. Transform our visitor experience.  
Our audiences are at the heart of our mahi, and during the next period of development, we will transform our visitor experience and continue to inspire and excite the minds of our tamariki, rangatahi and adults alike.
3. Ensure organisational sustainability.  
We will continue to plan, prioritise and deliver the best outcomes for Aucklanders and maximise the resources we have available.
4. Improve our environmental performance.  
We have a responsibility to contribute to Auckland's goals for a sustainable environment for future generations through our operational practice and communication with our audiences.
5. Become a bicultural organisation.  
As part of our commitment to Te Tiriti o Waitangi and in our role as leaseholders to uphold the mana of Maungakiekie, bicultural practice will become integral to how we operate.
6. Tell our story.  
Our story is rich, having been part of the fabric of Auckland since 1967. We will continue to champion the work we do and the experiences we offer.

Stardome operates primarily from an observatory and planetarium located on Maungakiekie, Tamaki Makaurau.

Stardome operates a range of services, including a number of education programmes for schools, preschools and tertiary students. We are also open to the general public, offering evening and weekend programmes and telescope viewing.

Stardome volunteers also carry out astronomical research in collaboration with international research partners.

Stardome is an integral part of the mix of cultural institutions across Auckland. Most large cities across the world have an observatory and planetarium as part of the cultural landscape. Auckland is particularly fortunate to have both a state-of-the-art planetarium and an observatory in one location, where members of the public can connect to our night sky.

Education is a vital part of Stardome's operation. Approximately 60% of our visitors are tamariki, most coming to Stardome with their school. Stardome's equity initiative has made our education programmes accessible to a wide range of young people who might not otherwise be able to visit and experience the night sky.

## **Communications**

Stardome recognises the role of marketing communications in propelling the organisation forward and ensuring our love of space is shared with as many people as possible. To that end, our approach is integrated and focuses on consistent and targeted messaging to all our stakeholders.

Our marketing mix includes social media channels, website, print, online listings, printed collateral, EDMs, publicity, and earned media. Our public programmes are communicated via these methods throughout the year. Specific events are promoted to their target audiences mainly via social media and targeted publicity campaigns.

Stardome has a strong social media presence across Facebook, Instagram and, increasingly, YouTube. All channels are used as both a marketing and a customer-service tool. Regular news updates about space science are shared (ensuring we remain as trusted experts in our field), and our team engages in customer dialogue, addresses feedback, promotes specific events and responds to queries.

Maintaining strong relationships with New Zealand media ensures that when significant astronomical events are on the horizon, we can utilise earned media and offer our team's expertise and comments on topics.

Our online database of 15,000+ members of the general public receives our monthly EDM 'Space News'. This is used to keep them informed of what is happening in the New Zealand skies, space science around the globe and upcoming Stardome events. It also includes our downloadable star charts, which continues to be a key driver of many to our website.

Our website serves as the first point of call for most of our audience. We use it as an interactive communications tool and an information platform. It is currently used as a channel for booking shows, enquiring about education and venue hire, and the latest space news. It also features an 'About Us' section with information on Stardome, our history, supporters and funders. We use Google AdWords to drive traffic to specific webpage content and work with an SEO company to continually increase our Google ranking. We constantly monitor and improve our website to enhance our online customer journey and align it with our strong push for increased brand presence.

Word of mouth remains one of our most successful forms of marketing and communication. To ensure this remains, we will continue developing our programme, listening to our visitor feedback, and delivering to our core audience.

## Challenges Faced by Stardome

### Operating a public experience in a COVID-19 environment

Though the likelihood of COVID-19 disruptions has reduced in the past 12 months, it remains a background threat to our operations, as it does for all public facilities.

The challenges of Covid19 include:

1. Reduction in revenue.
2. The requirement for responsive and rapid decision-making.
3. Changes to our operational practices - particularly around hygiene and reduced capacity due to physical distancing requirements.
4. Closures – the inability to operate as a physical experience.
5. Staff absence due to illness, often on short notice.
6. How to plan and prepare given the high degree of uncertainty.

### Decolonisation/Indigenisation

One of the worldwide wero (challenges) the visitor experience sector faces is how we make meaningful moves to indigenise and decolonise. All public facilities have a role to play through their practice and the narratives they share. For Stardome, this is highly relevant given our location on Maungakiekie and the role we play as leaseholders in upholding the mana of the maunga. Our Strategic Plan highlights Stardome’s intention to become a bicultural organisation by embedding bicultural practice within our kaimahi, board and volunteers and to develop our capacity to share mātauranga Māori, particularly with regard to Māori astronomy. This also ensures we provide an experience that elevates first narratives, specific to our location on Maungakiekie, in Tāmaki Makaurau, Aotearoa, that cannot be experienced anywhere else.

### Environmental impact/decarbonisation

The immensity of the climate crisis and the profound impact environmental degradation is having, and will continue to have, on the lives of Aucklanders behoves all public institutions to respond and play a role in reducing their own impact and contributing to discourse with visitors. Climate change is a large-scale, planetary process, therefore highly relevant for consideration at Stardome in terms of our activities and the content and kōrero we share with our visitors.

### Relevance to our audiences

Maintaining relevance for our visitors is vital to the longevity of the organisation. For planetariums such as Stardome, the reliance on expensive film content as a source of fresh content has been a limitation. It has limited our ability to be responsive and produce content that is relevant to our local audiences. With recent developments in digital projection technology, we believe there is an increasing opportunity to produce content using local creative agencies and our in-house staff. This also allows us to develop and create content specific to our location and to Aotearoa while also contributing to the local creative economy rather than planetaria located offshore. A major opportunity exists to increase locally relevant content is Mātauranga Māori, and Māori astronomy, an area in which we continue to actively work to increase our capability and capacity.



## Education

We will continue to deliver our education programme to ākonga/learners across Tāmaki Makaurau. We will be implementing improvements and refinements to our education programme throughout FY24/25, responding to the education review carried out in FY22/23. This will ensure that we continue to provide high-quality education services and meet the needs of ākonga/learners and kaiako/teachers.

## Community

In 2022, in the spirit of Matariki, and to mark the establishment of the national holiday, we offered a free programme on that day. This has proved highly successful and has been well subscribed. We will continue this through FY24/25.

### **Stardome Contributes to the outcomes of the Auckland Plan 2050 through:**

#### **Belonging and Participation**

*All Aucklanders will be part of and contribute to society, access opportunities, and have the chance to develop to their full potential.*

There are several focus areas of the Auckland Plan that relate to Stardome's activities. Through keeping our entry costs affordable, our Low Decile Schools programme, and digital content, we provide access to our facility for as wide a range of Aucklanders as possible. Our contribution to this outcome will be further strengthened through 2023-2024 and beyond by the development and sharing of Mātauranga Māori, and Māori cosmology, and by the development of bicultural training and practice at Stardome, honouring our role as treaty partners. Stardome also contributes to Belonging and Participation outcomes by forming a part of the rich culture and heritage institution landscape.

#### **Māori Identify and Wellbeing**

*A thriving Māori identity is Auckland's point of difference in the world – it advances prosperity for Māori and benefits all Aucklanders.*

The most significant contribution Stardome makes to this outcome is in its requirement to uphold the mana of Maungakiekie as a leaseholder under the Tūpuna Maunga Authority and acting as good Treaty partners. Through the development of our current Mātauranga Māori programmes, particularly our Matariki programme, we support and showcase Māori identity and the vibrancy of Māori culture. We are working to further develop our capacity in this area through improving our bicultural practice, and relationships with Māori knowledge holders.

#### **Environment and Cultural Heritage**

*Aucklanders preserve, protect and care for the natural environment as our shared cultural heritage, for its intrinsic value and for the benefit of present and future generations.*



As part of the cultural heritage facilities across Tāmaki Makaurau, we continue to play a vital role in Aucklanders' access to stories of our night sky and enriching their knowledge and interest in all forms of cosmology. Stardome also has an increasing role to play in educating our visitors about the impacts of our activities on our planet and being good stewards on Maungakiekie.

### Opportunity and prosperity

*Auckland is prosperous with many opportunities and delivers a better standard of living for everyone.*

Stardome contributes to opportunities and prosperity for Aucklanders by providing access to a significant telescope and planetarium with which to view the night sky of Tāmaki Makaurau. Our Low Decile Schools programme also increases access for school students who might not ordinarily be able to visit Stardome, in an effort to reduce the inequality in opportunity across our city. Through the development of content using local creative agencies and our own staff, we also support the attraction and retention of skills and talent in the creative sector.

### Māori Outcomes and Deliverables:

Stardome acknowledges the importance of a thriving Māori identity for Tāmaki Makaurau and for our organisation. We are fortunate in our positive and developing relationship with the Tūpuna Maunga Authority and share their vision in their role of kaitiaki for Maungakiekie. There are several initiatives which we are actively putting in place to uphold the mana of the maunga and to ensure we are contributing to Māori identity and wellbeing.

These include:

1. Our responsibility as treaty partners was central to the development of our five-year Strategic Plan.
2. Bicultural training for our kaimahi, board and volunteers particularly around Tikanga, te reo Māori, and Te Tiriti.
3. Establishment of kaumātua support for Stardome (secured in 2020).
4. Working with kāumatua and the Tūpuna Maunga Authority to establish an appropriate te reo Māori name for Stardome.
5. Support to our kaimahi to use te reo Māori at Stardome, including supporting te reo Māori lessons for full-time staff.
6. Clear expectations set to our kaimahi about obligations to Te Tiriti.
7. Working with others across the sector to develop pipelines for rangatahi, particularly in pūtaiao and science.
8. Developing meaningful relationships with Māori astronomy knowledge holders
9. Expanding our mātauranga whetū and Māori astronomy programme so that we have an authentic offering throughout the year, not just during the Matariki season.
10. A gallery refresh that will be bicultural and bilingual, elevating the first narratives told about the night sky above Tāmaki Makaurau and Aotearoa.

**Serving the Wider Diverse Communities of Auckland:**

There are a number of ways Stardome seeks to serve local and diverse communities across Tāmaki, including:

- Consistent and affordable admission costs.
- Via our education programme, the breadth of which reflects the diversity of Auckland. In particular, the Equity programme (previously called the low decile programme) continues to make our facility available for many who would not ordinarily be able to visit.
- Upgrading our gallery experience to include locally relevant content.
- Free passes to all students who visit with their school to return with their families.
- The development of new programmes in partnership with knowledge holders.
- Exploring opportunities to draw on the celestial traditions and narratives of a wider range of cultures.

Development of a calendar of cosmological events specific to particular cultures, for example, Ramadan. The creation of planetarium programmes relevant to these events.



## Surf Life Saving Northern Region Incorporated

SLSNR's primary purpose is to ensure safe beach experiences for our communities through the provision of lifesaving services, beach education, and coastal aquatic rescue. The Auckland region encompasses ten out of our 18 surf lifesaving clubs, constituting 70% of our Northern Region's output and a significant portion of our national lifesaving contributions.

In the Auckland region, we deploy over 1,500 dedicated lifeguards who patrol 14 different beach locations. This extensive effort collectively serves hundreds of thousands of beachgoers annually.

Strategically, SLSNR is currently in a critical phase as we work on consolidating the Northern Region support services with Surf Life Saving New Zealand (SLSNZ). Supporting this transition over the next 18 months is a top organisational priority. Additionally, we remain committed to facilitating the development and execution of national strategies that focus on sustaining our organisation through volunteer support. We aim to create meaningful and fulfilling opportunities within Surf Life Saving (SLS) for our diverse range of volunteers, without whom the services of SLS could not be delivered.

Aside from our important internally focused priorities, SLSNR recognises the imperative of future growth in our service delivery across Auckland, Northland, and Waikato. Ensuring that we keep pace with the current growth trajectory and collaborate effectively with local communities, land managers, and local and central government agencies to plan for this growth remains a central organisational focus for the next 36 months.

SLSNR plays a central role in leading, coordinating, and supporting our member volunteer surf lifesaving organisations. Our services encompass beach safety, patrolling, patrol management, search and rescue, emergency response, public education, and sport and recreation activities. We also offer professional shared services to member clubs and collaborate with external stakeholders to negotiate current and future service delivery in consultation with clubs.

Our services are all directed towards outcomes that reduce drowning and injuries on Auckland's beaches:

1. We provide dedicated support and best practice guidelines to member clubs, ensuring sustainable growth, volunteer management, and necessary resources for a safe lifeguard service.
2. A full-time coastal lifesaving delivery framework covers patrolling services at fourteen locations, event safety, and emergency response and management.

3. Community education programmes that focus on reaching at risk audiences including: school-age children (focus on low decile schools), recent migrants, coastal communities, aquatic users (surfers, rock fishers); offering water safety skills both at patrolled and unpatrolled locations, as well as urban environments.
4. We offer volunteer-run sport and recreation programmes, from competitive lifesaving to junior surf carnivals and high-performance events, promoting member attraction, retention, and youth development.
5. We engage in long-term planning for future service delivery and stakeholder relations, focusing on local government, mana whenua land trusts, and pre-Surf Life Saving entities with a demand for surf lifesaving services.

SLSNR's commitment to beach safety and drowning prevention directly contributes to the well-being of Auckland's residents and visitors. By maintaining a high level of safety along the coastline, we play a pivotal role in reducing the potential for harm and emergencies. This, in turn, enhances the overall well-being of individuals and families who can enjoy our beautiful beaches with confidence, knowing that dedicated lifeguards and emergency response services are in place.

#### [SLSNR Contributes towards making Auckland a vibrant and attractive place to live in and visit:](#)

Our services ensure safety and promote the vibrancy and attractiveness of Auckland as a place to live and visit. Safe beaches are a major draw for residents and tourists alike. By offering educational programmes, supporting recreational activities, and fostering a sense of community engagement through our volunteer opportunities, we actively contribute to the vitality of Auckland. Our efforts make Auckland's beaches more inviting, which in turn bolsters the region's reputation as a desirable place to reside and explore.

#### **Communication**

Outside of the well-understood relationships with our member clubs and funders, our key stakeholder is the public, and our key messages consistently relate to the safe use of beaches and the importance of swimming at patrolled locations.

SLSNR is privileged to have ongoing media presence across all media platforms throughout the year (particularly from October to April). This supports SLSNR to deliver a communications plan engaging the public in key themes and messages to improve public safety and education around the use of beaches and coastal waters. In parallel with this SLSNR has a strong presence at most public events relating to the use of coastal waters. This provides a large part of our direct communication with the public.

The international award-winning Safeswim platform and the Safeswim programme continue to be an important part of our communication strategy; this has now been expanded nationally. The Safeswim platform allows SLSNR to reach hundreds of thousands of visitors to Auckland beaches every year, using the platform to keep the public up to date and informed on key beach safety information and live patrol updates from SLSNZ SurfCom.

SLSNR actively promotes the Auckland Council funding relationship in all relevant content, clearly articulating the nexus between the service the city relies upon and its current funding model. This is also formally recognised in all organisational letterheads and on SLSNR and SLSNZ websites.

## Financial Sustainability

The provision of central government funding for the national delivery of lifeguard services funding is now in its fourth year, and having a centralised funding source for lifesaving operations has greatly reduced the amount of effort required to find funding for core services.

On the flipside, although surf lifesaving has greater security of funds nationally, Surf Life Saving New Zealand (SLSNZ) still has no long-term model for the distribution of these funds. This creates ongoing uncertainty for SLSNR as there is ongoing variance in year-to-year funding outcomes relied upon by SLSNR and its member clubs for the funding of key op-ex and equipment requirements.

Also of concern is the lack of growth over the last four years in central government funding allocated to SLSNR despite growth in levels of operations and costs of service delivery. Going forward, this needs to be addressed with increased funding expected nationally following the 'Search and Rescue and Recreation Sector Review' findings, which are expected to be released imminently.

## Increasing Demands

SLSNR has completed the first stage of addressing Auckland's increasing demands for lifeguard services. Stage one of this work has focussed on the simpler and more easily addressed areas of expansion which is the Paid Lifeguard Service delivery in Auckland. A larger body of work is now required to establish a blueprint for Auckland's future needs. This includes a full review of current Auckland sites and future needs analysis informing a ten-year plan that addresses:

1. Coastal growth and future needs
2. Lifesaving Facility Review
3. Additional education and programmes required to serve the Auckland region (incl. Waiheke and Great Barrier).
4. Resource requirements.

## Non-compliance

Although well managed on a day-to-day basis through existing health and safety platforms and reporting tools, being a largely volunteer organisation, non-compliant operations are an ongoing risk that cannot be completely mitigated.

SLSNR currently provides direct supervision of Paid Lifeguard Services, and an ongoing patrol advocacy process to continue supporting best practise in volunteer patrols. This is an ongoing tool for success. A key focus for current compliance is ensuring the completion of our Police vetting process for all active volunteers. Uptake has been strong within clubs; however, there have been ongoing issues finding a supplier that can complete the large amount of Police vetting that needs to be processed annually.

## Growing volunteer capability and capacity

Inability to grow our volunteer membership will put a strain on club volunteer committees/management, lifeguards' services during the weekend (volunteer patrols) and the ability of clubs to run effective services and

training. Coming off the back of a difficult three years impacted by COVID-19 restrictions and extreme weather impacts, SLSNR has had to continue investing in shared services and programmes aimed at maintaining participation in competitive lifeguarding and junior surf, patrolling operations, regional governance and surf life saving affairs.

Our specific strategies to address this risk currently are:

- Operating as an effective and united organisation (consolidation with SLSNZ).
- Elevating and enriching the volunteer experience through improved systems, process and opportunities for our members.
- Evolving and expanding on existing 'evergreen' programmes as lifesaving service delivery and community education programmes require continued growth and scaling.
- Empowering impact and growth in emerging priorities. Focussing on our digital strategy, direct community engagement with pre-surf lifesaving communities, and the model for our national funding and asset distribution to member clubs.

### **The changing face of Auckland**

Auckland is the largest area of lifesaving delivery in New Zealand and the most dynamic in Australasia. Growing population, urban sprawl, the ongoing development and habitation of the Auckland coastline and the city's diversity requires SLSNR to continually reassess and adapt the way we address coastal water safety issues. This is currently being addressed through ad-hoc measures with an overriding strategy to guide Surf Life Saving Northern Region / NZ and Auckland Council.

The Auckland population is continuing to grow, and people choose to recreate in new areas of the coastline, which drives much of our service expansion. There is a need to grow our membership and their capability to deliver to a higher demand in coming years. This brings new additional cost because when new areas of operation are required rarely is a current area retired. SLSNR is working to plan for this with Auckland Council.

For a small organisation, there are a wide range of audiences we need to interact with, each requiring different messaging and forms of engagement. This naturally increases the breadth of our workload; for example, for an area of engagement such as rock fishing as we may be providing numerous strategies each to an independent audience within Auckland (Pacifica, Asian, Māori, recent migrant, etc.), and this area of our delivery is rarely funded with much of the work going to direct frontline services.

### **Education**

Current programmes include Beach Education, City Nippers, Surf 2 School, and community events delivered to 9,300 participants within the northern region in YE2023. The target audience for these programmes are predominantly primary school students from year 0 – 8. Current adult education is limited to the Rock Fishing Project, Surf Rescue modules, community events and indirectly to parent helpers at Beach Education.

The current evergreen programmes will be expanded and developed to educate additional target audiences previously identified by SLSNR, including:

- International students, recent migrants, and new New Zealanders
- Secondary school students

- Coastal communities without a surf lifesaving presence
- Businesses, interested groups and public seeking improved coastal/ water safety knowledge.

In addition to the expansion of the evergreen programmes, three further initiatives will cater to the target audience. Depending on the most appropriate method of engagement and level of education required, a combination of the following may be implemented to educate these audiences.

- **Workshops:** Practical, skills-based education that could cover important survival skills, safe bystander rescue and coastal risk awareness that is underpinned by SLS safety messaging. Examples include the Surfer's Rescue 24/7, Bystander rescue with P.R.E and CPR training for coastal communities, and commercial water safety training courses.
- **Presentations:** Theory-based educational sessions incorporating key messaging and activities that are relevant and tailored to the target audience, e.g. beach familiarity, introduction to SLS and basic safety messaging for recent migrants.
- **Projects:** Independent or collaborative projects that increase public awareness and safety of the coastal environment. For example, the working group Wai Ora Tamaki Makaurau (WOTM), the Rock Fishing project with DPA and Auckland Council, and the safety signage and P.R.E work with SLSNZ.

**Surf Life Saving Operations Alignment to the Auckland Plan 2050 as follows:**

#### **Outcome: Belonging and Participation**

The coastline and beaches are Auckland's favourite recreational activity, particularly in the summer and at weekends. The coastlines we patrol provide an ideal environment for recreation for Auckland and its visitors, with our beaches being used in varying ways and available to all communities. SLSNR clubs and patrols provide both safe enjoyment of our beaches, and opportunities for participation in a diverse, inclusive, lifesaving movement that has a vibrant volunteer culture.

Volunteers are at the heart of everything we do. We aim to maximise the potential and efficiency of our volunteers to enable them to serve better the community who support them. The experience and training that our volunteers gain as leaders, lifeguards and in surf sports are channelled back into the community in a significant number of other sports.

#### **Outcome: Environment and Cultural Heritage**

Adapt to a changing water future:

SLSNR is an active partner in Auckland Council's Safeswim initiative ensuring we work to educate the public on water quality outcomes. Additionally, we continue to work closely with Auckland Council in the redevelopment of our lifesaving facilities to advocate for outcomes and future build locations aligned with sound coastal management principles.

SLSNR does not currently have any specific policies that develop cultural competencies within our organisation, although fostering diversity remains a key organisation priority.

The national body, SLSNZ, has been leading this strategy and has been slow to progress forecast outcomes over the past three years. Work is currently underway with the SLSNZ board, management and key volunteers beginning work on a dedicated strategy and outcomes relating to supporting Māori identity and wellbeing within the SLS eco-system.

- a) SLSNR is yet to develop any formal inclusion and competency measures across any part of the organisation, and it is expected these will be included as outcomes of the Culture Review Strategy referenced above, it is acknowledged that SLSNZ had indicated the outcomes of this strategy would be available in due course.
- b) SLSNR is continuing its support of Northland mana whenua and urban Māori water safety outcomes, though is yet to have any formal outcomes in the Auckland area.

### Financial Sustainability

SLSNR is actively seeking additional secure revenue streams. We are working with local authorities north and south of Auckland to increase sustainable funding sources through upcoming long-term plans and will continue to work with SLSNZ to receive a greater share of their income for our services.

### Governance

SLSNR halved the size of its board on 1 October 2023, along with a complete turnover of all directors. SLSNR has put a steering group in place to support governance processes and ensure ongoing engagement and consultation with member clubs.

### Adaptability

SLSNR continually looks to the future to forecast what our communities will require from us and how best to deliver to this need. We are currently engaging with all our local government stakeholders, sharing our research with them to ensure we have an agreed model for the strategic delivery of lifesaving services alongside a strategy to fund these services.



## Submissions Process for the 2024-2025 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2024-2025 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00 pm, Tuesday, 6 February 2024**.

Public Submissions  
 Advisory Officer  
 Auckland Regional Amenities Funding Board  
 P O Box 6969  
 Victoria Street West  
**Auckland 1142**

Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Tuesday, 13 February 2024.** If you wish to be heard in person, please ensure you are available on that date. Personal submissions should be limited to 10 minutes. Organisations may have up to two speakers, each of 10 minutes duration.
- All submissions or requests to make oral submissions must be in writing or via email [arafb.info@gmail.com](mailto:arafb.info@gmail.com).
- The Funding Board reserves the right to group together submissions of closely similar intent.
- Members of the Funding Board will have read your submission before your submission is heard.
- You may email submissions to the Advisory Officer at the address below.

Enquiries:

Contact: Leigh Redshaw, Advisory Officer  
 Telephone: 0274 739 187  
 Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Thank you for your submission.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2024 - 2025 FUNDING PLAN**

Do you wish to be heard in support of your submission? **Yes / No**

**Submitter details:**

Name: \_\_\_\_\_

Organisation:

\_\_\_\_\_

Address:

\_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

## SUBMISSION ON THE DRAFT 2024-2025 FUNDING PLAN

**NOTE: Please use a separate page for each matter for submission.**

- 1. The specific matter within the Draft 2024-2025 Funding Plan that my/our submission relates to is...**  
*(please clearly identify section and page and continue on a separate sheet if necessary)*
  
- 2. I/We seek the following amendment to the Draft 2024-2025 Funding Plan:**  
*(continue on a separate sheet if necessary)*
  
- 3. My/Our submission is that...**  
*(state the nature of the submission, giving reasons for the amendment requested): (continue on a separate sheet if necessary)*
  
- 4. Please indicate the cost or saving impact of your proposal, if possible:**  
*(continue on a separate sheet if necessary)*

- Directory of Specified Amenities and Associated/Related Entities

Organisation	Balance Date	Charities or Other Registration Number	Website
Auckland Festival Trust	30 Jun	CC22145	www.aaf.co.nz
Auckland Philharmonia Trust	31 Dec	CC23611 CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	30 Jun	CC21935 CC46529 Coy # 7194854 CC59462	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	31 Dec	CC23655 CC23658 CC48094 CC50332	www.atc.co.nz
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	30 Jun	CC11454	www.dpanz.org.nz
New Zealand Opera Limited	31 Dec	CC22724 CC21944 CC51542	www.nzopera.com
Stardome - Auckland Observatory and Planetarium Trust Board	30 Jun	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	30 Jun	CC21256 CC23043 CC53628	www.lifesaving.org.nz

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>	Scott Pearson
<b>Deputy Chair:</b>	Paula Browning
<b>Directors:</b>	Alastair Carruthers Victoria Carter Linda Cooper Moana Tamaariki-Pohe Paul Evans Ravi Nyayapati Jonny Gritt Penelope Peebles
<b>Advisory Officer:</b>	Leigh Redshaw
<b>Bankers:</b>	ASB Bank Ltd
<b>Lawyers:</b>	Buddle Findlay, Auckland
<b>Auditors:</b>	Office of the Auditor-General/Audit New Zealand
<b>Charities Number:</b>	CC38181
<b>Legislation:</b>	Auckland Regional Amenities Funding Act 2008

December 2023