

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

BOARD PACK

for

ARAFB Business Meeting - incl. Funding Plan Submissions

Tuesday, 14 February 2023

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. FUNDING PLAN SUBMISSIONS

Name:	Auckland Regional Amenities Funding Board - Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru
Date:	Tuesday, 14 February 2023
Time:	10:00 am to 2:00 pm (NZDT)
Location:	Offices of Buddle Findlay (Primary Location), Level 18, 188 Quay Street, Auckland 1010
Board Members:	Paula Browning, Scott Pearson (Chair), Alastair Carruthers, Anita Killeen, Bryan Mogridge, Lyn Lim, Megan McSweeney, Moana Tamaariki-Pohe, Victoria Carter
Attendees:	Advisory Officer - Leigh Redshaw
Guests/Notes:	Matt Williams, Sandra Coney, Greg Presland

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 no apologies for leave had been received.

1.3 Confirm Minutes

Scott Pearson

That the ordinary minutes of the meeting of the Auckland Regional Amenities Funding Board held on 8 November 2022 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 Minutes : ARAFB - Business Meeting - 8 Nov 2022	11
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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.”	

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 2023-2024 Funding Plan

2.1 Public Submissions to the Draft 2023-2024 Funding Plan

Advisory Officer - Leigh Redshaw

The Draft 2023-2024 Funding Plan was published on 19 December 2022 inviting public submissions on the plan. Submissions closed at 5PM on Tuesday 7 February 2023.

A total of seven submissions were received. Due to the recent extraordinary flooding event that occurred in Auckland, Auckland Council was given an extension of time to forward its submission. Details will be forwarded as a supplementary paper once the submission is received. There are two 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 2023-2024 Funding Plan prior to it being forwarded to Auckland Council for consideration and approval of the 2023-2024 levy.

Matt Williams - CEO Surf Life Saving Northern Region wishes to make a further oral submission to supplement to written submission already presented.

Sandra Coney (Member), Greg Presland (Chair) Waitakere Ranges Local Board wish to make further submissions to supplement their written submission.

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

Supporting Documents:

2.1.a	20230207 Submissions to Draft 2023-2024 Funding Plan.pdf	19
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2.2 Auckland Council

Auckland Council has signalled it will be making a written submission, but due to the flooding events that hit the city in late January/early February, Council has requested an extension of time to make its submission. Once received this will be circulated as a supplementary agenda paper.

2.3 Auckland Festival Trust

Supporting the 2023-2024 grant allocation, noting however that the future programme of events may suffer if additional funding is not received.

Supporting Documents:

2.3.a	AFT Submission to Draft 2023-2024 Funding Plan.pdf	25
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2.4 Auckland Philharmonia Orchestra

Acknowledging and expressing gratitude and thanks that the third and final stage of the player remuneration project was supported with additional funding as agreed. Noting that despite surpluses being achieved during the COVID-19 pandemic period, future year trading results will likely result in trading deficits that will necessitate increases to the annual grants being provided.

Supporting Documents:

2.4.a	APO Submission to Draft 2023-2024 Funding Plan.pdf	28
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2.5 Auckland Theatre Company

Extends its thanks and appreciation for the grant allocation received and support given to the Auckland Theatre Company, including the ASB Waterfront Theatre. Acknowledges the time the Funding Board is taking to understand the current operating environment for the organisation.

Supporting Documents:

2.5.a	ATC Submission to Draft 2023-2024 Funding Plan.pdf	30
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2.6 Drowning Prevention Auckland

Supports the Draft 2023-2024 Funding Plan as presented, including acknowledging the processes the Funding Board undertakes. Notes that the 2022-2023 summer has seen a devastating number of drownings and drowning prevention education remains a high priority for the city.

Supporting Documents:

2.6.a	DPA Submission to Draft 2023-2024 Funding Plan.pdf	32
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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 2023-2024 Funding Plan. However, the New Zealand Opera notes the reduction in the grant allocation for 2023-2024, noting further that grant increases since 2019 have fallen behind the rate of inflation over the last few years.

Supporting Documents:

2.7.a	NZO Submission to Draft 2023-2024 Funding Plan.pdf	33
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2.8 Surf Life Saving Northern Region

10:00 am (10 min)

Supports the process the Funding Board has taken in developing the Draft 2023-2024 Funding Plan.

Notes that at the time the draft funding plan was published, Auckland Council had not provided a response in respect of an SLSNR request for increased funding for an expansion of lifeguard services in the Auckland region at a cost of \$455,000.

Matt Williams will present on behalf of SLSNR.

Supporting Documents:

2.8.a	SNR Submission to 2023-2024 Draft Funding Plan.pdf	35
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2.9 Waitakere Ranges Local Board

10:10 am (20 min)

Writing in support of the Funding Board allocating additional funding of \$455,000 to SLSNR to provide additional surf patrols at two new locations, plus the extension of the operating hours of the existing Regional Lifeguard Service. Requests that if \$455,000 is not achievable, that \$133,796 be allocated to enable longer patrol hours at five west coast beaches in the Auckland region.

Sandra Coney (Member) and Greg Presland (Chair) of Waitakere Ranges Local Board wish to make oral submissions.

Supporting Documents:

2.9.a	WRLB Submission to Draft 2023-2024 Funding Plan.pdf	36
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2.9.b	WRLB Submission Attachment.pdf	39
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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.

3.2 Report From Amenities Board / Specified Amenities (non Submission related)

If requested, an opportunity for representatives of the Amenities Board or individual Specified Amenities, to provide the Funding Board with a verbal update on matters relating to and affecting the Amenities Board or the Specified Amenity.

Matt Williams, Chair - Amenities Board, will address the meeting on matters of interest concerning the Amenities Board in the confidential section of the agenda.

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 31 January 2023 and any other matters of a financial nature.

Supporting Documents:

5.2.a	20230207 ARAFB Financial Report.pdf	51
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6. Draft 2023-2024 Funding Plan

6.1 Draft 2023-2024 Funding Plan

Advisory Officer - Leigh Redshaw

At the conclusion of the Business Meeting it is necessary to finalise the draft funding plan for the 2023-2024 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:

6.1.a	ARAFB Draft 2023-2024 Funding Plan.pdf	54
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7. 2022 Annual Report

7.1 2022 Annual Report

Advisory Officer - Leigh Redshaw

The Auckland Regional Amenities Funding Board Act states that the board's Annual Report must be audited and adopted within four months (30 Nov) of the end of the financial year (30 June). Audit New Zealand advised that the 2022 annual audit would commence on approximately 17 November 2022 and be concluded by 24 December 2022 - thereby missing the statutory deadline. The audit commenced as agreed and was largely completed by 24 December 2022.

The Draft 2022 Annual Report was lodged with Charities Services by 31 December 2022 and also distributed to the eight specified amenities along with Auckland Council.

As at early February 2023 the board is still in final discussions with Audit New Zealand to sign off the 2022 Annual Report so that the Audit Report may be affixed and the 2022 audit concluded.

If available, the Audit Report will be tabled at the meeting on 14 February 2023.

Supporting Documents:

7.1.a	20230207 ARAFB 2022 Annual Report Draft V5.pdf	120
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8. Exclusion of the Public

8.1 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:

8.2 Report From Amenities Board - Amenities Chair

10:30 am (10 min)

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) 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).	Public conduct of matter would be likely to result in disclosure of information for which good reason to withhold exists under section 7.

Matt Williams, Chair of the Amenities Board will provide the board will an update on matters concerning the amenities collectively.

8.3 Draft 2023-2024 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	Section 7(2)(h) Enable any local authority holding the information to carry out, without	Public conduct of matter would be likely to result in disclosure of information for which good reason to

for withholding exists under section 7.	prejudice or disadvantage, commercial activities. 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).	withhold exists under section 7.
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At the conclusion of the public submission process, the Directors are required to conclude discussions regarding the final allocation of grants, after taking into account the additional information provided in the written and oral submissions.

If additional information is required prior to concluding the grant allocations for 2023-2024, a further meeting of the board can be held on 21 February 2023.

8.4 Draft 2023-2024 Funding Plan

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) 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).	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 2023-2024, it is necessary for the board to consider and determine the total levy request to be submitted to Auckland Council to be submitted in respect of the 2023-2024 year.

Should further information or discussions be required, a further meeting of the board has been scheduled for 21 February 2023 to conclude the grant allocation and the total levy request processes.

9. Close Meeting

9.1 Close the meeting

Next meeting: ARAFB Business Meeting - Standby Date - 21 Feb 2023, 10:00 am

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

MINUTES (in Review)

ARAFB - BUSINESS MEETING

Name:	Auckland Regional Amenities Funding Board - Te Poari ā-Takiwā Tuku Pūtea Taonga Whakaahuru
Date:	Tuesday, 8 November 2022
Time:	12:00 pm to 4:00 pm (NZDT)
Location:	Offices of Buddle Findlay (Primary Location), Level 18, 188 Quay Street, Auckland 1010
Board Members:	Paula Browning, Scott Pearson (Chair), Alastair Carruthers, Anita Killeen, Bryan Mogridge, Lyn Lim, Megan McSweeney, Victoria Carter , Moana Tamaariki-Pohe
Attendees:	Advisory Officer - Leigh Redshaw
Guests:	For the Confidential Meeting: Victoria Travers (Stardome), Nichola Keen- Biggelaar (DPA), Matt Williams (SLSNR), Vivien Bridgewater, Jonathan Bielski, Natasha Pearce, Grant Pinfold (ATC)
Notes:	DEPENDING ON PROGRESS OF THE EARLIER WORKSHOP, THE CHAIR MAY NEED TO OPEN THEN ADJOURN THE MEETING AT 12:00PM TO ENABLE THE EARLIER DISCUSSIONS TO BE CONCLUDED.

1. Opening Meeting
 - 1.1 Opening Karakia
 - 1.2 Apologies
 - 1.3 Confirm Minutes
 - 1.4 Extraordinary Business
 - 1.5 Interests Register
 - 1.6 Notices of Motion
2. Presentations to the Board
 - 2.1 Public Forum
 - 2.2 Report From Amenities Board and/or Specified Amenities
3. Board Activities Since Last Meeting
 - 3.1 Chairs Report

3.2 Members Activities With Specified Amenities and Board Member Reports

4. Management Reports

4.1 Advisory Officers Report

4.2 Finance Report

5. Draft 2023-2024 Funding Plan

5.1 Administration Budget 2023-2024

5.2 Directors Remuneration 2023-2024

5.3 Draft 2023-2024 Funding Plan

6. 2022 Annual Report

6.1 2022 Annual Report

7. Timetable of Meetings 2023

7.1 Timetable of Meetings, Workshops and Key Dates - 2023

8. Exclusion of the Public

8.1 Exclusion of Public: Local Government Official Information & Meetings Act

8.2 Presentation from Drowning Prevention Auckland Nicola Keen-Biggelaar

8.3 Presentation from Auckland Theatre Company: Jonathan Bielski/Grant Pinfold

8.4 Presentation from Stardome Planetarium and Observatory: Victoria Travers

8.5 Presentation from Amenities Board and SLSNR: Matt Williams

8.6 Draft 2023-2024 Funding Plan - Provisional Allocation of Grants

8.7 Draft 2023-2024 Funding Plan

9. 2022 Future Board Meetings

9.1 Timetable of Agreed Future Meetings to 31 December 2022

10. Close Meeting

10.1 Close the meeting

Next meeting: No date for the next meeting has been set.

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

Signature: _____

Date: _____

Interests Register

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

As of: 8 Feb 2023

Person	Organisation	Active Interests	Notice Date
Alastair Carruthers	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
Anita Killeen	American Bar Association Animal Law Committee	International Associate Member	11 Aug 2022
	Auckland Theatre Company Ltd	Patron	11 Aug 2022

Commission for Financial Capability Adjudication Panel	Panel Member	11 Aug 2022
Domain Name Commission Board	Director	28 Jul 2022
Engineering New Zealand Disciplinary Tribunal	Tribunal Member	11 Aug 2022
Financial Services Complaints Ltd	Mediation Panel Member	11 Aug 2022
Independent Complaint and Review Authority	Adjudication and Mediation Panel Member	28 Jul 2022
Institute of Professional Legal Studies	External Moderator and Standards Assessor	11 Aug 2022
International Association of Prosecutors	New Zealand Member	11 Aug 2022
Netsafe New Zealand	Deputy Chair	11 Aug 2022
New Zealand Law Society Costs Assessor	Panel Member	11 Aug 2022
New Zealand Law Society Litigation Skills Programme	Panel Member	11 Aug 2022
Ngai Tai Ki Tamaki Commercial Board	Deputy Chair	28 Jul 2022
Quay Chambers	Barrister	28 Jul 2022
Silo Theatre	Patron	11 Aug 2022
SPCA Auckland	Director	28 Jul 2022
The Pro Bono Panel of Prosecutors for the SPCA Auckland	Chair	28 Jul 2022
UNICEF New Zealand	Director	28 Jul 2022
Bryan Mogridge Adherium Ltd (AUS)	Shareholder	11 Aug 2022

	BUPA ANZ Ltd (AUS)	Chair	11 Aug 2022
	Clearspan Property Ltd	Director and Shareholder	11 Aug 2022
	Mainfreight Ltd	Director	11 Aug 2022
	Massey University Foundation	Trustee	11 Aug 2022
	Mogridge and Associates Ltd	Director and Shareholder	11 Aug 2022
	Sea Dragon Ltd	Director	11 Aug 2022
	The Energy Education Trust	Trustee	11 Aug 2022
	The Starship Foundation	Trustee	11 Aug 2022
	Thinextra Pty Ltd (AUS)	Director and Shareholder	11 Aug 2022
Lyn Lim	Asia New Zealand Foundation	Trustee	11 Aug 2022
	Eva Fong Urology Ltd	Shareholder	11 Aug 2022
	General Capital Ltd	Director	11 Aug 2022
	Hartajaya Investments Ltd	Director and Shareholder	11 Aug 2022
	Institute of Directors	Chartered Member	11 Aug 2022
	Inter Pacific Bar Association - Women in Business Committee	Vice Chair	11 Aug 2022
	Kaya Investments Ltd	Director and Shareholder	11 Aug 2022
	Middlemore Foundation	Member	11 Aug 2022
	New Zealand Law Society	Member	11 Aug 2022
	Onesixone Medical Group Ltd	Shareholder	11 Aug 2022
	Restaurant Brands Ltd	Director	11 Aug 2022
	SP Corporation Ltd (SNG)	Independent Director	11 Aug 2022
Megan McSweeney	TBA	TBA	1 Nov 2022

Moana Tamaariki-Pohe	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
Paula Browning	Creative New Zealand and Ministry of Culture and Heritage	On-going engagement with CNZ through role at WeCreate	28 Jul 2022
	Institute of Directors	Chartered Member	28 Jul 2022
	MCH - Heritage Artist Resale Royalty Advisory Group	Member	18 Oct 2022
	WeCreate Incorporated	Chair	28 Jul 2022
Scott Pearson	Association of Certified Fraud Examiners	CFE	28 Jul 2022
	Auckland Council	Contractor - Three Waters Project	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
	Selwyn College	Trustee	27 Jul 2022
	The Big Idea	CFO	27 Jul 2022
Victoria Carter	Camden 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
Ngati Awa Asset Holdings	Director	28 Jul 2022
Ngati Awa Group Holding Ltd	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
14 FEBRUARY 2023

OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

Title: Submissions to
Auckland Regional Amenities Funding Board
Draft 2023-2024 Funding Plan

Report to: Auckland Regional Amenities Funding Board

Author: Leigh Redshaw – Advisory Officer

Date: 7 February 2023

1.0 Executive summary

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.

The Draft 2023-2024 Funding Plan was approved for publication by the Funding Board on 8 November 2022.

The Act requires that the plan be available for public comments for a period of one month. The plan was published on 19 December 2022, and the submission period closed at 5PM on Tuesday, 7 February 2023.

A total of seven (7) submissions were received. A copy of all submissions received are attached to this agenda/

There are two submitters wishing to make further oral submissions to the Board.

Surf Life Saving Northern Region, and

Waitakere Ranges Local Board

Oral submissions were / are set down to be heard on Tuesday, 14 February 2023, commencing at 10:00AM.

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 2023-2024 Funding Plan.

Once the final allocation of grants has been confirmed for 2023-2024 the total levy will be determined. Details of the final version of the 2023-2024 Funding Plan and the proposed levy will be forwarded to Auckland Council to consider and approve the levy at a future meeting.

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OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

2.0 Narrative

In the interests of transparency, the Act requires the Funding Board to publish a Draft Funding Plan for public consultation.

The Draft 2023-2024 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 8 November 2022. The Draft Funding Plan was published on 19 December 2022. Three public notices were placed in the NZ Herald during December 2022 and January 2023 advising that the plan was available for inspection and comment. The Draft Funding Plan was also available for download directly from the website (arafb.org.nz) which also contains details of the board's meetings and previous funding plans and annual reports.

Copies of the plan were specifically distributed to all eight Specified Amenities as well as Auckland Council.

A total of seven (7) submissions have been received. Auckland Council has advised that due to the impacts of the recent flooding in Auckland a written submission will be submitted, but will arrive after the closing time/date. If a submission is received it will be circulated as a supplementary agenda item.

There are two submitters wishing to make an oral submissions. The hearings have been set down to commence at 10:00AM on Tuesday, 14 February 2023.

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 2023-2024 Funding Plan including the allocation of grants.

A final recommendation on grant allocations and the total levy requirement for 2023-2024 must be made and forwarded to Auckland Council for consideration in March 2023.

Auckland Council will meet to consider and approve/not approve the proposed levy for 2023-2024. If Auckland Council approves the levy, the Funding Board will meet on 28 March 2023 to fix the levy for 2023-2024 and adopt the Funding Plan. 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. Irrespective of which course of action occurs, the levy must be fixed no later than 30 April 2023.

3.0 Financial Impacts of Submissions

Within the seven submissions received that from Waitakere Ranges Local Board (WRLB) requests that a sum of \$455,000 be added to the grant allocation for Surf Life Saving Northern Region Inc (SLSNR), to enable SLSNR to provide additional surf patrol services at two additional east coast locations (Te Arai Beach, and Tawharanui) and to extend the hours of operation of the Regional Lifeguard Service at five west coast beaches (Muriwai, Piha North, Piha South, Karekare and Kariaotahi). As an alternative,

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14 FEBRUARY 2023

OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

if that full amount of funding is unavailable, the WRLB requests that the SLSNR grant allocation be increased by \$133,796 to enable SLSNR to provided extended hours of service at the five west coast beaches over the 2023-2024 summer.

TUESDAY
14 FEBRUARY 2023

OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

SCHEDULE OF WRITTEN SUBMISSIONS TO THE

DRAFT 2023-2024 FUNDING PLAN

	Submitter (alphabetical order)	Key Matters raised in Submission	Financial Implication of Submission
GENERAL SUBMISSIONS			
1	Auckland Festival Trust	<ul style="list-style-type: none"> Supports the process undertaken to develop the draft funding plan. Outlines the benefits and outcomes that will be achieved as a result of the on-going financial support received from the grant. Notes however that the future programme of events may suffer if additional funding is not received in future years. 	Nil
2	Auckland Philharmonia Orchestra Trust	<ul style="list-style-type: none"> Acknowledging and expressing gratitude and thanks that the third and final stage of the player remuneration project was supported with additional funding as agreed. Noting that despite surpluses being achieved during the COVID-19 pandemic period, future year trading results will likely result in trading deficits that will necessitate increases to the annual grants being provided. 	Nil
3	Auckland Theatre Company Ltd	<ul style="list-style-type: none"> Extends its thanks and appreciation for the grant allocation received and support to of the Auckland Theatre Company, including the ASB Waterfront Theatre. Acknowledges the time the Funding Board is taking to understand the current operating environment for the organisation. 	Nil

TUESDAY
14 FEBRUARY 2023

OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

4	Drowning Prevention Auckland	<ul style="list-style-type: none"> Supports the draft 2023-2024 Funding Plan as presented, including acknowledging the processes the Funding Board undertakes. Notes that the 2022-2023 summer has seen a devastating number of drownings and drowning prevention education remains a high priority for the city. 	Nil
5	New Zealand Opera Ltd	<ul style="list-style-type: none"> Supports the process followed by the Funding Board when determining the grants and levy for inclusion in the Draft 2023-2024 Funding Plan. However, the New Zealand Opera notes the reduction in the grant allocated for 2023-2024, noting further that grant increases since 2029 have fallen behind the rate of inflation over the period. 	Nil
6	Surf Life Saving Northern Region Inc	<ul style="list-style-type: none"> Supports the process the Funding Board has taken in developing the Draft Funding Plan. Notes that at the time the draft funding plan was published, the Auckland Council had not provided a response in respect of SLSNR request for increased funding for an expansion of services in the Auckland region at a cost of \$455,000. 	
7	Waitakere Ranges Local Board	<ul style="list-style-type: none"> Writing in support of the Funding Board allocating additional funding of \$455,000 to SLSNR to provide additional surf patrols at two new locations, plus the extension of the operating hours of the existing Regional Lifeguard Service. Requests that if \$455,000 is not achievable, that \$133,796 be allocated to enable longer patrol hours at five west coast beaches in the Auckland region. 	+\$455,000 Or \$133,796

TUESDAY
14 FEBRUARY 2023

OPEN AGENDA
AUCKLAND REGIONAL AMENITIES FUNDING BOARD

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

DRAFT 2023-2024 FUNDING PLAN

Oral SUBMISSIONS

For consideration on Tuesday, 14 February 2023

	Organisation	Presenter(s)	Time Allocation
A maximum of 10 minutes per presenter. If an organisation is presenting, a maximum of two presenters for a total of no more than 10 minutes each (20 mins total).			
1	Surf Life Saving Northern Region	Matt Williams, CEO	10 mins
2	Waitakere Ranges Local Board	Sandra Coney, Member Greg Presland, Chair	20 mins

**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
2023-2024 DRAFT FUNDING PLAN**

To:

Public Submissions
Leigh Redshaw, Advisory Officer
Auckland Regional Amenities Funding Board
P O Box 6969, Wellesley Street
Auckland 1141, New Zealand

Email: arafb.info@gmail.com

Robbie Macrae – Chief Executive
John Judge – Chair

The Auckland Festival Trust (Auckland Arts Festival)
Level 5, 44-52 Wellesley Street West
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? No

Submission

The Auckland Festival Trust Board supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board for 2023-24.

In supporting the process, The Auckland Festival Trust 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 new funding principles

Specifically related to The Auckland Festival Trust:

We note the grant indicated for 2023 – 24 is less than our submitted request, and this will impact on the level of activity for AAF2024. It should be noted that a continued lack of increase in future years may affect the long-term sustainability of the organisation.

The recommended level of funding will assist the organisation to:

1. Develop a programme for the 2024 Auckland Arts Festival (AAF), the sixteenth festival to be mounted by the Trust, of a scale and reach appropriate for a major international city in the current COVID-19 environment, and one that will attract significant audiences from Auckland and nationally.
2. Plan a programme of events for the 2024 AAF that will take performances, free and regional events and a strong education programme around greater Auckland. And to further develop AAF's award-winning accessibility and inclusion programmes attracting and engaging new audiences to the festival and the arts in Auckland. It should be noted there will be restrictions on the growth of these programmes in AAF2024 due to the lack of increase in funding indicated.
3. Develop and deliver a world class Aotearoa international festival programme in March 2024, that will attract a wider 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 festival organisation and to Festival 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 subject to borders being open bring artists from Asia (including Taiwan, Vietnam, China and India) 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 (heavily affected by COVID). 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 when an option again) to the benefit of artists and the Auckland arts industry.
11. Maintain a stable organisation with ongoing capability and capacity to stage the Auckland Arts Festival annually.
12. Contribute significantly and more consistently to making Auckland a great place to live, work and visit.

**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S
DRAFT 2023-2024 FUNDING PLAN**

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

Submitter details:

Name: Barbara Glaser

Organisation: Auckland Philharmonia Orchestra (APO)

Address:

Auckland Town Hall, Level 1, 301-303 Queen Street, Auckland 1010
PO Box 7083, Wellesley Street, Auckland 1141

Telephone: 09 638 6266

Mobile: +64 27 555 6650

Email: barbarag@apo.co.nz

SUBMISSION ON THE AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S DRAFT 2023 - 2024 FUNDING PLAN

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

1. The specific matter within the Draft 2023-2024 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 to the APO for 2023-2024.

2. I/We seek the following amendment to the Draft 2023-2024 Funding Plan:

(continue on a separate sheet if necessary)

The APO seeks no amendment to the Draft Funding Plan and wishes to thank the Funding Board for its support for the final stage of implementation of the recommendation of the Martin Jenkins review (2019) (the Review) and transition the APO musicians to salary model.

APO's sincere gratitude goes to the Funding Board for enabling this strategic change.

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)

APO greatly appreciates that the Funding Board has taken up the recommendations from the Review and has supported the orchestra to enable a structural change to employment status.

APO believes that now this change has been enacted, the orchestra is enabled to deliver greater value to Auckland. The attraction and retention of musicians at the appropriate level is already looking to be less problematic. This in turn will build Auckland's international reputation and allow APO to contribute to the vibrancy of the city.

APO appreciates the increase for this purpose in 2023-2024.

We also acknowledge the decision not to grant any cost-of-living increases despite our increased essential costs across many areas, as detailed in our application. The cost of living rises in Auckland are particularly steep and APO is now looking at a significant deficit in calendar 2023.

We acknowledge our small surpluses over the last three years, however these have been the result of Covid-related additional government support (wage subsidies etc) and now that this are no longer available, it is likely that we will use most or all of these accumulated surpluses, and more, in just one year, placing us in a vulnerable situation from calendar 2024 onwards.

We do hope that in consideration of this, and the Reserve Bank's 19.7% inflation calculator for 2017-2022, this aspect may finally be able to be positively considered in APO's 2024-2025 application.

4. Please indicate the cost or saving impact of your proposal, if possible:

Thank you for your consideration.

**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
2023-2024 DRAFT FUNDING PLAN**

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

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

Submission on the Draft 2023-2024 Funding Plan

1. The specific matters within the Draft 2023-2024 Funding Plan that our submission relates to are:

1.1. Page 7. 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 2023-2024 of \$2,222,000.

2. We seek no amendments to the Draft 2023-2024 Funding Plan:

2.1. Auckland Theatre Company supports the draft 2023-2024 Funding Plan.

3. Our submission is that:

- 3.1. As a major cultural institution in Auckland, ATC's work delivers cultural amenity to the people of Auckland by: creating outstanding theatre; employment and creative opportunities for Auckland artists and cultural sector workers; being a place for corporate Auckland to meet and stage events; and, as host of the City's leading cultural institutions.
- 3.2. When taken together, the work of Auckland Theatre Company supports Auckland Council to achieve its Auckland 2050 goals as set out in the Auckland Plan 2050.
- 3.3. Auckland Theatre Company thanks the Funding Board for their continued support of our role as the theatre company for Auckland and the custodian of the ASB Waterfront Theatre.
- 3.4. The proposed grant funding for the 2023-2024 year will support our continued delivery of programmes that support communities across Tāmaki Makaurau, and our efforts to improve our accessibility and relevance for diverse communities as outlined in our application.
- 3.5. Further, we thank the Funding Board for the time taken to understand the environment Auckland Theatre Company is currently operating within and the challenges we face.
- 3.6. Auckland Theatre Company records its gratitude to the ratepayers of Auckland who are major financial supporters of our work and whose contribution is administered by the Funding Board.



2 February 2023

Public Submissions
Advisory Officer
Auckland Regional Amenities Funding Board
PO Box 6969
Wellesley Street
Auckland 1141

Re: Submission on the Draft 2023-2024 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.

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 are happy with the rigorous assessment process undertaken and believe that provisional allocation of grants for 2022-2023 fairly reflect the intentions of the Auckland Regional Amenities Funding Act 2008.

The continued large number of drownings this summer, combined with another four lives lost in recent floodwaters, are testament to the complexity of the drowning problem with these 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.

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

Nicola Keen-Biggelaar
Chief Executive

DPANZ.ORG.NZ

+64 9 376 5114 | info@dpanz.org.nz | 85 Westhaven Drive, Westhaven, Auckland

NZ OPERA

31 January 2023

SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
2023 -2024 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

Thomas de Mallet Burgess, 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: Thomas de Mallet Burgess: 021 246 0500
Email: thomas@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 2023-2024.

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 an increase of \$195,000 for 2022/2023 the draft funding plan 2023/2024 indicates a decrease of \$35,000.

NZ Opera has not received an explanation for the decrease nor an outline of priorities for spending against the programme requirement of \$1,425,000 as outlined in the funding application.

In real terms the funding available to NZ Opera as an amenity increased in the 2022/2023 by 19% for the first time since 2017. Our costs have increased within the Auckland Region since 2019 by 21% while maintaining a similar programme and enhanced value to the community of Auckland through diversity, bi-cultural, training and other key initiatives.

With the funding level dropping to \$1,260,000 for 2023/2024 our funding from ARAFB sits at a 14% increase from 2019 with costs sitting at a 21% increase.

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.



Thomas de Mallet Burgess
General Director



SURF LIFE SAVING®
NORTHERN REGION



Date: Tuesday, 7 February 2023
Attention: Public Submissions Advisory Officer
Auckland Regional Amenities Funding Board
P O Box 6969 Victoria Street West
Auckland 1142
From: Surf Life Saving Northern Region

Tēnā Koe,

Re: Draft 2023-2024 Funding Plan.

1. Surf Life Saving Northern Region thanks the Funding Board for their work to date and supports the process undertaken in developing the draft funding plan.
2. While SLSNR acknowledges the Funding Boards ongoing support in working proactively with Auckland Council, specifically in relation to the increase of season length and service locations for SLSNR Paid Lifeguard Services, it appears Auckland Council has not followed the agreed process to inform the draft funding plan in relation to the proposed service expansion which we were seeking \$455,000 additional to what has been included in the Provisional Grant Allocation to Specified Amenities' 2023-2024. We encourage the Funding Board to continue advocacy efforts with Auckland Council to encourage them to provide formal feedback prior to April, and for both parties to form a consensus decision on the increase of funding for these essential changes to services levels at a time they appear to be a matter of life and death.
3. The season to date and previous years continue to show the importance of having a well provisioned Surf Life Saving Service that can deliver to the cities Coastal Safety Outcomes. Each year Surf Life Saving delivers more and more to a growing Tāmaki Makarau and to date ARAFA Funding has been a critical component of this success. Thank you for continually supporting our organisation to meet our aspiration that all visitors to our cities beaches leave safely, and providing a sustainable funding sources that contributes to us being well positioned to continue delivering this service to a not only a changing city but also its future generations.

Nāku iti noa, nā

Matthew Williams

Chief Executive Officer



SURF LIFE SAVING
NORTHERN REGION

Address PO Box 2195, Auckland 1140
Email Matt.williams@lifesaving.org.nz
Telephone +649 303 9339
Mobile +6421 507 141
Website www.lifesaving.org.nz

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7 February 2023

Auckland Regional Amenities Funding Board

PO Box 6969, Victoria Street West, Auckland 1142

By email: arafb.info@gmail.com

Waitakere Ranges Local Board submission on the Auckland Regional Amenities Board draft 2023-2024 Funding Plan

1. Specific matter: Provisional Grant Allocations to Specified Amenities 2023-2024, Grant to Surf Life Saving Northern Region (page 11 of the draft Funding Plan)
2. We seek the following amendment to the Draft 2023-2024 Funding Plan:
 - That the allocation for Surf Life Saving Northern Region be increased to enable paid lifeguard patrols to be provided for a longer period at West Coast beaches.
3. Our submission is:

The Waitakere Ranges Local Board has a large number of beaches along its western boundary. There are surf clubs at Karekare, Piha, United North Piha and Bethells Beach.

Note: Although Muriwai Surf Life Saving Club is within the Rodney Local Board area, it is included in this submission as the fifth surf club on the stretch of coast between the Manukau Harbour and the Kaipara.

These are dynamic surf beaches which, because of their proximity to Auckland, attract large numbers of visitors for swimming, surfing and fishing. They are also promoted by the film and tourism industry to audiences worldwide and are marketed as key tourism destinations within the Auckland region.

The beaches are patrolled by volunteer lifeguards on weekends for 24-26 weeks of the year, from approximately Labour Day weekend to Easter.

Paid lifeguards provide patrols during the week for a much shorter period and are currently provided as follows:

- Muriwai – 14 weeks
- Bethells – 11 weeks
- United North Piha – 11 weeks
- Piha – 14 weeks
- Karekare – 9 weeks

The actual periods are set out in the attached Northern Region Surf Life Saving review. Most paid lifeguard patrols do not commence until late November/early December and finish in February, or in the case of Piha and Muriwai, 3 March.

Page 1 of 3



During discussions on Auckland Council's Annual Plan 2022/2023, the WRLB made representations to the Governing Body for a number of improvements in lifeguarding and fishing safety programmes provided by Auckland Council. In this submission we are addressing the lifeguarding programmes only.

The Board argued that with changes in climate, population demographics and recreational behaviour, there was a need to extend paid lifeguard patrols in length and also the period covered.

Auckland is experiencing longer summers and increased water temperatures. A result of the pandemic and lockdowns is that people are seeking the outdoors more frequently as places they recreate and socialise more safely than indoor venues. There is a trend of family groups and social groupings coming to the beaches to relax and sometimes enjoy a BBQ or meal. People are attending the beaches later in the day, often after work finishes. The ethnic makeup of these people includes people who are not familiar with surf beaches in their countries of origin. Some beach visitors cannot swim or have poor swimming skills, and there has been a loss of swimming instruction for children with the closure of pools in many schools.

A recent example was the drowning at North Piha on 21 January 2023 of two young men recently arrived from India, neither of whom could swim.

SLSNR reports a doubling of rescues and assisting to safety in the year 2022-2023 compared to the previous year.

Therefore, the Board asked that additional funding be made available to enable the extension of paid lifeguard patrols.

We felt we got a favourable hearing and were reassured that work would be carried out in the following year to put together a proposal requesting additional funding.

Earlier this year we saw the call for submissions on the proposed ARAF Board funding for 2023/24 and we were disappointed to read in the Draft 2023-2024 Funding Plan that the Board had not received the proposal from SLSNR.

The Board's report contained a note:

“** SLSNR: SLSNR has 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 Draft 2023-2024 Funding Plan, SLSNR has not received feedback from Auckland Council regarding this proposed expansion of services. If approved, this service could add additional costs of up to \$455,000 for the Regional Lifeguard Service. This in turn could increase the overall grant allocation to SLSNR by an undetermined amount, (but no more than \$455,000), with a corresponding increase in the levy payable by Auckland Council.” Page 11

The WRLB is asking that the ARAF Board fund the amount of \$455,000 requested by SLSNR to provide a longer patrol period at beaches with surf clubs in the Auckland region, and to provide patrols at some East Coast beaches without surf clubs.

If this is not possible, the Board asks that ARAF Board provide funding of \$133,796 which would allow longer patrol periods at the five West Coast beaches for the 2023-2024 summer season.

We wish to speak to our submission.



Attachment: Review of Tamaki Makarau Lifesaving Service Coverage 2024-2035

Contact details:

Sandra Coney, Member Waitakere Ranges Local Board

Greg Presland, Chairperson Waitakere Ranges Local Board

Email: WaitakereRangesLocalBoard@aucklandcouncil.govt.nz

Do you wish to be heard: Yes



REVIEW OF TĀMAKI MAKARAU LIFESAVING SERVICE COVERAGE 2024-2035

1. Executive Summary:

The following report seeks to inform future service delivery requirements and funding allocation relating to the provision of coastal patrols by Surf Life Saving in Tāmaki Makarau.

The report anticipates working to a short term and medium term horizon with recommendations on service delivery changes for summer YE2024 being made available within this report, and the subsequent completion of a longer term review that would inform Coastal Safety outcomes over the period 2024-2035 being completed in August 2023 and being able to inform any future Long Term Plan discussions.

In completing the initial recommendations for YE2024, SLSNR has reviewed the most recent Coastal Risk Assessments for Auckland coastal locations¹, and completed engagement with key stakeholders, alongside reviewing recent years patrolling and incident data at all locations to inform recommendations.

a. Provisional Timeline

Year End	Area of focus
YE2024	Increase Lifeguard coverage on East and West Coast utilising the Paid Lifeguard Service: <ol style="list-style-type: none"> I. Increase length of season – West Coast II. Review number of lifeguards III. Additional locations – Te Arai
YE2025	Full review of current sites and future need analysis informing a ten year plan that addresses: <ol style="list-style-type: none"> I. Coastal growth and future needs II. Lifesaving Facility Review III. Additional education and programmes required to serve the Auckland Region (incl Waiheke and Great Barrier). IV. Resource requirements. V. Additional equipment.

2. Background statement:

The history of Surf Life Saving in the Auckland region is well understood.

- 90+ years of club based volunteer patrols.
- A gradual increase in presence at key beaches, in response to urban development and improved transport networks and mobility;
- The advent of paid mid-week peak summer patrols in the 1970s,
- Pioneering the world’s first civilian rescue helicopter service in 1971;
- Putting shape to schools based beach safety education programmes in the early 1980s that subsequently were adopted internationally;
- Creating what’s now one of the largest private radio networks in the southern hemisphere in the early 1980s to provide the lifeguards’ version of the 111 lifeline emergency communications network;

¹ Append Auckland Region Mulcahy Report.



- Over recent year’s expansion of services to numerous beaches using a mix of service delivery modes.

In summary, it is a sustainable model of our volunteer service growing at the rate of change to meet our community’s needs.

What is less clear and understood is what the future of Surf Life Saving delivery will look like over the next 10 years’ time. Population growth, urban sprawl, societal change, an increasingly dynamic demographic mix, heightened mobility, changes in technology, increased and varying demands on our services, and a population increasingly drawn to the coast and use of Auckland’s coastal assets all pose challenges to our organisation and require a strategic approach.

The outcomes related to these challenges are already emerging through increases in our rescue operations and sadly an increase in coastal injuries and drowning related deaths. SLSNR needs to gear itself to be responsive to constant change and must possess the capability to adapt to the needs and aspirations of its key stakeholder organisations. Presently in Auckland local government is SLSNR's major operational funding stakeholder, and also instrumental in providing land and capital (building) funding to our lifesaving entities, despite this strong relationship, and considerable investment by Auckland Council, there is little to no engagement regarding the levels of service provided, or where it will be required to change in future.

Previously, traditional patrolling methodologies have proven successful in reducing drowning and injury rates in Auckland year on year. While the end of patrol season at Easter has continued to align with coastal use throughout the year the locations of incidents and times they occur have continued to vary.

The last five seasons for Surf Life Saving have been exceptionally busy. This year, lifeguards across the Tāmaki Makarau region saved a total of 405 lives during patrol hours, with an additional 602 assisted to safety. This is more than double the previous season, which saw 187 lifesaving rescues and 335 assists. 21,212 preventative actions were taken this season, stopping 133,095 people at Auckland beaches from getting into trouble. Guards attended to 624 major and minor first aids. All of this work was contained to during traditional patrolling hours, outside of the traditional patrolling hours there were 186 searches conducted and 141 callouts 400% of the ten year average. This growth has been consistent over the past five summers.

As such, the narrative of ‘exceptionally busy seasons’ may be better reframed as *current patrolling services no longer meeting the need of public coastal recreation in Tāmaki Makarau*. This has been the key catalyst for the current review.

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TRILLIAN





a. Current Patrol Methodologies

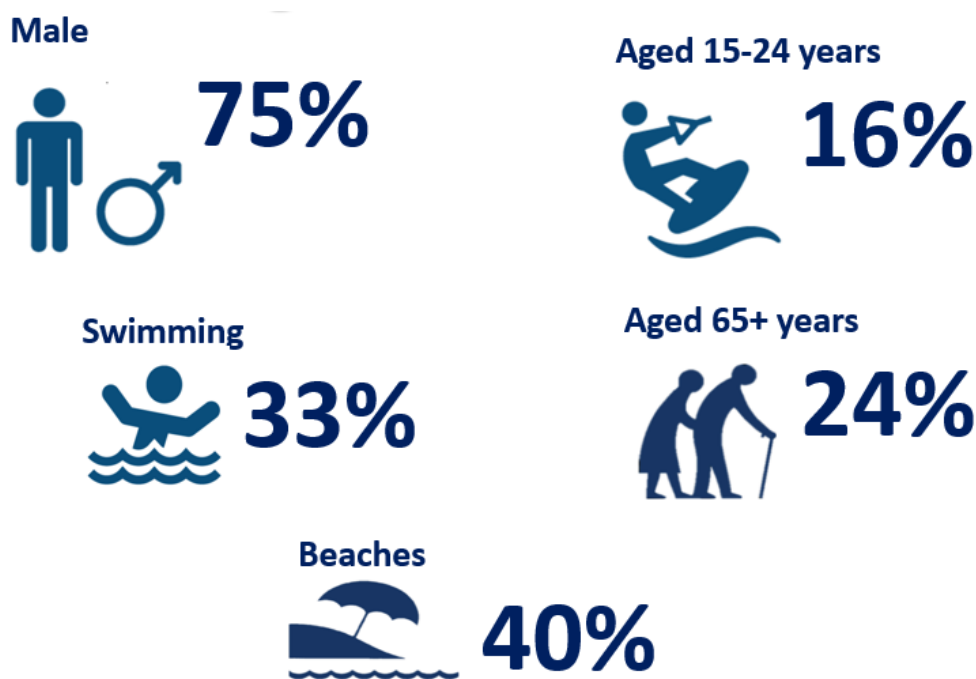
Currently, excluding our work in the Sport and Recreation sector, Surf Life Saving achieves its drowning prevention outcomes through the following methodologies:

- Volunteer Patrols at 11 Auckland locations during the weekends from Labour Weekend to Easter.
- The Paid Lifeguard Service provides cover to our volunteer service when they are not able to operate during the summer period or at locations where volunteer services are currently being developed.
- Coastal Search and Rescue Squads trained volunteer lifeguards who respond to tasking outside of traditional patrol hours and locations. Currently this is the biggest area of growth over the past 5 years. Information indicated Auckland Coastal use has evolved at new locations and times, which is also reflected in the new communities and developments across the region.
- Community Education Programmes that educate, engage and train key target audiences in Coastal Safety outcomes and rescue techniques.

3. Drowning Summary for Tāmaki Makarau waterways

Auckland is continuing to see annual increases in drowning and drowning related injuries. With provisional statistics for 2021 indicating the highest record for drowning over the last five years.

Water Safety New Zealand data from 2017-2021 indicates:



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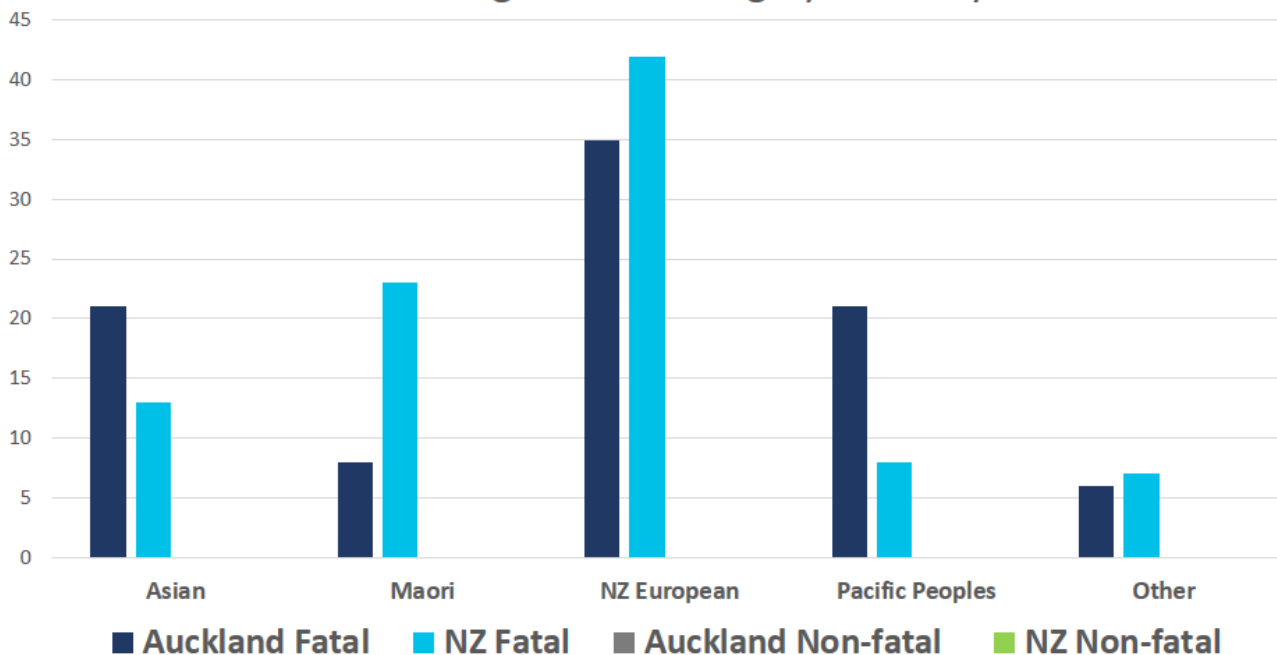
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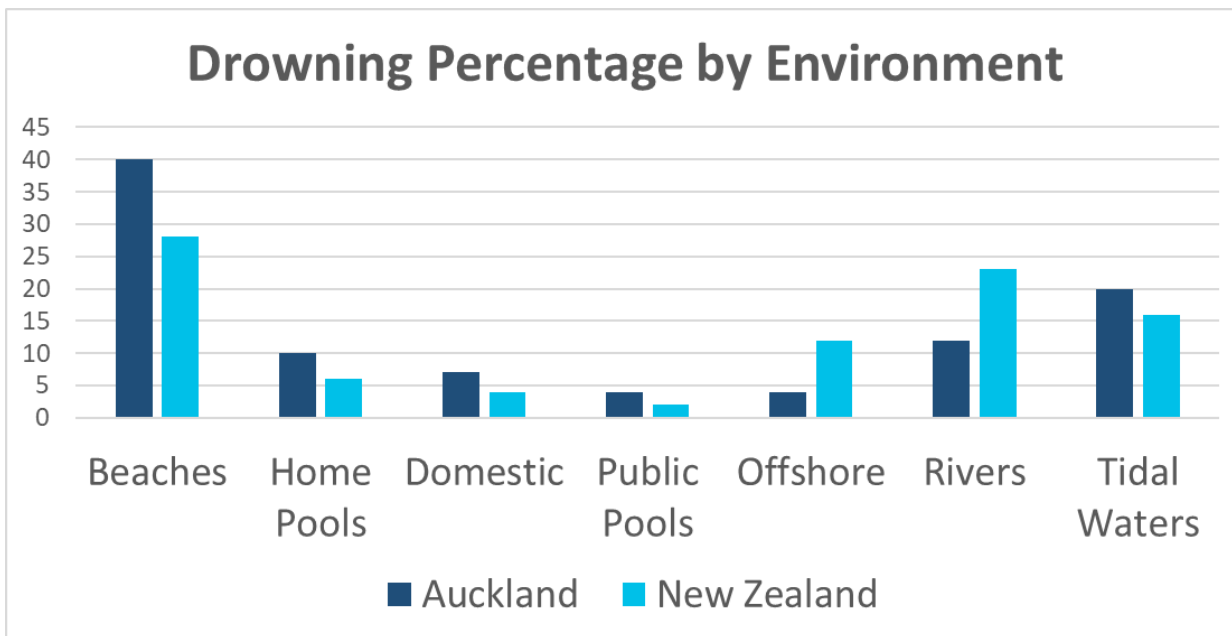
SURF LIFE SAVING
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Percentage of Drowning by Ethnicity



Auckland, Drowning on beaches and tidal waters also continues to be over represented when compared to National trends.

Drowning Percentage by Environment



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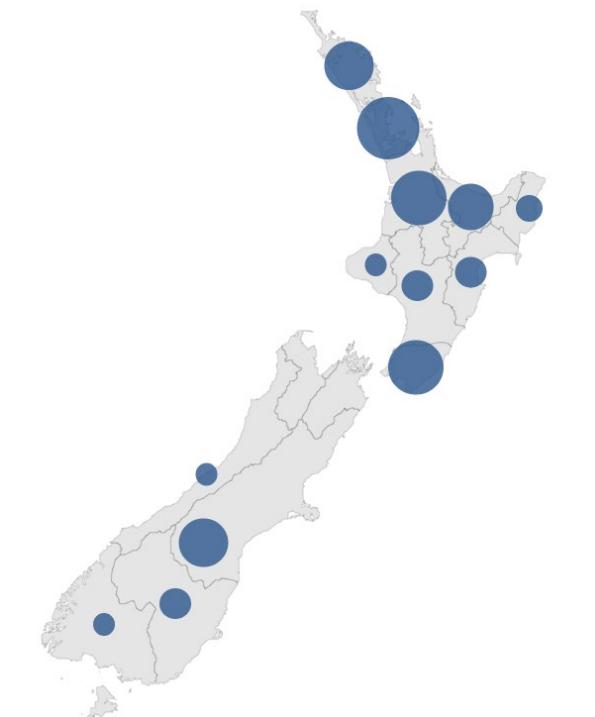
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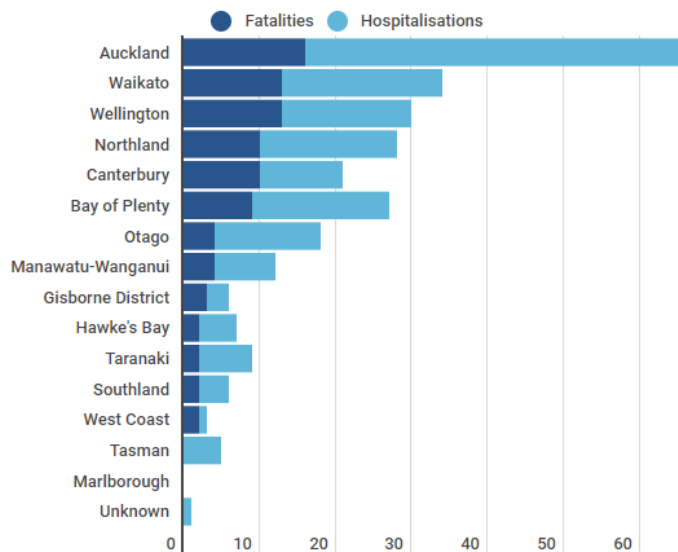


SURF LIFE SAVING
NORTHERN REGION

2021 Drowning Statistics by location:



	Fatalities	Hospitalisations
Auckland	16	50
Bay of Plenty	9	18
Canterbury	10	11
Gisborne District	3	3
Hawke's Bay	2	5
Manawatu-Wanganui	4	8
Marlborough	0	0
Northland	10	18
Otago	4	14
Southland	2	4
Taranaki	2	7
Tasman	0	5
Waikato	13	21
Wellington	13	17
West Coast	2	1
Unknown		1



Appendix 3 – WSNZ statistics

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4. Surf Life Saving Rescue and Response data for Tāmaki Makarau

The below illustrates the increasing demand on our Surf Life Saving Service from YE2019 – YE2022, and the marked increase in after-hours callouts

SLSNR Stats.	YE2019	YE2020	YE2021	YE2022
<i>Hours worked</i>	91713	85833	89,318	86,554
<i>Emergency Callouts</i>	41	32	123	141 after hour
<i># of Rescues</i>	293	213	190	405
<i># of Assists</i>	494	373	347	602
<i># of Major First Aids</i>	135	133	142	146
<i># of Minor First Aids</i>	803	930	650	478
<i># of Searches</i>	194	112	147	186
<i>Preventative Actions</i>	32133	27596	26273	21212
<i>People Involved</i>	108709	102607	118898	133095

5. YE2022 after hour callout locations.

The below illustrates the increasing need for extended services within Auckland. This highlights the amount of callouts per locations during YE2022. This is where lifeguards are not on duty in a volunteer or paid capacity, but have responded as callout lifeguards from local communities. We had 10 fatalities, 47 rescues, 146 assists, 12 major first aids and 39 searches within the Auckland Region.

Appendix 4 provides a full break-down of these.

6. SLSNR recommendations for YE2024:

- Increased service to current beaches within the Auckland Region. Below indicates the current duration of service provided and yellow indicates the proposed increase in service length.
- Increased number of lifeguards at certain locations.
- Two new locations developed.
- Additional budget required to support our communities.

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a. New areas of interest: Tawharanui Regional Park and Te Arai Beach



b. Proposed extension and recommendations to the Paid Lifeguard Service:

Appendix 2 provides a full breakdown of current and additional service proposed

	Current
	New
	Increase of guards

YE2024 Auckland Coverage of SLSNR Region																						
Week Starting	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Week 15	Week 16	Week 17	Week 18	Week 19	Week 20	Week 21	Week 22
	30/10/2023	6/11/2023	13/11/2023	20/11/2023	27/11/2023	4/12/2023	11/12/2023	18/12/2023	25/12/2023	1/01/2024	8/01/2024	15/01/2024	22/01/2024	29/01/2024	5/02/2024	12/02/2024	19/02/2024	26/02/2024	4/03/2024	11/03/2024	18/03/2024	25/03/2024
Pakiri Beach								3	3	3	3	3	3	3								
Omaha					3	3	4	4	4	4	4	4	4	3	3	3						
Wenderholm								3	3	3												
Orewa					3	3	4	4	4	4	4	4	4	3	3	3	3	3				
Red Beach								3	3	3												
Mairangi Bay								3	3	3												
Muriwai		3	3	3	4	4	5	7	7	7	7	7	7	7	5	4	4	4	3	3	3	3
Bethells				3	3	4	5	5	5	5	5	5	5	5	5	5	5	3	3			
United				3	3	4	5	5	5	5	5	5	5	5	5	5						
Piha		3	3	3	4	4	5	7	7	7	7	7	7	7	5	4	4	4	3	3	3	3
Karekare					3	3	4	4	4	4	4	4	4	3	3	3	3	3				
Kariaotahi					3	3	4	4	4	4	4	4	4	4	3	3	3	3				
Long Bay							3	3	3	3	3	3	3	3	3	3						
Takapuna								3	3	3	3	3	3	3								
Te Arai Beach TBC 7 day							3	3	3	3	3	3	3	3								
Tawharanui TBC 7 day							3	3	3	3	3	3	3	3								





7. Additional budget required to cover:

- Additional resource to cover increased season length = \$257,342
- Venue hire and equipment hire and lease = \$197,000

	Additional weeks	Hour per week	# Guards	Rate per hour	Total wages	Venue/equipment per day	Days per week	Total
Omaha	5	40	3	\$30	18,000	230	5	5750
Wenderholm	3	40	1	\$30	3,600			0
Orewa	3	40	3	\$30	10,800	230	5	3450
Red Beach				\$30	0	230	5	0
Mairangi Bay				\$30	0	230	5	0
Muriwai	7	40	3	\$30	25,200	230	5	8050
Bethells	5	40	3	\$30	18,000	230	5	5750
United	2	40	3	\$30	7,200	230	5	2300
Piha	7	40	3	\$30	25,200	230	5	8050
Karekare	5	40	3	\$30	18,000	230	5	5750
Kariaotahi	4	40	3	\$30	14,400	230	5	4600
Long Bay	3	40	3	\$30	10,800	100	7	2100
Takapuna				\$30	0	100	7	0
Te Arai Beach 7 day	8	56	3	\$30	40,320	1,350	7	75600
Tawharanui 7 day	8	56	3	\$30	40,320	1,350	7	75600
SurfCom	7	56	1	\$30	11,760	0		
					\$231,840.00			\$197,000.00
				Holiday pay 8%	\$18,547.20			
				Kiwisaver 3%	\$6,955.20			

8. In summary:

The Auckland Region is rapidly growing and the demand on our services increase year on year. This would provide us with the ability to expand the length of our season and develop two new locations for our Paid Lifeguard Service.

The West Coast of Auckland would see an extension of service at current locations that are well situated. Piha and Muriwai beaches would be in operation from early November through to Easter weekend.

The East Coast would see an extension of service at current location as well as two new location developed in partnership with the nearby surf lifesaving clubs.

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Appendices:

1. Coastal Safety Report attached.

Costal Safety Report – Auckland Region 2018

2. Surf Life Saving Volunteer Patrol Coverage and Paid Lifeguard coverage in Auckland currently.

Volunteer:

Patrol Location	YE2023 Volunteer Patrol Starts	YE2023 Volunteer Patrol Ends	Duration	YE2024
Pākiri	Saturday, 17 December 2022	Sunday, 26 February 2023	11 Weeks	Remain the same
Ōmaha	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same
Wenderholm	Saturday, 10 December 2022	Sunday, 15 January 2023	5 Weeks	Remain the same
Ōrewa	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same
Red Beach	Saturday, 3 December 2022	Sunday, 2 April 2023	17 Weeks	Remain the same
Long Bay	Not Patrolled	Not Patrolled	NA	Remain the same
Mairangi Bay	Saturday, 22 October 2022	Sunday, 19 February 2023	17 Weeks	Remain the same
Takapuna	Not Patrolled	Not Patrolled	NA	Remain the same
Muriwai	Saturday, 8 October 2022	Monday, 10 April 2023	26 Weeks	Remain the same
Bethells	Saturday, 22 October 2022	Sunday, 23 April 2023	26 Weeks	Remain the same
United	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same
Piha	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same
Karekare	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same
Kariaotahi	Saturday, 22 October 2022	Monday, 10 April 2023	24 Weeks	Remain the same

Paid Lifeguard coverage YE2023 and proposed additional YE2024:

Patrol Location	YE2023 PLS Starts	YE2023 PLS Ends	Duration	YE2024 proposed PLS weeks
Pākiri	Monday, 19 December 2022	Friday, 27 January 2023	6 Weeks	Remains unchanged
Ōmaha	Monday, 12 December 2022	Friday, 27 January 2023	7 Weeks	5 weeks additional
Wenderholm	Monday, 19 December 2022	Friday, 6 January 2023	3 Weeks	Remains unchanged
Ōrewa	Monday, 12 December 2022	Friday, 24 February 2023	11 Weeks	3 weeks additional
Red Beach	Monday, 19 December 2022	Friday, 6 January 2023	3 Weeks	Remains unchanged
Long Bay	Saturday, 17 December 2022	Monday, 6 February 2023	7 Weeks	3 weeks additional
Mairangi Bay	Monday, 19 December 2022	Friday, 6 January 2023	3 Weeks	Remains unchanged
Takapuna	Saturday, 17 December 2022	Monday, 6 February 2023	7 Weeks	Remains unchanged
Muriwai	Monday, 28 November 2022	Friday, 3 March 2023	14 Weeks	7 weeks additional
Bethells	Monday, 5 December 2022	Friday, 17 February 2023	11 Weeks	5 weeks additional

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United	Monday, 5 December 2022	Friday, 17 February 2023	11 Weeks	2 weeks additional
Piha	Monday, 28 November 2022	Friday, 3 March 2023	14 Weeks	7 weeks additional
Karekare	Monday, 28 November 2022	Friday, 27 January 2023	9 Weeks	5 weeks additional
Kariaotahi	Monday, 28 November 2022	Friday, 3 February 2023	10 Weeks	4 weeks additional
Te Arai	Not Patrolled	Not Patrolled		8 weeks additional
Tawharanui	Not Patrolled	Not Patrolled		8 weeks additional

- Water Safety New Zealand – Drowning Report 2021 <https://drowningreport2021.watersafety.org.nz/>
- Auckland Region Callouts during none patrolled times YE2022.

YE2022 fatalities after hours:

Date	Location	Area	Type
9.10.2021	Cornwallis, Manukau Harbour	West Auckland	Search
16.10.2021	Manukau Bar	West Auckland	Rescue
16.11.2021	Bethells Beach	West Auckland	Rescue
23.11.2021	Kariaotahi	South Auckland	Recovery
11.1.2022	Kariaotahi	South Auckland	Recovery
2.3.2022	Te Henga Walkway	West Auckland	Search
10.3.2022	Muriwai	West Auckland	Recovery
24.3.2022	United North Piha	West Auckland	Rescue
25.3.2022	Piha	West Auckland	Rescue
27.3.2022	Piha	West Auckland	Search

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YE2022 All callouts after hours:

Callout Location	People Rescued	People Assisted to safety	Major First Aid	Minor First Aid incidents	# Searches
Bethells Beach SLSP	5	9	1	0	4
Callout	5	9	1	0	4
Bethells	3	4	0	0	3
Bethells Beach	1	1	0	0	0
Lake Wainamu	0	0	1	0	0
Manukau Bar	0	4	0	0	0
O'Neill's Bay	1	0	0	0	1
Karekare SLSC	5	0	1	0	5
Callout	5	0	1	0	5
Karekare	5	0	1	0	1
Manukau Bar	0	0	0	0	4
Kariaotahi SLSC	7	27	4	0	12
Callout	7	27	4	0	12
Callout	2	3	2	0	0
Kariaotahi	5	20	2	0	9
Manukau Bar	0	4	0	0	0
Waikato Bar	0	0	0	0	3
Mairangi Bay SLSC	1	19	0	0	1
Callout	1	19	0	0	1
Kumeu	1	8	0	0	0
Long Bay	0	1	0	0	0
St Leonard's Bay	0	9	0	0	0
Takapuna	0	0	0	0	1
Torbay	0	1	0	0	0
Muriwai VLS	17	68	1	0	5
Callout	17	68	1	0	5
Kumeu	10	47	0	0	0
Maori Bay	0	2	0	0	0
Muriwai	5	14	1	0	5
Muriwai Beach	2	1	0	0	0
Southern end of Muriwai, Gannet Colony/Māori Bay	0	4	0	0	0
Omaha Beach SLSC	0	10	1	0	3
Callout	0	10	1	0	3
Matheson Bay	0	1	0	0	0
Omaha	0	8	0	0	1
Omaha Beach	0	0	0	0	2
Ōmāha Beach	0	0	1	0	0

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SURF LIFE SAVING
NORTHERN REGION

Tawharanui	0	1	0	0	0
Orewa SLSC	0	6	0	0	2
Callout	0	6	0	0	2
Orewa	0	3	0	0	1
Orewa and Red Beach	0	0	0	0	1
Orewa Beach	0	3	0	0	0
Piha SLSC	8	5	3	0	5
Callout	8	5	3	0	5
Blue Pools, Piha	4	1	0	0	0
Cornwallis, Manukau Harbour	2	0	0	0	1
Lion Rock	0	1	0	0	0
Piha	2	2	2	0	2
Piha Area	0	0	0	0	1
South Piha	0	0	0	0	1
The Gap	0	1	1	0	0
Red Beach SLSC	4	2	0	0	0
Callout	4	2	0	0	0
Orewa	0	1	0	0	0
Red Beach	4	1	0	0	0
United North Piha Lifeguard Service	0	0	1	0	2
Callout	0	0	1	0	2
Anawhata	0	0	0	0	1
Lion Rock	0	0	1	0	0
Piha Area	0	0	0	0	1
Grand Total	47	146	12	0	39

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AUCKLAND REGIONAL AMENITIES FUNDING BOARD

Memo

7 February 2023

To: Auckland Regional Amenities Funding Board Directors
From: Leigh Redshaw, Advisory Officer

Subject: Financial Report to 31 January 2023

ARAFB - General

1. Copies of the Balance Sheet and Profit and Loss account to 31 January 2023 are attached.

Specified Amenity Quarterly Reports to 31 December 2022

Quarterly reports to 31 December 2022 have previously been distributed to directors under separate cover.

Specified Amenity Annual Reports to 31 December 2022

2. Annual reports and audited financial statements from APO, ATC and NZO are currently being prepared and are due to be received by the board, no later than 31 March 2023. Upon receipt these will be distributed to the board under separate cover.

2022 Annual Report and Audit

3. The 2022 audit commenced on approximately 17 November 2022, with a proposed completion date of no later than 24 December 2022.
4. All information needed by Audit NZ to commence / undertake the annual audit had been provided to Audit NZ in accordance with the agreed timetable.
5. As the Funding Board was unable to meet the statutory deadline for adopting the audited financial statements by 30 Nov 2022, the financial statements will again be noted that the delay has been due to circumstances beyond the control of the Funding Board, and more specifically due to the inability of Audit NZ to undertake the audit in the specified timeframes.
6. The final version of the 2022 Annual Report as agreed with Audit NZ was submitted to Charities Services, minus the associated Audit Report in order to meet the deadline of 31 December 2022. The annual report was also circulated to the eight specified amenities and Auckland Council. To date there has been no feedback received on the report.
7. Audit NZ are still to issue their Audit Report and the Management Report to finalise the 2022 audit.

Recommendations:

That the Funding Board receive the report.

AUCKLAND REGIONAL AMENITIES FUNDING BOARD		
Profit & Loss [With Last Year]		
1 July 2022 to 31 January 2023		
	This Year	This Year
Income		
Levy - Non GST Portion	\$15,095,500.00	\$16,550,479.00
Levy - ARAFB Admin Fee GST	\$340,000.00	\$360,000.00
Total Income	\$15,435,500.00	\$16,910,479.00
Gross Profit	\$15,435,500.00	\$16,910,479.00
Expenses		
Audit Fees		
Advertising	\$806.11	\$1,555.37
Advisory Officer/Admin Charge	\$34,125.00	\$35,875.00
Dues & Subscriptions	\$1,324.73	\$3,270.52
Grants to Amenities No GST	\$15,145,500.00	\$16,550,479.00
Legal Fees	\$8,148.75	\$16,246.25
Meeting Expenses		\$137.79
Consultants	\$4,450.00	\$0.00
Honorariums	\$110,687.50	\$120,750.00
Staff Amenities	\$1,116.40	\$0.00
Parking Charges	\$1,573.91	\$1,182.61
Bank Fees	\$140.65	\$70.35
Total Expenses	\$15,307,873.05	\$16,729,566.89
Operating Profit	\$127,626.95	\$180,912.11
Other Income		
Interest Income	\$3,356.04	\$26,697.14
Total Other Income	\$3,356.04	\$26,697.14
Net Profit/(Loss)	\$130,982.99	\$207,609.25

AUCKLAND REGIONAL AMENITIES FUNDING BOARD			
BALANCE SHEET			
As At 31 January 2023			
	Last Year	This Year	
Assets			
Current Assets			
Cash On Hand			
Cheque Account	\$739,823.38	\$824,877.45	
Term Deposits	\$0.00		
Total Cash On Hand	\$739,823.38	\$824,877.45	
Total Current Assets	\$739,823.38	\$824,877.45	
Total Assets	\$739,823.38	\$824,877.45	
Liabilities			
Current Liabilities			
Creditors	\$126,916.56	\$141,075.39	
Sundry Creditors	\$1,662.90	\$2,692.79	
Total GST	(\$2,868.63)	(\$3,498.99)	
Total Current Liabilities	\$125,710.83	\$140,269.19	
Total Liabilities	\$125,710.83	\$140,269.19	
Net Assets	\$614,112.55	\$684,608.26	
Equity			
Retained Earnings	\$483,129.56	\$476,999.01	
Current Year Earnings	\$130,982.99	\$207,609.25	
Total Equity	\$614,112.55	\$684,608.26	

DRAFT 2023-2024 Funding Plan

**AUCKLAND REGIONAL AMENITIES
FUNDING BOARD**

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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.

The funding applications received from the Specified Amenities for 2023-2024 reflect significant changes in the operating environment of the organisations over the last 36 months, and which are likely to impact and influence their direction for several years to come.

The Specified Amenities have ridden the wave of uncertainty and disruption caused by the COVID-19 pandemic, all adapting to the new operating environment in ways that are appropriate for each organisation. Each entity is implementing new practices and procedures and these will continue to evolve as organisations settle into a different operating environment.

As mentioned last year, when preparing the 2023-2024 funding applications the Specified Amenities have not been able to simply rely on what they used to do as a guide to the future – all the organisations have had to bring about changes to their operations to be more responsive.

The board has been mindful of these changes, but also appreciative that all the organisations have shown restraint to varying degrees, as appropriate for their business, over the previous two years and continue to do so, including for the 2023-2024 funding year.

Applications for 2023-2024 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.

Since 2008 the entities have grown their products, services and facilities and, where appropriate, expanded their reach across the Auckland region. More Aucklanders are benefitting from the role these entities have in serving the greater Auckland area and will continue to benefit by experiencing a vibrant arts scene; safe bustling beaches and harbours; and stimulating educational and cultural facilities with increasing levels of activities provided by these regional entities. Aucklanders can be proud of the contributions these organisations make towards Auckland being an exciting, safe and dynamic international city.

In 2023-2024 some of the organisations will continue to rebuild audiences lost through not being able to showcase their services (e.g. the four arts organisations in particular that all experienced closed venues, cancelled shows and loss of international artists). Other organisations are grappling with increased demand as Aucklanders, forced to remain closer to home, seek fun and excitement by visiting the multitude of beaches and seaside parks and attend events that are provided across the Auckland region.

While COVID-19 has consumed many resources, other business activities have continued as seamlessly as possible. The review being undertaken by the surf clubs based in the northern region around the governance and operating models for the delivery of surf lifesaving activities, particularly in the Auckland region is ongoing. The Funding Board is particularly interested in the possible impacts and changes to the governance, management and operations of Surf Life Saving Northern Region. As such, the board has imposed a number of conditions on the 2023-2024 grant allocation that provide the Funding Board with the ability to assess the impacts of SLSNZ's actions upon SLSNR to ensure SLSNR's continued compliance with the governing legislation. A separate review of the delivery model for the regional lifeguard service has also recently been completed.

The outcome and recommendations of this review are currently being assessed to determine the best mechanism to deliver on the recommendations.

During calendar year 2019, the Auckland Philharmonia Orchestra (APO) undertook a significant independent review of its operations and delivery model. The changes are being introduced by APO over a three-year period. The grant allocation in 2023-2024 is the third and final phase of this change and reflects the board and Auckland Council's, continued support for this change, which is intended to bring considerable benefits to the operation of the APO.

Auckland Rescue Helicopter Trust is also operating in an area where changes to the delivery model of air rescue services are being re-assessed throughout New Zealand. This process of consolidation is being led by the National Ambulance Sector Office (NASO). 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). As there may be impacts on the governance and operational models resulting from these changes, the board has included conditions on the annual grant that are similar in nature to those imposed on Surf Life Saving Northern Region.

The Funding Board has acquired a large volume of knowledge of the Specified Amenities' operating models over the last 13 years. This knowledge, and the rigorous assessment process used when considering the annual funding applications and determining the allocation of grants for 2023-2024, underpins the Funding Board's consideration the grants are appropriate for the needs of each Specified Amenity.

It is pleasing to see that 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 Plan.

The proposed grants to the Specified Amenities in 2023-2024 will total \$16,794,929, representing a modest overall increase of \$424,450. A single largest portion of this increase (36%) is directly attributable to the final tranche of funding to support the APO shift to a new salary model, as supported by both the Funding Board and Auckland Council. Feedback from the APO has been especially positive and the new model has been well received by the musicians. 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. In 2023-2024 that amount is estimated to be \$2,300,000 (or 13.5% 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.

The on-going impacts of COVID-19 on the Specified Amenities has been taken into account by the Funding Board when assessing the funding applications, with the Funding Board being cognisant of the impacts not only on the services and facilities provided, but also managers, staff and governors of the entities as they navigate these difficult times. The Funding Board acknowledges the extraordinary efforts that all the organisations have, and are, undertaking to continue delivering quality services and experiences in Auckland.



Scott Pearson, Chair

Introduction

This Funding Plan, covering the period 1 July 2023 to 30 June 2024 is published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2023-2024 Funding Plan represents the fourteenth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, although it will be the fifteenth year that grants have been distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

Background

The Funding Board was established 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 levy is collected by the Funding Board and distributed as grants to the Specified Amenities named in the legislation. The purpose of the Act is to establish a mechanism that provides funding to support the on-going sustainability of the organisations named in the Act who deliver arts, culture, recreational, heritage, rescue services and other facilities and services to the wider population of the Auckland region. All amenities make significant contributions towards making Auckland an attractive global city.

The maximum funding permissible is defined in the Act as being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2023-2024, the maximum levy cap has been calculated as \$42,660,000. The Funding Board continues to assess each application on its merits and does not regard the maximum levy cap as either a target or a notional budget to work towards. The 2023-2024 levy represents 40.66% (42.57% - 2022-2023) of the levy amount permitted under the legislation.

The Funding Board has no role in the day-to-day governance of any of the entities named in the Act. The sole purpose of the Funding Board is to administer the provisions of the Act which primarily comprises determining the levy to be collected from Auckland Council, and then distributing that as grants to the Specified Amenities. Each of the Specified Amenities retains its own board of governance and management and is therefore responsible for the decisions made regarding the operations of the organisation. Decisions made by an amenity that may have operational funding implications do not automatically trigger an increase in grant funding to contribute to any increased costs associated with those decisions.

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

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 must 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 own 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 both strategically and operationally. Over time that funding security has enabled amenities to demonstrate to the Funding Board significant improvements, both in regional reach and the quality of the services being delivered to residents of Auckland.

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

The Funding Board recognises that for some of the amenities the grants are the largest single source of funding received. However, there are also numerous other partner organisations involved in supporting them and funding many aspects of the amenities work, some of which is highlighted in this Plan. That is important, as the nature of much of their work is dependent upon developing and maintaining strong links with partners 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 operation of the board. Over the years the board has migrated many activities to the cloud or similar. All documents such as agendas, minutes, funding applications are stored and transferred electronically. A former requirement for Specified Amenities to submit hard-copy material was dispensed with many years ago, thereby reducing the amount of paper and other resources being consumed.

The board meets approximately 10 times a year, using shared workspaces. There remains little the board can achieve to reduce its impact any further.

Individual Specified Amenities however have been undertaking a variety of activities to minimise their carbon footprint and impact on the environment. 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 eight 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 is delivering into the Auckland region.

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

Toi Whitiki

Four of the eight Specified Amenities have 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 to the outcomes stated in the Toi Whitiki document.

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

The individual programmes and outputs of each organisation must also be balanced against the required outputs and outcome 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 are adhering to the various assessment criteria as they relate 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 own adherence to the Funding Principles, where applicable, as well as the eight Specified Amenities.

Auckland Council

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

Principles of the Act

The funding principles are embodied in s.21 of the Auckland Regional Amenities Funding Act 2008. These principles are 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. Financials
5. Revenue in detail
6. Expenditure in detail
7. Future financials
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 period. The Funding Board then publicly considers any written and/or oral submissions, considers that material, makes any modifications to the Plan that it considers appropriate after considering the submissions and then refers the Funding Plan to Auckland Council seeking approval of the Board's recommendation on the levy.

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 2023-2024;
- 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 an allocation of grants for the 2022-2023 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 is used to capture the minimum information specified under the Act, as well as more detailed information to verify compliance with 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 levels of funding allocated in the 2023-2024 Funding Plan, will satisfy that obligation for most amenities.

Provisional Grant Allocations to Specified Amenities 2023-2024

Specified Amenity	Grant Allocation 2022-2023	Amenity Funding Application 2023-2024	Provisional Grant Allocation 2023-2024	Year on Year Change 2022-2023 to 2023-2024
Auckland Festival Trust	\$4,187,000	\$4,475,000	\$4,187,000	0
Auckland Philharmonia Trust*	\$4,591,729	\$4,915,911	\$4,741,729	+\$150,000
Auckland Rescue Helicopter Trust	\$450,000	\$600,000	\$450,000	0
Auckland Theatre Company Ltd	\$2,020,000	\$2,222,000	\$2,222,000	+\$202,000
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	\$1,128,750	\$1,248,750	\$1,178,750	+\$50,000
New Zealand Opera Limited	\$1,295,000	\$1,475,000	\$1,260,000	-\$35,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,488,000	\$1,636,800	\$1,488,000	0
Surf Life Saving Northern Region Inc **	\$1,390,000	\$1,991,089	\$1,447,450	+\$57,450
Total Grants Payable	\$16,550,479	\$18,564,550	\$16,794,929	+\$424,450
Funding Board Administration Budget	\$360,000	\$372,250	\$372,250	+\$12,250
Total Grants and Administration Costs	\$16,910,479	\$18,936,800	\$17,347,179	+\$436,700
Less Paid from Funding Board Retained Earnings				
Total Levy Payable by Auckland Council	\$16,910,479	\$18,936,800	\$17,347,179	+\$436,700

* APO: The grant increase to APO is year three of an agreed three-year transition of orchestra players from contracted to salaried positions.

** SLSNR: SLSNR has 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 Draft 2023-2024 Funding Plan, SLSNR has not received feedback from Auckland Council regarding this proposed expansion of services. If approved, this service could add additional costs of up to \$455,000 for the Regional Lifeguard Service. This in turn could increase the overall grant allocation to SLSNR by an undetermined amount, (but no more than \$455,000), with a corresponding increase in the levy payable by Auckland Council.

Specific Conditions Attached to the Allocation of Grants:

For 2023-2024 the Funding Board proposes to attach the following conditions to the grants:

i. Auckland Rescue Helicopter Trust (ARHT):

ARHT has entered into a joint venture arrangement with the Northland Emergency Services Trust (NEST) to establish a jointly owned company (Northern Rescue Helicopter Limited (NRHL)). NRHL has won the government National Ambulance Sector Office (NASO) contract for services in the Northern Region (including Auckland). As a result of this contract ARHT and NEST are undergoing a review of the governance, management and operational delivery of rescue helicopter services into the Northern Region, with the view to consolidating rescue helicopter operations into one entity. The precise terms of

the proposed consolidation, and the impact on ARHT and its ongoing status as a Specified Amenity are not yet known.

- A. Prior to confirming the final allocation of grants for 2023-24 (circa February 2023), the Funding Board, in its sole discretion, and having regard to the requirements of the Auckland Regional Amenities Funding Act (Act), must be satisfied in all respects with how the proposed restructuring impacts the operations of ARHT, including:
 - 1. with the proposed governance, management, and operations of ARHT from 1 July 2023; and
 - 2. ARHT's ongoing compliance with the Act and its purposes; and
 - 3. the delivery of services and community facilities (if applicable) by ARHT into the Auckland region.

- B. If, between February 2023 and prior to 11 July 2023, the Funding Board, at its sole discretion, is not satisfied with the proposed governance, management, and operations of ARHT for the 2023-2024 financial year or with the other matters contemplated by condition A above, the grant payment to ARHT may be reduced or withheld completely, with any amount withheld being returned to Auckland Council.

- C. If at any time during the period to which the funding relates, ARHT is restructured in a manner that materially changes the nature of what ARHT does itself, or results in ARHT no longer providing facilities or services itself or no longer meeting the requirements of a Specified Amenity under the Act, the funding allocated to ARHT for 2023-2024 will no longer be available to ARHT, and the Funding Board will have the right to require that some or all of the funding already paid to ARHT for that year must be promptly repaid to the Funding Board, in which case ARHT shall repay such amount upon demand. Any amount repaid to the Funding Board will be returned to Auckland Council.

ii. Surf Life Saving Northern Region Inc.

The northern regional surf clubs initiated and co-ordinated a review of Surf Life Saving Northern Region Inc. (SLSNR), with the view to consolidating SLSNR operations into Surf Life Saving New Zealand (SLSNZ) with effect within the next 24 months. The precise terms of the proposed consolidation, and the impact on SLSNR and its ongoing status as a Specified Amenity are not yet known.

- A. Prior to confirming the final allocation of grants for 2023-24 (circa February 2023), the Funding Board, in its sole discretion, and having regard to the requirements of the Auckland Regional Amenities Funding Act (Act), must be satisfied in all respects with how the proposed SLSNZ consolidation project impacts the operations of SLSNR, including:
 - 1. with the proposed governance, management, and operations of SLSNR from 1 July 2023; and
 - 2. SLSNR's ongoing compliance with the Act and its purposes; and
 - 3. the delivery of services and community facilities (if applicable) by SLSNR into the Auckland region.

- B. If, between February 2023 and prior to 11 July 2023, the Funding Board, at its sole discretion, is not satisfied with the proposed governance, management, and operations of SLSNR for the 2023-2024 financial year or with the other matters contemplated by condition A above, the grant payment to

SLSNR may be reduced or withheld completely, with any amount withheld being returned to Auckland Council.

- C. If at any time during the period to which the funding relates, SLSNR is restructured in a manner that materially changes the nature of what SLSNR does itself, or results in SLSNR no longer providing facilities or services itself or no longer meeting the requirements of a Specified Amenity under the Act, the funding allocated to SLSNR for 2023-2024 will no longer be available to SLSNR, and the Funding Board will have the right to require that some or all of the funding already paid to SLSNR for that year must be promptly repaid to the Funding Board, in which case SLSNR shall repay such amount upon demand. Any amount repaid to the Funding Board will be returned to Auckland Council.

Explanation Of Significant Movement In Grant Amounts:

Auckland Philharmonia Orchestra + \$150,000

2023-2024 represents the final stage of a three-year staged introduction of the new salary model for APO musicians that commenced in 2021-2022 (i.e. it does not impact administrative personnel). 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.

Auckland Theatre Company: +\$202,000

The 2023-2024 funding application for the ATC indicated that prior year grant allocations may have been insufficient to ensure the sustainability of the organisation. The ATC and the Funding Board have agreed to undertake a review of the operations of ATC to determine the optimal operation of both the artistic development and property management aspects of the business. This review will probably commence in early 2023 and will likely have an impact on the 2023-2024 financial year.

Indicative Grant Requests for July 2024 to June 2026

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 2024 to 30 June 2025, and 1 July 2025 to 30 June 2026. 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 large increases in operational grant funding must have undergone sound, thoroughly worked through and open discussions with the Funding Board and Auckland Council before they are likely to be considered. No automatic increase in grant funding can be assumed by amenities.

Specified Amenity	Indicative Grant Request: 2024-2025	Indicative Grant Request: 2025-2026
Auckland Festival Trust	\$4,650,000	\$4,830,000
Auckland Philharmonia Trust	\$5,087,967	\$5,266,046
Auckland Rescue Helicopter Trust	\$600,000	\$600,000
Auckland Theatre Company Limited	\$2,333,100	\$2,449,755
Drowning Prevention Auckland - WaterSafe Auckland Inc.	\$1,311,188	\$1,376,747
New Zealand Opera Limited	\$1,525,000	\$1,575,000
Stardome - Auckland Observatory & Planetarium Trust Board	\$1,715,640	\$1,804,572
Surf Life Saving Northern Region Incorporated	\$1,991,089	\$2,050,822
Total	\$19,216,984	\$19,952,942

Funding Levy

The maximum levy that can be charged for 2023-2024 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 2023-2024 has been calculated as \$42,660,000. This is based on the annual rates revenue stated as \$2,133 million in Auckland Council’s 2022 Annual Report.

For 2023-2024, the Funding Board is proposing a gross levy of \$17,347,179 (40.66% of the maximum) to be apportioned as follows:

	2022-2023	2023-2024
Allocated to eight Specified Amenities	\$16,550,479	\$16,974,929
Administration costs	\$360,000	\$372,250
Total Auckland Council Levy	\$16,910,479	\$17,347,179
Net Levy Payable by Auckland Council	\$16,910,479	\$17,347,179

The levy payable in 2022-2023 in respect of grants to eight amenities was \$16,550,479. The proposed grants in 2023-2024 to the eight amenities total \$16,974,929, representing an overall change of +\$424,450, or 2.56%.

The levy is payable by Auckland Council in full to the Funding Board on 1 July 2023. The levy will be distributed as grants to the Specified Amenities no later than 15 August 2023.

Financial Information

Income & expenditure in relation to the levies received

	2022-2023	2023-2024
Income		
Levy receivable	\$16,910,479	\$17,347,179
Total	\$16,910,479	\$17,347,179
Expenditure		
Grants to be distributed to amenities	\$16,550,479	\$16,974,929
Honorarium	\$207,000	\$212,750
Audit Fees	\$10,000	\$10,000
Administration costs	\$10,500	\$12,000
Advisory Services	\$61,500	\$64,500
Legal and Consultancy	\$71,000	\$73,000
Total	\$16,910,479	\$17,347,179
Net Surplus / (deficit – funded from Retained Earnings)	0	0

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

2024-2025 \$17,800,000

2025-2026 \$18,200,000

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 (\$16,974,919) is not subject to GST. That portion of the levy collected for administration costs (\$372,250) is subject to the normal rules applying to the supply of goods and services and 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	
		31 May 2023	30 June 2024
Mr Scott Pearson – Chair	2021		•
Ms Paula Browning – Dep Chair	2021		•
Mr Alastair Carruthers	2021		•
Vacancy – (Mr Ross Clow retired)	2021		•
Ms Victoria Carter	2020	•	
Ms Anita Killeen	2020	•	
Ms Lyn Lim	2020	•	
Ms Megan McSweeney	2020	•	
Mr Bryan Mogridge	2020	•	
Mrs Moana Tamaariki-Pohe	2022	•	

March 2022 saw the departure of Ms Precious Clark. Auckland Council subsequently appointed Mrs Moana Tamaariki-Pohe to replace Ms Clark, with effect from 1 September 2022.

Mr Ross Clow was appointed to the Auckland Council, Whau Local Board on 16 October 2022. Under the provisions of the Act, members elected to Auckland Council are disqualified from being members of the Funding Board. Mr Clow retired from the board on 16 October 2022. The Amenities Board will identify a replacement to fill the resultant vacancy through to 30 June 2024.

Mr Scott Pearson was appointed as the Chair, and Ms Paula Browning as the Deputy Chair for the 2022-2023 year. Appointments to these positions for 2023-2024 will occur in the second quarter of 2023.

In early 2023 Auckland Council and the Amenities Board will undertake a process to appoint new Board Members within the provisions and timeframes stipulated in the Act. Existing board members are eligible for reappointment.

Funding Board Member Remuneration

The rates of remuneration for members for the year commencing 1 July 2023 must be approved by Auckland Council. The rates of remuneration for 2023-2024 recommended to Auckland Council are as follows:

	2022-2023	2023-2024	Annual Change
Chair	\$36,000	\$37,000	+\$1,000
Deputy Chair	\$27,000	\$27,750	+\$750
Members (8)	\$18,000	\$18,500	+\$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 2023 to 30 June 2024 or subsequent periods.

The Funding Board has appointed an Advisory Officer for 2022-2023. The board may consider re-appointing the current Advisory Officer for the period 1 July 2023 to 30 June 2024. The rate of remuneration for 2022-2023 was set at \$5125 per month, with the option for the parties to renew the existing contract for a further period. The rate of remuneration for 2023-2024 has yet to be set, although it will be within the budget provisions.

Administration

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

For the 2023-2024 financial year, the proposed administrative costs are \$372,250.

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 2023	Budget 2024	Budget 2025	Budget 2026
Income				
Levies for Grants	\$16,550,479	\$16,974,929	17,405,000	\$17,786,000
Levies for Admin Costs	\$360,000	\$372,250	\$395,000	\$414,000
Total Income	\$16,910,479	\$17,347,179	\$17,800,000	\$18,200,000
Expenses				
Audit fees	\$10,000	\$10,000	\$11,000	\$12,000
Grants distributed	\$16,550,479	\$16,794,929	\$17,405,000	\$17,786,000
Legal fees	\$35,000	\$37,000	\$38,000	\$39,000
Advisory Officer	\$61,500	\$64,500	\$68,000	\$70,000
Consultants	\$36,000	\$36,000	\$36,000	\$37,000
Board member fees	\$207,000	\$212,750	\$230,000	\$242,000
Administration expenses	\$10,500	\$12,000	\$12,000	\$14,000
Total Expenses	\$16,910,479	\$17,347,179	\$17,800,000	\$18,200,000
Net Deficit (funded from retained earnings)				

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 eight Specified Amenities that the Funding Board intends to provide grants to in 2023 - 2024 have prepared a brief outline regarding the activities that it plans to undertake during that period, taking into account the impacts of the COVID-19 pandemic on their 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.

AUCKLAND ARTS FESTIVAL

TE AHUREI TOI O TĀMAKI MAKĀURAU

Auckland Festival Trust

Festival Vision – Te Pae Tawhiti Auckland Arts Festival: a leading international arts festival, celebrating Auckland’s people and cultures, and promoting the social, cultural and economic well-being of Auckland.

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.

To achieve this the Auckland Arts Festival:

- 1. Curates and presents a leading annual international festival of arts in Auckland**
 - a) Programming and staging outstanding domestic and international works of ambition
 - b) Collaborating with national and international arts organisations to programme work not ordinarily available in Auckland
 - c) Engaging a wide range of international and NZ artists and companies
- 2. Creates and produces world-class diverse work**
 - a) Especially from Māori, Pacific and NZ Asian artists
 - b) Working in collaboration with artists, arts organisations to develop new work across theatre, dance, music and visual arts
 - c) Showcasing Aotearoa work to national and international producers, facilitating national and international partnerships and supporting touring
- 3. Grows participation through engaging, entertaining, and inspiring audiences**
 - a) Programming to reflect, express and engage with the communities of Auckland
 - b) Providing a programme that attracts a wide demographic
 - c) Delivering an education programme to promote learning and audience growth
 - d) Delivering accessible work to audiences across Auckland
- 4. Provides arts leadership and championing the arts**
 - a) Attracting and retaining staff and Trustees with appropriate skills to benefit a wider arts and events sector, and that are reflective of Tāmaki Makaurau
 - b) Being an active advocate for the arts sector
 - c) Mentoring and training artists, providing professional development staff

Auckland Arts Festival (AAF) has strong strategic, financial, producing and presenting partnerships with major, mid-scale and emerging arts organisations to commission, develop and stage works for AAF and other presenters. These include partnerships with: Auckland Theatre Company, NZ Opera, Auckland Philharmonia

Orchestra, Royal NZ Ballet, Te Pou Theatre, Silo Theatre, NZ Dance Company, The Basement and Auckland Art Gallery, Te Uru and Te Tuhi Galleries.

AAF supports the work of a myriad independent artists and producers such as Zanetti Productions, Hapai Productions, FCC, Night Song Productions, Siva Afi, Kila Coconut Krew and individual artists. AAF plays a key mentoring role in supporting these artists and creatives.

AAF works with other national festivals, including Aotearoa New Zealand Festival of the Arts (ANZFOA), to invest in co-commissioning, developing and staging new NZ work, in particular Māori and Pasifika works.

Supports the touring network to regional festivals providing longer development periods for artists and improved quality of work for in AAF and/or ANZFOA seasons.

Communication of the AAF work and achievements is consistent and tailored to the needs of each stakeholder group. This ranges from individual conversations and formal reporting to overall Festival branding and messaging as well as targeted show and event campaigns. Within the context of an increasingly competitive, saturated, and evolving events market in Auckland, AAF stays at the forefront of understanding the landscape for what people want to spend their time and money on as well as how they would like to be communicated to about these options.

In 2021 specifically, AAF underwent a comprehensive research survey with partner TRA to better understand a pathway for growth through the lens of audience insights including motivators/drivers for engagement, the format for engagement, and market segments identifying how best to message and communicate to different groups of people. We have applied these learnings to the development of our Festival programme and our marketing messaging and will continue to research the impact of these changes and measure audience response.

The current Artistic Director/Kaitohu Toi and Kaihautū Māori remain committed to ensure 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 with an objective to reflect, express and engage with the communities of Auckland.

Living with the risk of COVID-19 pandemic restrictions, albeit that potential future lock downs appear to be less likely to occur, continue to amplify the challenges the sector was already facing and uncertainty looking forward. The need to have a considered return to programming-international work is a material risk given these are normally the big-ticket selling items for the Festival. Added uncertainty in the industry has been compounded by interrupted artistic work development due to recent local and global lock-downs. There continues to be fewer venue, funding and sponsor partnerships available, and the entire arts and events industry faces ongoing COVID impacts on corporate ticket buyers, job loss impacts, technicians leaving the sector and caution around future outbreaks.

The Festival continues to work closely with the sector (venues, artists, suppliers) to ensure ongoing delivery of AAF's with a programme that supports the survival and recovery of the arts sector through an adaptable and nimble approach to its programming decisions for AAF2023 and AAF2024.

In doing so, the Festival continues to face challenges such as:

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, the provision of free and low-cost events, all while meeting increasing operational costs such as venue rentals, accommodation and travel.

Competition from large-scale international commercial tours/musicals will have direct effect on venue availability in 2023 and 2024, especially the Civic Theatre. There is also competition from outdoor music, film events and the growth in number, size and duration of community festivals in the Auckland market, especially those that occur in the summer period.

The arts sector is constantly competing with highly resourced Council Controlled Organisations' (CCO) (esp. Tataki Auckland Unlimited events – Lantern Festival, Pasifika and Diwali) and council owned venues for commercial sponsorship income. This competition occurs despite both the CCO's and the AAF both being funded by the ratepayers of Auckland.

Further challenges include meeting the increasing need to programme for and deliver to new and more diverse audiences and a growing population. Keeping abreast of population changes and trends is also important for the Festival. Auckland's population is growing and shifting rapidly both in numbers and cultural diversity, and the arts and culture sector needs to be able to respond with new and relevant programmes to meet this growth. The challenge for the sector is to ensure that there is capacity and resourcing to engage with and deliver to more of Auckland's communities.

As in previous years, AAF 2024 will see a comprehensive education/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 subjects to environmental conditions (including any ongoing effect of Covid-19 pandemic). 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:

- Subsidised 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 (both in-person and digitally delivered) specifically programmed for young people with both family and dedicated schools' performances presented regionally.
- 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, Silo, Auckland Live, ATC, Te Pou, Te Uru and NZO to increase attendances and ongoing educational opportunities for students.

In selecting shows for schools from the festival programme AAF prioritises performances that link with the school curriculum, integrate with core annual teaching programmes, offer pre-developed resources from artistic companies, and which have potential develop future youth audiences for AAF and the arts wider sector.

AAF will continue to seek financial support from individual givers, trusts and sponsors to provide buses and heavily discounted tickets in order to increase attendances from low-decile schools, in particular those from South and West Auckland. Up to 30% of students taking part in the AAF creative learning programme come from these communities.

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.
- Through 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.

Auckland Arts Festival's activities strongly align with the Belonging and Participation Outcome and increasing with 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 has a strong correlation with the values of the Auckland Plan 2050.

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

Through the years, AAF has shown a strong commitment to supporting artists through commissioning and presentation of works by Māori arts practitioners. Māori identity is celebrated throughout the festival both public facing and internal 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 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.

Māori content in the programme is led by staff with in-depth knowledge of Tikanga Māori and Te Reo. In 2020, Ataahua Papa was appointed to the permanent position of Kaihautū Māori to sit alongside the Artistic Director ensuring that kaupapa Māori are at the forefront of minds when programming the Festival content in alignment with Tuia te Muka Kōrero, the Festival Māori strategy; to lead Māori programming, including the Toitū Te Reo programming strand. Eynon Delamere continues in the role of Pou Tikanga supporting Māori staff and providing leadership and advice to the CEO, AD, other staff and board. Festival Trustee, Graham

Tipene plays a key role in supporting Tikanga across the organisation at both governance and executive levels. These key Māori roles are supported by other Māori staff working at AAF, including a soon-to-be appointed Te Reo competent Kaihāpai Hōtaka Māori who will assist the Kaihautū Māori in the delivery of kaupapa Māori events and to assist the Marketing and Communications team with te reo Māori communications & marketing, production staff and Māori interns. While led by Māori staff, all AAF staff are actively involved in the development and delivery of the Māori programmes which comprises 25% - 30% of content from Aotearoa. Volunteers are actively involved in delivering Māori activities on Children's and Community days.

In 2019, AAF, mentored by Te Taura Whiri I Te Reo Māori, introduced Toitū Te Reo – a major programming strand as part of an organisation-wide commitment to tangata whenua and te reo Māori by using ngā toi (the arts) as a platform to uphold te reo Māori. In 2021 AAF moved to integrate Toitū Te Reo throughout the festival programme rather than present it as a separate component. In 2023 & 2024 AAF will continue to weave Toitū Te Reo throughout the programme and integrate it throughout the organisation. Initially developed for a three-year period, the strategy is currently undergoing a refresh.

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 included:

- a waiata Māori public sing along with kapa haka, a jazz music concert featuring well-known Māori vocalists, the premiere of a new dance work, a new theatre piece with a focus on wāhine Māori 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 kōrero session delivered totally in te reo Māori with real time English translation.
- AAF 2023 and future festivals will continue to build and integrate the Toitū Te Reo aspects of the artistic vision into the overall 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 Te Reo translations for all Māori work in programme brochure and on website.
- Engagement of Kaihāpai Hōtaka Māori who will provide te reo support to the Marketing and Communications team.
- Licensed translators used for all translation needs and best practice principles applied for the display of bilingual and te reo Māori text.
- AAF brand logos have been refreshed with Te Reo and English equally weighted, plus options to differently weight these according to audience and application.
- 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 future festivals.
- Engagement with community – te reo Māori is a point of connection with our rohe and place in Tāmaki Ma kaurau. This includes iwi, Māori organisations, Kura Kaupapa Māori, Kōhanga Reo and Wānanga. Attendance at a marae organised karakia was part of the community engagement and a marae visit is planned prior to the start of AAF2023.
- Working with and alongside experienced Māori producers including Hāpai Productions, Te Rehia Theatre, Te Pou Theatre, and Tawata Productions.
- Working in collaboration with Te Tairāwhiti Arts Festival, Aotearoa New Zealand Festival of the Arts, 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 that was commissioned for AAF continues to be part of the events and working collaboratively with all iwi groups for pōwhiri and openings.
- All staff fully confident and competent in presenting their Kōrero Tuakiri / Pepeha publicly as well as use of everyday, common te reo phrases in greeting.
- Staff workshops on and engagement with principles of Te Tiriti o Waitangi.

AAF presents an extensive and varied programme developed and curated to reach across Auckland's diverse communities – ethnic, geographic, socio-economic gender and age. A number 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 and creates broader participation and cultural engagement opportunities for all audiences. While plans are in place for 2023 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 are continuing to scope international work for 2024 with this goal in mind.

Shows and events take place in a wide range of venues throughout Auckland. In 2023 this will include at least one theatre and one music show touring to regional venues including Marae and community halls, ensuring greater opportunities for Aucklanders to participate in the Festival. These events will have low-cost tickets to ensure maximum attendances and reach, taking account of box office budgets, and will be set to allow for social distancing, with additional sales added if this is not required.

As a leader in the arts in Auckland, and Aotearoa, AAF commissions' work from Māori, Pasifika and Asian artists to tell contemporary Auckland and Aotearoa/NZ stories, often working in partnership with other arts companies to produce and stage these. In 2023, AAF is again working with Te Pou Theatre, FFC, APO, Te Tuhi and Te Uru Art Gallery, among others.

Each year, AAF presents work in languages other than English and Te Reo and at least one work featuring another language will be staged in 2023. Alongside a number of works in Te Reo, the 2023 programme will include a work in Korean.

AAF is committed to working with organisations and communities in Tāmaki Makaurau to develop works reflecting their stories and people, including an increasing number of participatory projects. In order to maximise presentation and engagement flexibility the focus in 2023 will be on a community project in the visual arts involving young people in local communities.

AAF continues to deliver a growing Accessibility and Inclusion programme for deaf and hard of hearing, blind and vision-impaired, and those with sensory disorders. This includes specific shows within the AAF programme which are NZSL-interpreted and/or audio-described, touch tours, and relaxed performances at reduced ticket prices. AAF has had Pay What You Can performances since 2018 which assists with removing economic barriers to those attending selected AAF shows. AAF also introduced Under 30 \$30 tickets for selected performances in 2020.

AAF's Education (Creative Learning) programme reaches young audiences across Auckland with shows programmed for schools in line with current curriculum. Schools are provided with educational resources and students in lower-socio-economic schools are encouraged to attend with financial assistance provided to offset cost of tickets and transport to the venues. With the success of delivering the online content to schools in AAF2022, AAF will continue to programme both in-venue and online delivery of its education programme.

AAF is committed to employing a diverse staff with employees, contractors and interns drawn from a range of ethnic groups including Māori, Pasifika and Asian. Languages currently spoken among staff besides English include te reo Māori, Croatian, Italian, Taiwanese, Cantonese and Mandarin.

Climate Change:

AFT fully supports Auckland Councils Climate Change Plan with core goals:

- to reduce our greenhouse gas emissions by 50 per cent by 2030 and achieve net zero emissions by 2050
- to adapt to the impacts of climate change by ensuring we plan for the changes we face under our current emissions pathway.

AFT makes a strong contribution to Auckland's social, environmental, economic and cultural wellbeing through its core business Auckland Arts Festival (annual in March).

The Festival does not produce or manufacture product and as such has a low carbon footprint in its core business.

Transport:

Auckland Festival Trust:

- supports remote working between 10% and 30% of working hours.
- has no company vehicles or vans
- will purchase carbon credits for air flights where applicable/available
- will work to minimise air travel through shortest flight routing and train travel internationally where practicable
- will work to minimise international air and sea freight

Zero Emissions Area:

Many of the Festival's activity are in the Zero emissions area in the city centre, to be delivered as part of the mayor's commitment to the C40 Green and Healthy Streets (initially known as Fossil Fuel Free Streets) declaration.

AAF works with its venue partners Tataki Auckland Unlimited (Auckland Live), Eke Panuku, Q Theatre, ASB Theatre Waterfront and others to minimise emissions and provide sustainable power, water use and recycling. It collaborates closely with all Auckland Council agencies.

AFT staff are required through staff policies to give careful consideration to recycling, the use of non plastics and power utilisation.



Auckland Philharmonia Trust

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

Mission: To inspire a lifelong love of orchestral music.

In a “normal” season 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 both 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 sectors capability to deliver quality recreation and sport experiences.

The APO:

Contributes to the well-being of the region by:

- 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).

Provides leadership for youth and community organisations and initiatives by:

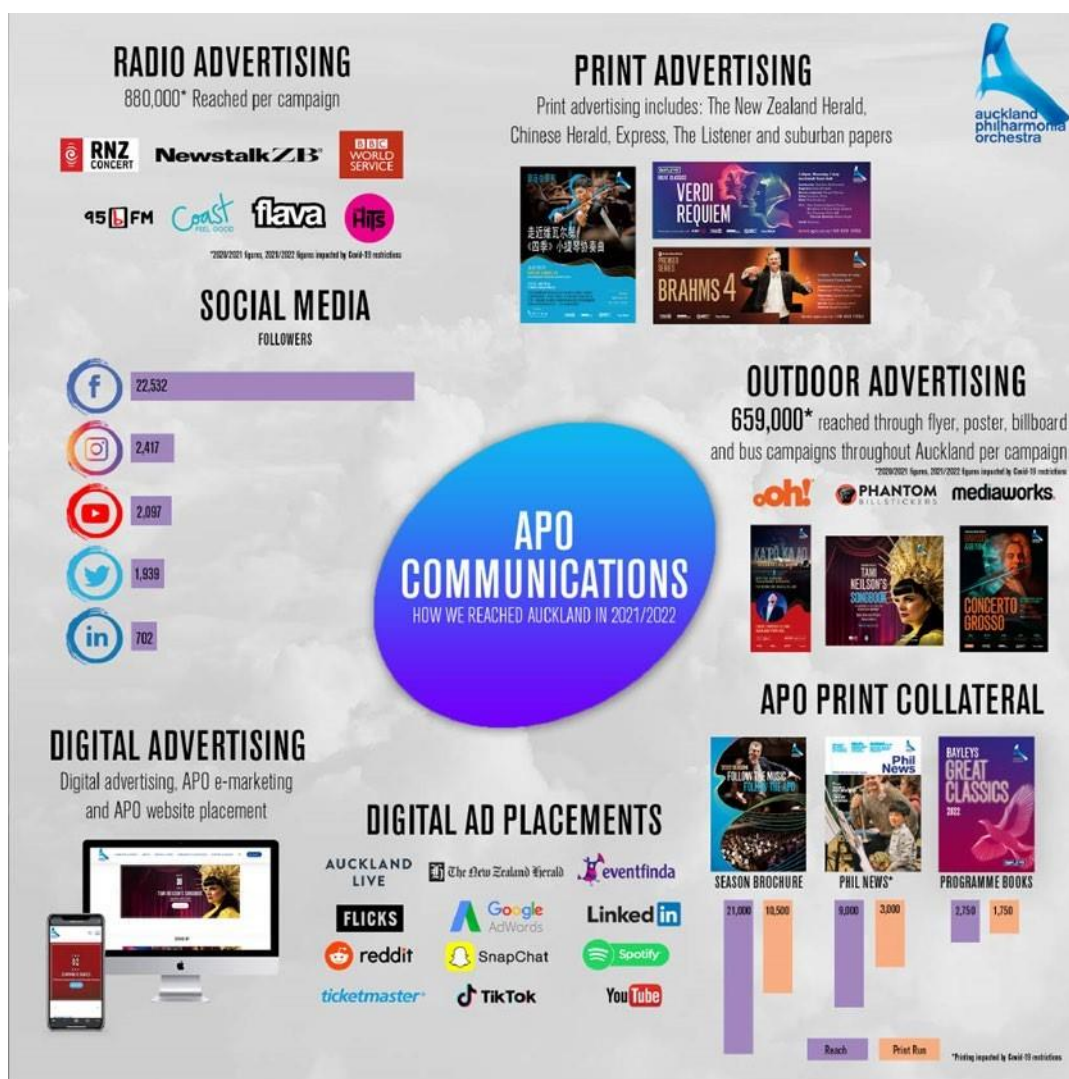
- Being an institution that is loved and supported by Aucklanders, engaging, entertaining and educating over 25,000 youth across diverse communities each year.
- Presenting a broad, exciting, relevant suite of programmes that enhance Auckland’s international and national reputation.

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

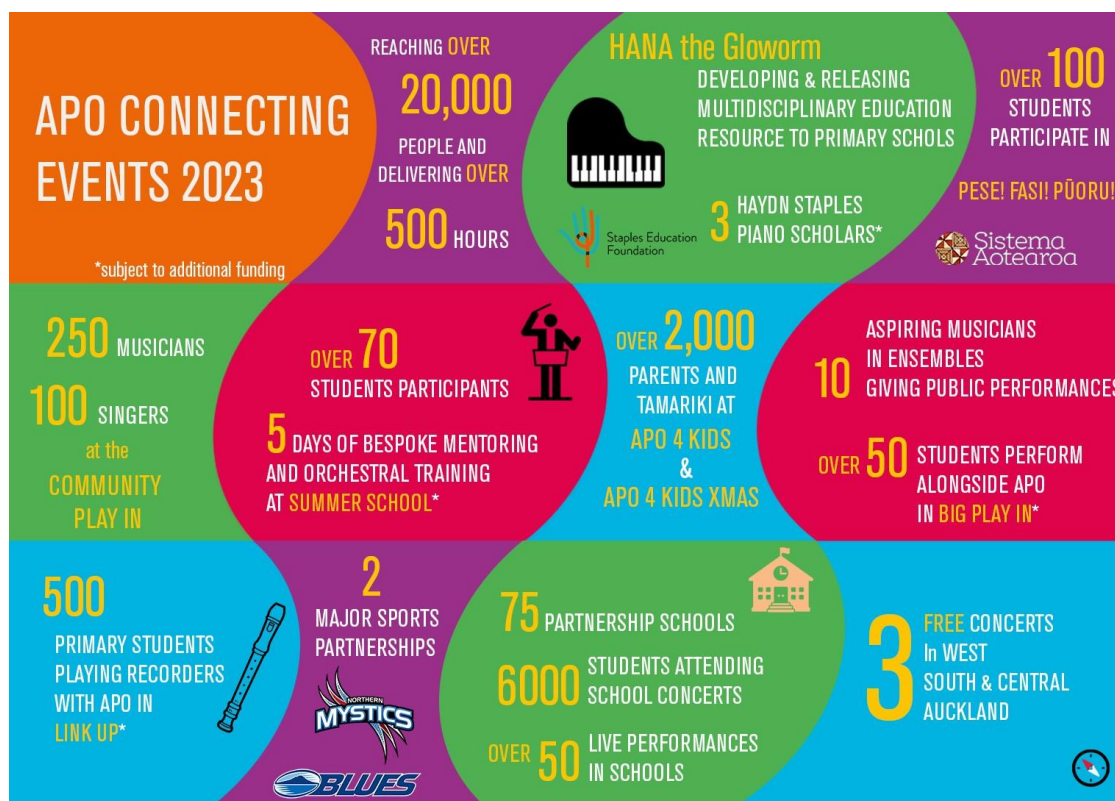
- Providing a year-long programme of concerts, education outreach and community activities that engage with multiple communities and demographics.

Through a strategic partnership between APO, Christchurch Symphony, Dunedin Symphony, Orchestra Wellington and NZSO the relationship enables artist and project shares with orchestras other than NZSO, and the avoidance of repertoire and artist clashes in the case of NZSO.

APO has a broad and detailed communication strategy to ensure it reaches the widest possible range of Aucklanders. It uses a variety of platforms to communicate with its stakeholders. This is best illustrated as:



In 2023-2024, major community and outreach programmes APO Connection will include:



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

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 sport experiences.

Te 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.

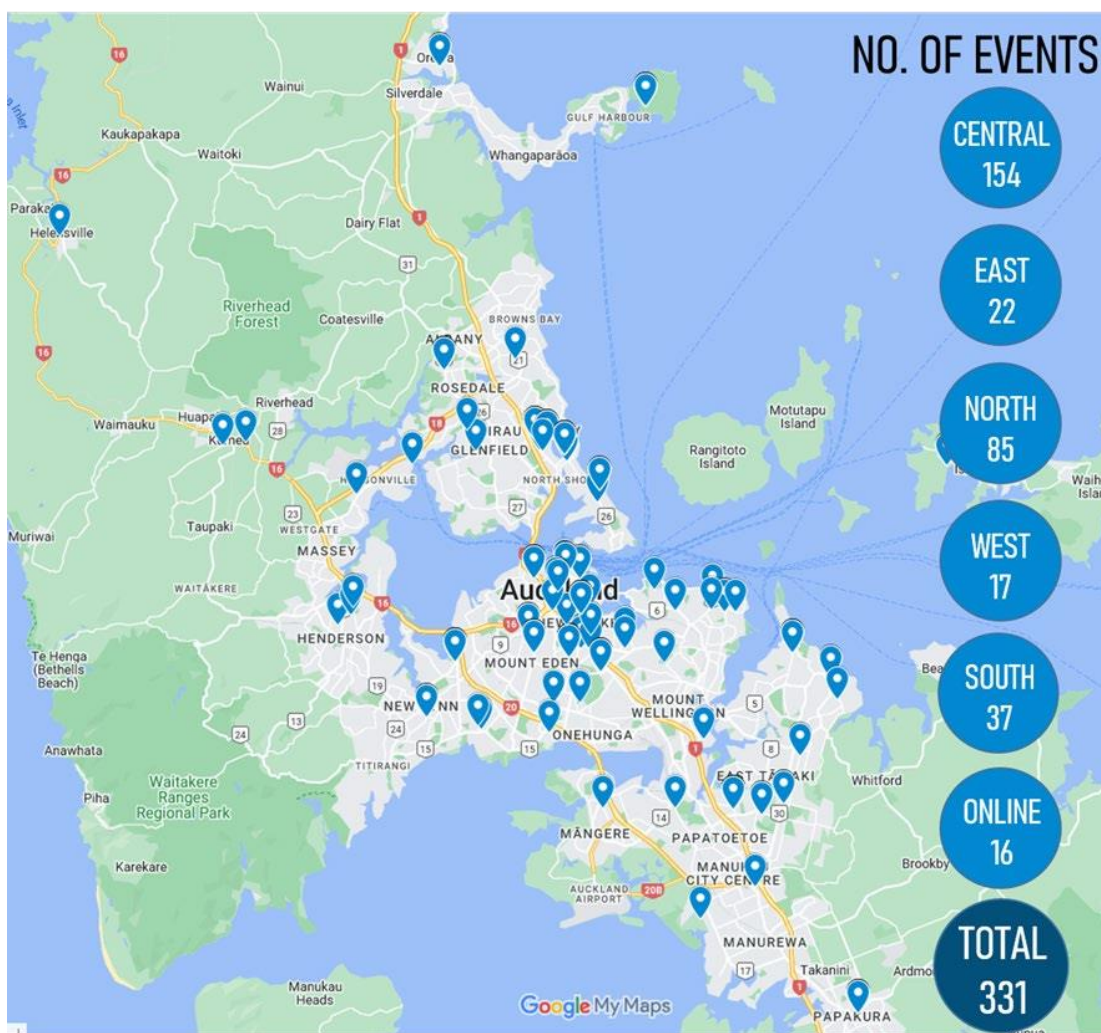
We hold strong values of manaakitanga, and this is reflected in our whakataukī: ‘Ko Te Rāngai Puoro Tuatini o Tāmaki Makaurau te hā o te oro ki Tāmaki whānui, me te whakaoho i te manawaroa mō te rāngai puoro.’ (Auckland Philharmonia Orchestra is the musical heart of Auckland and its communities and inspires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

is mandated by Creative New Zealand and makes clear reference to te ao Māori. Explicit parts of this policy have been laid out in alignment to the Auckland 2050 Plan as targets for the 2023 calendar year amongst other ongoing internally facing targets for the APO.

The following diagrams illustrate how the APO services its communities in a variety of ways:

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

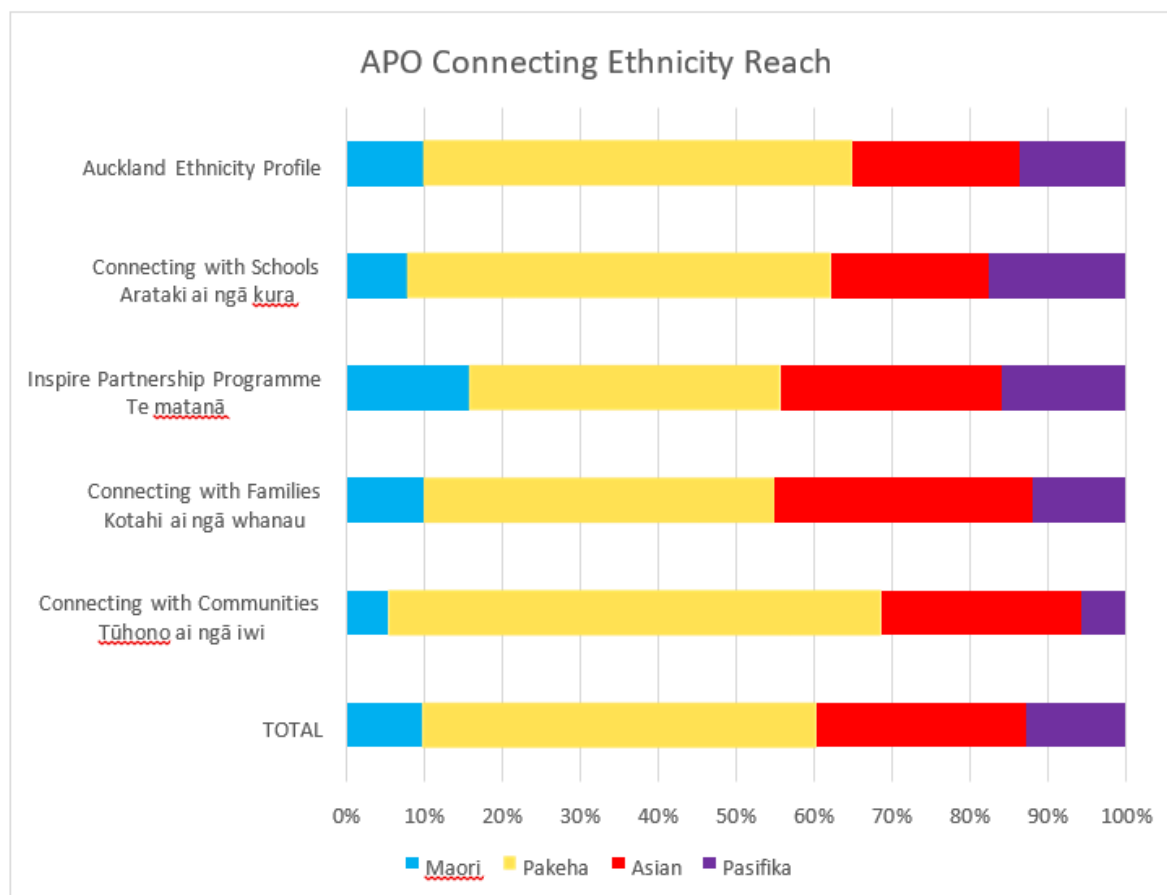
Physical location:



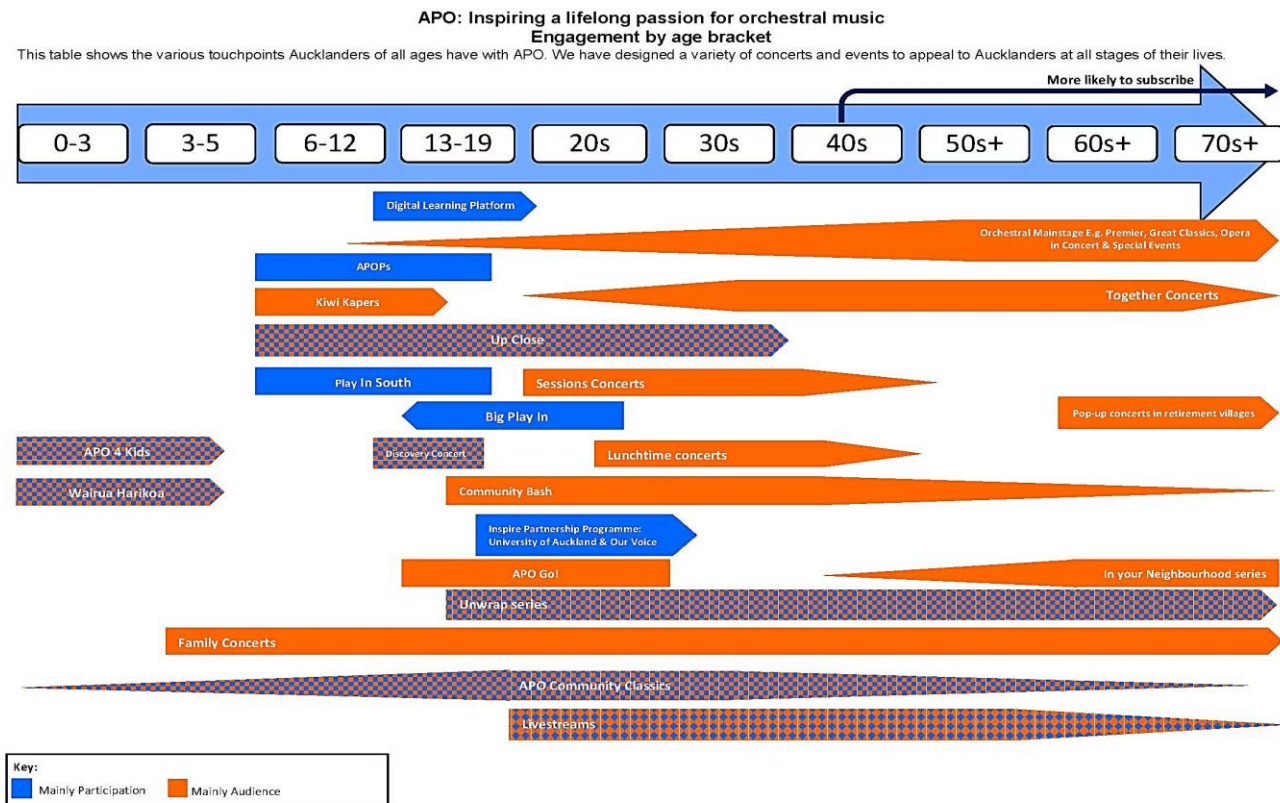
Access points into the APO:

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

Diverse Auckland communities:



Age ranges of the various programmes:



Climate change

To the degree possible, APO has been participating in Tataki Auckland Unlimited’s strategic conversations about Climate change. As an Auckland-based organisation we do not have the same carbon footprint as a touring orchestra.

We are always looking at small ways to make a difference- some recent initiatives include:

1. Emailing pdfs of music to players so they can learn parts in advance, rather than printing and photocopying. (Estimated paper saved for string parts alone by going digital: 8,000 sheets per year.)
2. Investing in iPads so that audition panels can have audition material digitally instead of on paper that cannot be re-used.
3. Investigating moving the whole orchestra on to digital music parts (on iPads instead of paper). However, this would be a large capital cost with complex associated logistics.
4. When we need to be bringing players from outside Auckland, making every effort to use the same people across consecutive weeks, so that we can save on carbon footprint in flights etc.
5. Organising bus transport for older patrons' resident in retirement homes (through the APO Friends), as an alternative to them using multiple taxis etc. as they are coming and going from the same point.
6. Using digital material in the office wherever possible as an alternative to paper.
7. APO has recently needed to replace its 17-year-old van, which did not meet safety standards. APO purchased an electric vehicle and were able to benefit from the Government rebate.
8. When the APO has the opportunity to move into a new rehearsal space, ensuring that within budget, it is as Climate-friendly as possible.



Auckland Rescue Helicopter Trust

The purpose of the Auckland Rescue Helicopter Trust (ARHT) is to provide a sustainable funding mechanism to ensure the operations can continue to deliver a fully integrated Helicopter Emergency Medical Service (HEMS) providing air ambulance, search and rescue and emergency medical transfer services for the diverse communities of Auckland and the Coromandel regions.

ARHT and Northern Rescue Helicopter Limited perform a vital role in the NZ emergency response service, receiving taskings via the 111 system via St John, and search and rescue taskings via NZ Police, Coastguard or the Rescue Coordination Centre (RCCNZ). Our service may also be tasked to retrieve patients from hospitals outside our regions and bring them into the Auckland or Starship hospitals for specialist care and treatment.

Our service is on standby and available 24/7/365.

The services we offer are:

- Emergency air ambulance transport for accident or medical emergencies
- Specialist hospital transfer services for PICU/NICU/ECMO patients
- Emergency Specialist doctors on board most flights
- Intensive Care Paramedics on board all flights
- Rapid Sequence Intubation
- Blood transfusion
- Ultrasound
- Sedation and pain management via specialist medications
- Highly skilled winch operations, including land and sea/boat winching
- A fully equipped Rapid Response Road Vehicle (RRV) taking our highly skilled emergency clinical crew to support road ambulance call outs within Auckland suburbs.

ARHT as the funder provides, through operational delivery, a world class Helicopter Emergency Medical Service for the benefit of all residents and visitors to the region. Residents and visitors can be confident that they will receive the best care possible in their hour of greatest need. Our service is available to anyone, anywhere, anytime.

NASO is the government contracting body which purchases Emergency Air Ambulance Services (EAAS) in NZ. The sector is undergoing a transformational period, moving helicopter rescue from a best endeavours service provision to an integrated part of NZ's health infrastructure. The current contract expired on 31 October 2022 however, notice was received that a contract extension of 48 months will be implemented at the conclusion of the current contract period. NZ government will then issue a further tender with the goal of awarding a 10-

year contract for provision of services from Oct 2026. NRHL will submit a bid for that contract in order to continue its work in the Auckland region. The joint venture arrangement provides a strong platform for ARHT and NEST to refine its operational and administrative functions.

ARHT uses social media, press releases newsletters and internal communications to advise potential supports of activities being undertaken.

The Auckland Plan 2050 is focused on ensuring that “Auckland is a place where people want to live, work and visit”. By providing the additional operational funding required to ensure delivery of a world class rescue helicopter/air ambulance service to the greater Auckland region, ARHT plays a significant role in helping Auckland Council achieve that goal. Residents and visitors can enjoy the lifestyle that Auckland provides, participating in recreational activities, living in remote areas – ARHT’s funding model and relationship with NRHL ensures that the highest level of clinical/operational capabilities are provided, including the most efficient means of transport to hospital, in a patient’s ultimate time of need. The delivery of service is non-discriminatory, available to anyone, anywhere and at any time.

Cultural Responsiveness Strategy:

The vision of Northern Rescue Helicopter Limited (NRHL) the company 50% owned by ARHT and delivering rescue helicopter services into the Auckland region is that cultural responsiveness strategy is to provide early, safe, optimal pre-hospital care in a manner that recognises the unique cultural needs of Māori patients and their whanau.

Our goal is to ensure that our organisational practices are in accordance with Tikianga Māori.

We are currently conducting a research study in collaboration with the University of Otago and the Health Quality Safety Commission.

ARHT/NRHL continues to engage with our stakeholders, including representatives from the Papakura Marae (located near our Ardmore base) to customise this framework for our pre-hospital and retrieval medicine context.

ARHT, in conjunction with NRHL, are committed to working with our emergency response and fundraising colleagues in Royal NZ Coastguard, NZ Police, search and rescue and water safety to provide a well-funded, coordinated response to emergency incidents when needed. We create combined training opportunities, sharing knowledge and expertise so that as a group we can provide the best possible patient care and assistance to those in need, in any number of challenging / precarious situations.

We assist with the development and delivery of education and training programmes across the greater Auckland region.

We assist people from across the Auckland region without any consideration for their race, financial circumstances, their contributions to their individual situation or any other reason.

ARHT fundraising staff and NRHL operational crew engage with our communities in a number of ways, including visits to schools, aged care facilities, clubs, trust and community health and wellness groups and church congregations. We actively engage the community in various fundraising initiatives and helicopter-related physical challenges.



**AUCKLAND
THEATRE
COMPANY**

Auckland Theatre Company Limited

The Auckland Theatre Company (ATC) will undertake powerful storytelling that connects communities and enriches lives.

ATC will do this by:

1. Producing theatre of scale and ambition, presenting outstanding New Zealand and international work that thrills audiences and builds community.
2. Develop new work by New Zealand theatre artists, reflecting the community we are part of and nurturing the next generation of New Zealand playwrights.
3. Inspiring and engaging young people, creating accessible programmes that young people can participate in through school and independently.
4. Provide leadership for our sector, offering professional development, supporting the development of actors, creatives and crews.
5. Programme ASB Waterfront Theatre to fulfil its potential as a cultural asset for the benefit of Aucklanders.

The result of our work is inspired and enriched communities where storytelling uplifts, educates, unifies and enhances wellbeing.

In our work we commit to the values of:

- ❖ Manaaki | Care – we respect the mana of artists, audiences, communities, guests, our team, partners and sector peers in how we operate.
- ❖ Hono | Connect – we are connectors of artists, communities, generations, each other as a connected team and the live performance sector.
- ❖ Tāmaki Makaurau | Auckland – we are grounded in a reflective of this place
- ❖ Māia | Bold – we are bold in our creativity, courageous in our conversations and daring in our aspirations.
- ❖ Koa | Joy – we are joyful, playful as we delight, excite, provoke and challenge audiences.
- ❖ Kairangatira | Lead – we are leaders in the excellence of theatre and how we bring the community of theatre artists together.

Auckland Theatre Company is held up by four pou:

1. People – who run the Company, and who create and produce work
2. Creative – an annual programme of work for audiences, young people and communities
3. Audience – who support and sustain us
4. Financial and organisational – sustainably managing our business to make creativity possible.

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. Delivers a comprehensive Creative Learning and Youth Arts programme of arts 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. Delivers 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 arts 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.

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

The ASB Waterfront Theatre is an essential community amenity for the Auckland region; a flagship mid-scale theatre 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 has positive effects on 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 as well as 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 important 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 the theatre sector in Auckland and is a cornerstone of Auckland's creative economy that contributes to the organic vibrancy of the Auckland region. COVID-19 has brought increasing uncertainty of income to those involved in the creative sector as actors, creatives, and crew. Recognising this and recognising the importance of these people to Auckland's creative sector, we have included COVID-19 provisions in our contracts to give artists, creatives, and crew who engage with us certainty in their employment. We pay our people.

ATC makes its resources available to the performing arts sector through 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 organisation to produce and present their own work increasing the diversity of arts opportunities for Aucklanders to access and participate in.

COVID-19, and other viral illnesses, continue to negatively impact ATC's ability to deliver live performance.

Whilst it seems unlikely that New Zealand will return to a position of utilising localised 'lock downs' to control infection, illness continues to circulate. Under current settings, and to ensure illness doesn't spread, unwell people are required to isolate.

The government's announcement of the end of the CPF and the low likelihood of restrictions being introduced would indicate that their next step will be to move away from operating initiatives designed to support businesses.

ATCs earned revenue is highly susceptible to disruption due to illness and/or unavailability due to isolation requirements which, whilst further slimmed down, remain.

Further, the pandemic has changed the nations approach to working whilst unwell, with people becoming more accustomed to keeping separate to reduce illness spreading.

For the period of the pandemic, ATC has relied heavily on support from government, and government funded agencies, to meet expenses incurred as a direct result of pandemic related restriction.

Across 2022, the government reduced funding support available to mitigate pandemic impacts as business returns to regular operation. Government support in the form of 'insurance' is available through to January 2023, with no indication of what may replace it.

Auckland is facing a critical skilled worker shortage in live performance crew.

There are no longer enough suitably trained and experienced theatre technicians available to operate lighting, sound, and fly systems as well a lack of stage managers and production assistants. The problem became acute in 2022 and appears to be largely due to a number of theatre workers exiting the industry across the pandemic.

As a result, organisations are competing for a limited pool of available staff with each other and with the (better remunerated) screen industry.

ATC 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 (six shows in 2023) including print, TV, radio, and street advertising as well as email, digital, publicity and promotions.
- Forums, newsletters and special events for specific groups including but 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.
- Websites pages both in sponsorship and the show pages for both Auckland Theatre Company & ASB Waterfront Theatre amounting to over 200,000 brand impressions per year.
- Regular communication with Auckland Theatre Company's school's database through the provision of creative learning resources and school matinee/workshop bookings.
- Face to face networking at off-site community meetings and events.
- Professional memberships and networks promoting venue hire facilities for corporate events and conferences.
- Regular communication with Wynyard Quarter residents and workers.

In 2022 we focused our in-school activity in response to the pandemic and developed a Digital Classroom to further engage with secondary school learning.

Focused in-school delivery

The uncertainty caused by the extended August 2021 lockdown led to the decision to put the Mythmakers touring programme into abeyance for 2022. With uncertainty around whether we would be able to access schools to perform during our key planning period it was the most sensible option for what is one of our most expensive programmes to run. Although hugely popular, as a low cost/free open access programme Mythmakers was expensive to operate and relied on revenue from our subscription season productions to meet costs.

We have, instead, focused our available resource on our Acts of Imagination programme for secondary schools. We have expanded accessibility to the programme by offering schools the option to attend public performances at school matinee prices for all subscription seasons. Although the accompanying workshop and education resources continue to only be offered for productions with curriculum links that are presented during the relevant part of the school year. We have noticed increasing participation from schools in both attending performances and accessing our education resources and workshops.

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

Digital Classroom

At the beginning of 2022 ATC was forced to cancel two subscription season productions; *Lysander's Aunty* by Ralph McCubbin-Howell and *Witi's Wāhine* by Nancy Brunning. Both productions were part of our Acts of Imagination programme creating a void for teachers and students registered to participate.

In response ATC bought forward our Digital Classroom pilot – an initiative in development.

Centred around an already existing recording of an ATC production, the programme comprised:

- Access to the digital recording, licensed to view in an educational setting
- Access to online student workshops led by Teaching Artists
- Online teacher briefing
- Downloadable teacher resources comprising education pack, script, production photography, production reviews, show programme, media interview transcripts and recordings from the time.

The pilot proved successful, and the programme will be continued in 2023. Offered free of charge in 2022, the programme will have an element of – still to be determined - cost recovery in 2023.

ATC Board and senior managers completed the Te Kaa workshop programme in early 2022 deepening our understanding of Māori values, beliefs, and history. Deliberately taking a top-down approach, it is our ambition to establish a base-level of cultural competency across the organisation and become a workplace that is attractive to Māori.

ATC's Board have committed to centring te Tiriti o Waitangi in all we do. What this means will be for Māori and ATC to discuss and determine together, however we are committed to co-developing a refreshed Māori Strategy. Although we are yet to take this journey, our commitment to centring te Tiriti means the journey may involve constitutional reform for the company.

Our commitment includes continuing our journey developing our co-producing model that creates safe space for Māori to create and make work.

ATC's existing Māori Engagement Strategy is a foundation document for this process. As we take this journey, we know an outcome will be a new way of working as we develop our Māori strategy to more thoroughly embrace a kaupapa Māori way for working.

Developed in 2017, our existing strategy is still precious to ATC and until replaced continues to inform our programming and venue operations. The strategy was developed using Te Whare Tapa Whā model developed by Sir Mason Durie in 1982. We acknowledge this was an important step on our journey.

In the meantime, our Māori Engagement goals continue to be:

- Whakatau
 - 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 Heningaro: 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

- Taha Tinana: promote engagement with Mana Whenua communities of Tāmaki Makaurau, uphold manaakitanga, support theatre works with Māori content or contexts, support induction of new ATC staff.
- Taha Heningaro: 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 māramatanga
- 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 Tiktiki 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 Heningaro: reflecting the pou; a compilation of whakatau is 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
 - Taha Tinana: collaborations with presenting partners.
 - Taha Heningaro: 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's programme, audience development, and outreach activities to engage and serve Auckland communities in 2023-2024 are as follows:

- Our expanded subscription season programme has increased scope to programme and present stories from Auckland's diverse communities.
- The company offers accessible tickets at \$20 patrons with accessible needs (blind/low vision, deaf/hearing impaired, and wheelchair access needs) to our performances with the option to purchase a second ticket for a companion at the same price. The company includes a NZSL interpreted and Audio Described (plus touch tour) performance in every season.
- The company includes a Pay What You Wish night in each season reducing the barrier of cost to participation and creating opportunities for people to participate in a low-risk way.
- The New Works programme will continue to support artists from a diversity of communities to develop new work for the stage.
- The company will seek to work with the LGBTQI communities finding opportunities for these voices on the main stage.
- The company will work with arts companies from diverse communities to provide opportunities for them to present their work on the ASB Waterfront Theatre stage.
- The company continues to develop an equity-based co-production model to work with a diversity of arts companies. The model seeks to provide a safe space for communities to tell their stories their way

maintaining story sovereignty. This partnership approach is purposely flexible, creating space for communities to have their needs met.

- The company will continue to explore opportunities to reduce barriers to participation in its Creative Learning programme by seeking and securing grants and philanthropic funds.
- The company will retain its commitment to creating engagement opportunities for young people across the region through our Youth Company.
- The company will continue to collaborate with other organisations through the Arts Partnerships programme to facilitate opportunities for presentation of work drawn from diverse backgrounds; and
- The company will continue its Digital Classroom to support and extend learning opportunities.

Climate Change

Te Tāruke-ā-Tāwhiri: Auckland’s Climate Plan largely outlines strategies that can be employed by organisations holding the levers for change. However, both Auckland Theatre Company and ASB Waterfront Theatre are able to *contribute* to the achievement of the overall strategic goal of reducing emissions and adapting to the impacts of climate change in two ways; by

1. implementing actions that support specific strategies in Te Tāruke-ā-Tāwhiri; and
2. operating our own sustainability policies and procedures that contribute to positive climate outcomes.

1. Our activities that support to the City’s achievement of Te Tāruke-ā-Tāwhiri

Te Tāruke-ā-Tāwhiri: Auckland’s Climate Plan	Auckland Theatre Company activity that <i>contributes</i> to Council’s achievement
Integrate connected, nature-based solutions in development and planning	ATC contributes by: <ul style="list-style-type: none"> • ASB Waterfront Theatre was achieved a Five Green Star Build rating, acknowledging the efforts of the project to be a sustainable building from first turn of the earth
Establish and rapidly scale low carbon, resilient precincts across Auckland	ATC contributes by: <ul style="list-style-type: none"> • Participating in the Wynyard Quarter Sustainable Development Framework and operating ASB Waterfront Theatre to support the goals of the framework
Changing the way we all travel	ATC contributes by: <ul style="list-style-type: none"> • Not offering car parking as an employment benefit, instead encouraging staff to use alternative methods. • Promoting public transport as a means of accessing ASB Waterfront Theatre.
Accelerate the decarbonisation of Auckland’s business sector	ATC contributes by: <ul style="list-style-type: none"> • Supporting staff to work from home as well as at the office

<p>Manage our resources to deliver a zero waste, circular economy</p> <p>Prevent and reduce waste</p>	<p>ATC contributes by:</p> <ul style="list-style-type: none"> • Separating and disposing of waste into three waste streams at our worksites, including our public areas, compostable, recyclable, and waste, aiming to reduce disposed waste. • Incorporating compostable products into our food service for easy disposal (i.e. not having to clean food service waste to enable recycling).
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2. Our activities that support positive climate outcomes

Auckland Theatre Company has had a sustainability policy since 2011. The policy objective is to develop an informed and proactive basis for carrying out operations in a way which complies with regulation, prevents pollution, and minimizes adverse environmental impacts. The company seeks to achieve this by conserving and minimising our usage of energy and water, reducing waste across all waste streams, making purchasing decisions carefully, investing in new technology, and considering end-of-life disposal.

At a practical level, this means we:

- Monitor our electricity consumption at ASB Waterfront Theatre with the aim to keep average usage at 80/kWh/m²/yr, as per guidance of Eke Panuku’s aims for Wynyard Quarter.
- Across all worksites, actively operate a ‘switch off’ campaign to reduce energy wastage and keep energy conservation top of mind.
- Dispose of our waste in three streams:
 - Compostable
 - Recyclable
 - Waste
- An active programme across both worksites to separate waste, including in our public areas, means waste streams are checked and monitored to ensure high levels of compliance at the point of disposal.
- Dispose of our theatrical sets carefully and thoughtfully, reusing and recycling where possible and practicable.
- Use of public transport is encouraged. Staff carparking is not provided and staff are encouraged to consider how they travel to work. Secure staff bike parking is provided at ASB Waterfront Theatre and showers are provided at both sites. Public transport options for accessing ASB Waterfront Theatre are promoted for both staff and audiences.
- Have transitioned to a primarily digital mode of working to reduce our reliance on paper documentation and filing, including providing our programmes and brochures in digital formats. Printed programme volumes are carefully considered to reduce end of season wastage and print volumes has steadily declined over time.



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.

The successful achievement of our stated purpose (to prevent drowning) is dependent on the development and delivery of impactful education programmes, evidence-based research, and effective advocacy; underpinned by strategic alliances; effective systems, processes, and people; and prudent financial management. The focussed 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.

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

Drowning Prevention Auckland (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 (Early Childhood Education (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 for many stakeholders.
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, those who work in our rapidly changing communities and those who contribute to our economic well-being. DPA strives to protect and nurture good water safety so that drowning is prevented, and safe enjoyment of the region's waterways are 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 Council's "Quality of Life" objectives.

We aim to educate to change the behaviours of Aucklanders to improve mental, emotional, spiritual and physical wellbeing and 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 in order 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, Twitter, Instagram, LinkedIn, YouTube, WeChat) aimed at the general public.

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 Fishing Safety Project successes for example, help us reach the ratepayers and residents of Auckland. We have a bimonthly newsletter that goes to our database of 3,000 and this informative newsletter highlights the programmes we have on offer, and also upcoming programmes.

DPA is also a part of the Safer Boating Forum who are working 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 be contributing to this year's Water Safety Month which will begin mid-October and go till mid-November with various promotional activities happening across all communication channels.

We recognise the ratepayer contribution of our work wherever possible, and this currently includes our vehicles, powerpoint template used in all delivery, on our partner page of our website and in our newsletter that goes to 3,000 people each month.

Our successful World Drowning Prevention Day campaign in July 2022 will be continued next year, and we are hopeful of getting the Auckland Harbour Bridge lit in our colours, alongside the Sky Tower which was lit this year. Our dawn event, He Taonga Te Wai, to commemorate the loss of life each year to drowning had Auckland Councillors in attendance and acknowledged for the support they give us for drowning prevention education each year.

Our programmes we plan to deliver are as follows although it should be noted that we are about to critically assess our suite of programmes to ensure they are relevant and the best suited for the current needs within the community:

- Early childhood including a parents/caregiver's component: Interactive water safety sessions for under-fives in ECE settings, including ECE teachers. Developing water competence of parents and importance of active supervision of young children.
- Schools Y0-8: Professional Learning Development for primary teachers, Water Skills for Life programme delivery
- Schools Y7-13: Professional Learning Development for secondary teachers. Wai Turama (basic water competence) and WaiWise (water safety leadership) programmes in secondary school settings.
- Splash Break-Away Holiday programme – a programme developing practical water competencies for 11- to 17-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.
- 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: teaching Māori communities culturally appropriate water safety particularly about diving for kaimoana and paddling waka.
- New Settler initiatives: Educating the crab-fishing community on safe practice when crabbing or collecting other shellfish. Educating international students (when they return) on safe practice around Auckland waterways.
- Gender Specific Water Competence: assisting women to learn 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 that work around the water, supporting pool lifeguards to have a consistent standard, 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 correctly assess their own water competency and drowning risk.

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

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 to 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) come at a huge cost both financially and emotionally to all involved, a reduction of the toll will greatly benefit all Aucklanders. Preventable drowning fatalities costs the NZ economy around \$355 million per year. In 2021 there were 16 preventable drownings in Auckland costing an estimated \$63 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. This ties directly to the Auckland Plan on a number of levels such as education, community, sport, health as well as spiritual and cultural well-being. In addition, every life that is kept safe through a strong understanding of water competence 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 alike to making Tāmaki Makaurau, Auckland one of the world's most liveable and safe cities and an international destination for all.

Drowning Prevention Auckland has an overall objective to respect and develop the special relationship with Māori under Te Tiriti o Waitangi. With this in mind, we have had iwi representation on our board until 2021 and have recently appointed a Ngāti Whātua Ōrākei nominated representative, Gene Watene. We have also had a Korowai Awhina supporting us for three years to guide our Te Ao Māori journey and grow our cultural competency. We have also developed Māori Water Safety Mātāpono (Guiding Principles) in collaboration with Ngāti Whātua Ōrākei which includes four pou (pillars) as follows:

1. Kaitiakitanga Pou/Guardianship Pillar

“We will work with Whānau to ensure sustainability of Whenua, Moana and resources for future generations”

- a. Ownership of resources and environment
- b. Taking care of resources Tangata/Whenua/Moana
 - working with local iwi and marae to establish their needs and adjust our programmes to suit.
 - developing local champions to in turn educate their whanau with the ultimate goal of the group being self-sufficient.

2. Manaakitanga Pou

“We will model best practice to educate whanau to be safe in, on and around water”

- a. Caring for others/Caring for health and wellbeing
 - providing education underpinned by a commitment to safety of self and others.

3. Whanaungatanga Pou/Relationship Building Pillar

“We will build sustainable and strong partnerships within Tāmaki Makaurau. Our goal is for every family in Tāmaki Makaurau to be water competent and responsible in, on and around water.”

- a. Forming relationships in Tāmaki Makaurau
 - developing relationships and networks through our current practices
 - families working together – Own identified strategies
- b. Innovative research proven programmes:
 - working with other Marae, Services and Community
 -

1. Rangatiratanga Pou/Leadership Pillar

“We will promote our cultural heritage and recognise our bi-cultural nation in all aspects of our work”.

We have a very diverse team and board in that we have a number of 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 huge positive for our organisation and a real point of difference in the sector. We consider this an important part of our offering with 40% of Auckland’s population was born overseas and Auckland has the largest Polynesian population in the world. We have employed Aquatic Educators to focus on the different ethnic groups at higher risk of drowning. This is also shown through our cultural competency training and work with organisations like Refugees as Survivors.

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

In addition to this we provide drowning prevention activities and education at community events across Auckland to more effectively engage with local and diverse communities across the rapidly changing face of Auckland. We are also continually updating 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 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 reach currently of 11,800 in our first year.

Climate Change

There is a strong connection with bringing a Māori worldview into all our programmes, initiatives and advocacy work to thereby positively connect with the environment, and therefore positively impact some of the effects of climate change. Encouraging safe recreation in, on and around the water contributes to restoring the mauri (life essence) of Tāmaki Makaurau. We are yet to authentically embed this into all our programmes and initiatives but are encouraged by the feedback from our Māori drowning prevention work about how impactful and meaningful this is. We do have plans in place to work with mana whenua to improve this area of our work.

The connection our work has with wai, puts us in a unique position to positively contribute to Te Tāruke-āTāwhiri: Auckland's Climate Plan, Strategic action 2 – support, endorse and resource the restoration of 'te mauri o te wai' in accordance with our indigenous measurement tool and Strategic action 4 – support, endorse and resource food sovereignty in accordance with our indigenous measurement tool. Our work with Māori drowning prevention and in particular support of safe Kai Moana gathering practice is a meaningful start.

There is a growing risk of flooding because of climate change, and we are seeing this become a large factor in drowning risk internationally with many large-scale drownings tragically occurring. Within the last year, we saw surf lifesaving members rescuing people with their IRB's in Kumeū after flash flooding. Therefore, educating community about what to do when you find yourself unintentionally in the water, or in this case, surrounded by water, has increasing value.

The increase in water temperatures, which was 3 degrees warmer last summer, and expected again this year, had significantly larger volumes of people flocking to waterways. We know this is part of the increasing drowning risk and therefore the importance of drowning prevention education continues to grow.

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 Auckland and delivering an extensive programme for the city, ranging from main scale opera seasons with full orchestral accompaniment to smaller scale concert performances, new commissions, festival collaborations and site-specific opera productions. Our performances take place at venues including the Aotea Centre, ASB Waterfront Theatre, Bruce Mason Theatre and Auckland Town Hall and Concert Chamber.

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

distinctly New Zealand stories. A significant part of our mandate in this area is helping train the next generation of singers, répétiteurs, directors and designers through our Artist Development Programme, as well as providing employment for technical staff and the New Zealand Opera Chorus.

New Zealand Opera is at the centre of Auckland's arts scene, and one of the only national arts organisations based in Tāmaki Makaurau. The Company's 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 art forms and in the theatre and film sectors as well as opera. Our Strategic Agenda places great emphasis on proactively connecting Aucklanders with programmes that enhance wellbeing, resilience and positive mental health outcomes.

In line with our 2020-2025 Strategic Agenda, our Company is on a journey of transformation. The initiatives set out in that Agenda are designed with several outcomes in mind: to further develop our role as an opera company producing work to an international standard, contribute to the development of the opera sector in New Zealand, extend our audience reach and engagement, connect more people with opera, increase earned and contributed income to build reserves and develop the capacity and capability of our industry.

New Zealand Opera values the opportunities provided by strategic partnerships and alliances. We work in collaboration with many national and international organisations with a specific focus on partnerships in Auckland. These partnerships enhance the quality and diversity of our cultural platform and sometimes bring to fruition projects that would otherwise be unaffordable or logistically impossible.

New Zealand Opera has undertaken a major Audience Development Plan to help the Company identify, engage with, and communicate to a wider array of stakeholders than ever before. This plan is central to growing the overall audience for opera in New Zealand. In parallel we are developing a brand strategy to support the growth of new segments.

Aotearoa New Zealand has seen a rapid social transformation in the past decade, as the world finally begins to understand the rich opportunities, strengths and values offered by Indigenous peoples. For opera, this shift is long overdue: the story of Māori and Pasifika involvement in opera is as old as opera's presence on these shores, and now we must work quickly to resolve the dissonance between our diversity onstage and the lack of diversity within our audiences. Another emerging group of stakeholders we wish to engage with is Millennials and Gen Z, a crucial demographic for New Zealand Opera as it develops bold new contemporary work such as the *Unruly Tourists*.

Our Marketing and Communication strategy supports this shift, whilst continuing to deepen our relationship with existing audiences and stakeholders. Data-driven digital communications have become a core part of our marketing plans, allowing a more targeted and efficient use of marketing budgets. Although we still use some traditional channels such as newspaper, radio and out-of-home to maintain awareness, we can accurately calculate and measure a good return on investment on social and digital channels. New Zealand Opera also produces an Annual Report each year to foster a sense of greater transparency and enable us to clearly articulate our impact and acknowledge the stakeholders who have been instrumental in the Company's success.

New Zealand Opera is committed to connecting with existing and new audiences through its excellent participation programmes in the areas of education and community outreach. We continue to extend our initiatives in response to the opportunities that each production presents.

The Department's activities remain structured through the overarching three streams: Connecting Children (annual Opera in Schools tour; 6–12-year-olds); Connecting Young People (workshops, masterclasses; 12–21-year-olds); and Connecting Communities (all ages).

While New Zealand Opera offers a wide range of education and community programmes to support our work in Wellington and Christchurch, it should be noted that these are funded separately, with no recourse to funds granted through the Auckland Regional Amenities Funding Board.

New Zealand Opera is a national arts organisation based in Parnell. We live, work and create in Auckland. In 2022-23 we forecast 71.2% of our \$9.117 million annual spend will be in and around Auckland. In 2023-24 this figure will move to 66.68% of \$8.741 million of total spend.

2023 is an anomaly, where we are using our accumulated funds from 2021 and 2022 to fund projects going ahead in 2023. This is due to the cancellation of shows at the end of 2021 and beginning of 2022 forcing us to pull projects into 2023. The productions that were affected by the cancellations include Opera by the Harbour, *The Unruly Tourists* and *(m)Orpheus*. 2024 will see us back to regular programming.

Regional funding ensures that Auckland benefits from most of our projects (excluding regional touring funded jointly by CNZ and partnerships) and exclusively from some - *Du'a (Prayer) for Broken Shelter*, new community, education, outreach initiatives and Artist Development.

New Zealand Opera will continue to take productions to Wellington and Christchurch, and we have one full-time staff member in Wellington. All other staff are based in Auckland. All operas are currently rehearsed in Auckland.

Currently regional funding supports Auckland infrastructure and Auckland participation management as well as providing some support to expand our audience reach by providing different opera experiences (specific audiences, specific spaces, new works or fresh formats).

Māori:

NZ Opera acknowledges the need to have Te Tiriti o Waitangi and tangata tiriti as the guiding elements for the company's haerenga Māori.

NZ Opera continues to build the company's foundations on board this journey on the uara (values) of mahitahi, manaakitanga, mana toi, and auahatanga. Kōrero (conversations) are at the heart of these foundations with a particular interest in sharing space, artistic vision and power with tangata whenua so that Te Tiriti o Waitangi may be seen, heard and felt throughout the Company.

The Company acknowledges the relationships that have been built, are being built, and will be built over the period of 2023-2024.

Me mahitahi tātou mō te ora o te katoa – *may we work together for the wellbeing of all*

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 (bi-cultural journey). Our high-level Diversity, Inclusion and Equity policy generated a tactical Diversity Action Plan (DAP) which maps out specific actions and outcomes. Both align with our five-year Strategic Agenda. This living document recognises our commitment and helps maintain a sense of responsibility to ensure that our work is accessible to all hapori/communities and provides 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.

At a Governance level, the Board currently comprises nine Directors from diverse backgrounds reflecting and representing the rich diversity and talents of Aotearoa. The experience and skills that our Board members bring support our vision to create a sustainable platform for opera to thrive here in Aotearoa New Zealand celebrating the richness of our own stories. Due to their extensive knowledge and background, three of the Board Directors also sit on Te Reo Ruruku —the company's newly established committee bringing tangata Māori from around the Motu together to support the art form of opera in Aotearoa.

New Zealand Opera recognises the important work undertaken as part of Auckland Council's climate change agenda. Over the last 12 months, the Company has taken significant strides forward in considering environmental sustainability as a key agenda item alongside financial sustainability, good governance, and positive social outcomes. Out of this work, we are pulling together a comprehensive ESG (Environmental, Social, Governance) strategy that will underpin our activities and ensure a bright future for our artform and our communities.

Progress so far has seen the establishment of a staff-led environmental sustainability working group whose goal it is to create a framework for improving environmental practices at New Zealand Opera. The working group has conducted research, collected data and met with the Sustainability and Reporting Assurance team at PwC who offered their time and expertise to help New Zealand Opera establish some sustainability goals and draw up a framework.

The material output of this working group is to create comprehensive internal policy and an external mission statement with clear action points. This will be realised in a Sustainability Action Plan that is currently in draft form being reviewed by Senior Leadership. The team are committed to actively monitoring and reducing/offsetting our carbon footprint whilst reflecting our core values of Mana Toi, Manaakitanga, Mahitahi and Auahatanga.

The Sustainability Action Plan contains specific actions that New Zealand Opera will implement over the next five years to ensure our natural environment is protected whilst ensuring we operate in such a way that does not negatively impact on our environment.

New Zealand Opera aims to demonstrate leadership in environmental stewardship and influence the way in which venues and suppliers work. Key Performance Indicators will help us deliver on the goals that are set out under five focus areas of staff engagement, water, waste, energy, procurement, transport & touring. Progress will be reviewed annually with the Action Plan itself being reviewed again after three years.



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 that 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 evenings 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 view our night sky.

Education is a vital part of Stardome's operation and over 60% of our visitors are children, most of whom come to Stardome with their school as part of their studies. Stardome's low decile initiative has made our education programmes accessible to a wide range of children who might not otherwise be able to visit and experience the night sky.

Stardome recognises the role marketing communications plays 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 with a focus 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), as well as our team engaging in customer dialogue, addressing feedback, promoting specific events and responding to queries.

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

Our online database of 15,000+ of general public receive 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 both 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 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 continually 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 to develop our programme, listen to our visitor feedback, and continue to deliver to our core audience.

Education

We are awaiting the results of a substantive independent review of our education programme. The review is being carried out by an independent education consultant. It is due to be received by November 2022.

The review will include an assessment of what we are doing well, what we need to improve, the perception and value placed on us by educators and students, how we might respond to current developments in education (including the New Zealand Histories curriculum), minimise barriers to attend, as well as an identification of the opportunities within the sector.

The results of this review will be used to chart the future of our education programme and may result in changes to our education offering so that we can maximise our impact and ensure it is the best it can be and that we can meet our strategic objectives and continue to serve the sector the best we can.

Stardome acknowledges the importance of a thriving Māori identity for Tāmaki Makaurau and for our organisation. We are fortunate in the positive and developing relationship we have with the Tūpuna Maunga Authority and share their vision in their role of kaitiaki for Maungakiekie. There are a number of 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 kaumātua 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.

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 Low Decile and Southern Initiative education programmes continue 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.

Responding to the climate crisis was a priority in the development of *A New Vision*, our 2021-2026 strategic plan. Goal four specifically addresses this:

Goal 4: Improve our environmental performance		
INITIATIVE	5YR SUCCESS MEASURES	PROGRESS 2022
Reduce the environmental impact of our operations.	• By 2022, environmental initiatives and targets are determined and achieved each year.	✓
	• By July 2022, all procurement includes consideration of environmental and social impact of product and services.	✓
Include environmental messaging in our programming and communication with the public wherever relevant.	• By December 2022, a new education programme is developed on the topic of climate change.	↗
	• By December 2022, a new planetarium experience is developed on the topic of climate change.	↗
	• By January 2023, new galleries will include messaging about climate and climate change as a planetary process.	↗
Create a carbon reduction roadmap to 2030.	• By January 2022, a roadmap to carbon neutrality is developed that determines achievable targets and initiatives.	✓
	• Goals for carbon reduction are set and achieved each year.	↗

We are working actively to decarbonise our operation and become carbon neutral by 2023. Our mahi in this area aligns with Auckland’s Climate Plan (2020), picking up the wero and taking responsibility for our carbon emissions. We believe our goals are bold and ambitious, as the Auckland Climate Plan challenges us to be – they are our contribution to the City’s goal to reduce emissions by 50 per cent by 2030 and achieve net zero emissions by 2050.

As well as getting our own operations in order, we also have a role to play in communicating with the public about climate change. We will be doing this in our new galleries, our planetarium programming, and our education programme, but in a way that follows best practice around climate education – one that leaves manuhiri with a sense of hope and agency.



Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region (SLSNR) is the lead provider of lifesaving services, coastal aquatic rescue, and beach education services in the region from Raglan to Kaitaia. Ten of our 18 surf lifesaving clubs reside in and service the Auckland region, making up 70% of our Northern Region output and a significant amount of our national lifesaving outputs. While there is a focus on services provided into Auckland, for context we have also provided a holistic view of SLSNR activities and costs.

Our purpose is to ensure the communities in our region can enjoy our beaches safely by preventing drowning and injury on our beaches and coastlines through the provision of lifesaving services, sport and recreation activities and public education. In the Auckland region, there are over 1,500 dedicated lifeguards patrolling 14 beach locations as part of our on-going mission to keep the hundreds of thousands of beachgoers safe every year.

Based on the importance of volunteers for the sustainable delivery of our operations our current Strategic Priorities are focussed on providing and developing initiatives that will assist clubs with the attraction and retention of active membership and allow the sustainable expansion of our lifesaving services where required.

SLSNR's role is to lead, coordinate, support and develop the services of our volunteer surf lifesaving entities in the area of beach safety, patrolling and patrol management, search and rescue, public education and sport and recreation activities. Additional to this, SLSNR are the primary body or organisation that work with external stakeholders to negotiate current service delivery levels and plan for future service delivery in consultation with our member clubs.

All of our services are targeted at the reduction of drowning and injury on our beaches and coastlines. We achieve this in the Auckland region by:

- Providing dedicated support and best practice tools for our member clubs to ensure sustainable growth, management of volunteers and to provide the resources necessary to deliver a safe and compliant lifeguard service.
- A dedicated full-time lifesaving delivery model, ranging from:
 - Patrolling services - delivered at fourteen locations.
 - Event safety services.
 - Emergency Response.

- Community education programmes which are provided on the beach, and in classrooms for school-age children, particularly low decile schools. Delivered at patrolled and unpatrolled locations and urban environments they provide access to water safety skills for the wider community.
- The provision of a volunteer-run sport and recreation programme, from Competitive Lifesaving (*Previously surf sport*), junior surf carnivals to world-class high-performance events and competitions allowing thousands in our community to partake in sport and recreation. These activities have proven to support the attraction and retention of members and encourage younger members to progress to be qualified lifeguards.
- Long term planning for future service delivery and stakeholder engagement, carried out primarily by SLSNR on behalf of our member clubs. This work is currently focussed on local government engagement, mana whenua land trusts, and engagement with pre-Surf Life Saving entities with a high demand for a surf lifesaving service delivery.

Auckland is a region with an extensive and often dangerous coastline. The safe enjoyment of our beaches and coastline and the education of our public on the safe use of these areas is an imperative.

Our work allows safe recreation and use of Auckland beaches, the city's most used natural resource. Throughout Auckland SLSNR provides comprehensive lifeguard services, a 24/7 call out capability, search and rescue services and public education programmes. The work we do in drowning and injury prevention is instrumental in making our beaches a safe place for the wider community to enjoy and encourages participation in sport and exercise.

Our surf lifesaving clubs provide opportunities for thousands of volunteers to engage in personal development and to enjoy the enrichment of giving back to their community.

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.

The international award winning SafeSwim platform and the SafeSwim programme continue to be an important part of our communication strategy, with a national expansion of this programme currently occurring. SLSNR now reaches 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 SLSNR SurfCom.

SLSNR has a regular media presence working with media outlets (particularly from October to April) 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.

The provision of central government funding for the national delivery of lifeguard services funding is now in its third 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) currently has no long-term model for the distribution of these funds. This has created some uncertainty for SLSNR because some traditional funding sources can no longer be applied for due to central government funds. Also of concern is the lack of growth over the last three years in central government funding allocated to SLSNR despite growth in levels of operations and costs of service delivery. This needs to be addressed going forward with increased funding expected nationally pending the 'Search and Rescue Sector Review' currently being undertaken.

SLSNR has completed the first stage of addressing the increasing demands for lifeguard services in Auckland. 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 to establish a blueprint for Auckland's future needs is now required. 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 (including Waiheke and Great Barrier)
4. Resource requirements.

This work is expected to be completed during the 2022-2023 financial year.

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.

For a small organisation there are a wide range of audiences we need to interact with, each who require different messaging and forms of engagement. This naturally increases the breadth of our workload 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.)

Auckland is also continuing to grow and recreate in new areas of the coastline which drives much of our service expansion and the need to grow our membership and their capability to deliver to a higher demand in coming years. This brings new additional cost as when new areas of operation are required it is rare that a current area is retired. SLSNR is working to plan for this in the current project with Auckland Council

SLSNR has added increased resource to its Community Safety and Engagement team to develop a more focused stakeholder engagement strategy for Coastal Risk Assessment & Awareness that will engage a wider selection of the community and support the growth of audiences for SLSNR's community safety and education programmes.

The addition of resource is to allow for the ongoing delivery of key education programmes that have served the market for the last thirty years, whilst also allowing the organisation to engage with pre-Surf Life Saving stakeholders to ascertain their current and future needs.

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

The organisation as a whole is undertaking a cultural review being led by SLSNZ. This review has been funded by NZSAR and the strategy developed is being shared with membership in September 2022.

SLSNR is yet to set any specific targets to measure performance in how we foster and support cultural competencies within the organisation though these will be included as outcomes of the Culture Review Strategy referenced above and are also expected to be available to SLSNR in September 2022.

This has been a core focus of our revised Coastal Engagement and Safety team, and a strategy for this will be completed as part of the 10-year blueprint discussed previously. Work this year is currently focussed on maintaining delivery to existing audiences, while also engaging with Auckland "Pre-Surf Life Saving entities" to better understand their existing and future needs and where SLSNR is required to assist in unmet areas of need.

We anticipate the list of new stakeholders to be chiefly made up from the below:

1. Auckland Mana Whenua Land Trusts owning and managing coastal tracts of land with public access or large-scale private access
2. Recent Forced Migrant populations
3. Pacifica and Southeast Asian recent arrivals
4. Emerging or recently established coastal communities (North and South Auckland)
5. Coastal Event Operators
6. High School and international students.

Submissions Process for the 2023-2024 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2023-2024 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00pm, Tuesday, 7 February 2023**.

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

Email: arafb.info@gmail.com

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Tuesday, 14 February 2023.** 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.
- 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

Thank you for your submission.

**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S
DRAFT 2023 - 2024 FUNDING PLAN**

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

Submitter details:

Name: _____

Organisation:

Address:

Telephone: _____

Mobile: _____

Email: _____

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.

Directory

Auckland Regional Amenities Funding Board

P O Box 6969
Victoria Street West
Auckland 1142

Email: arafb.info@gmail.com

www.arafb.org.nz

Chair:	Scott Pearson
Deputy Chair:	Paula Browning
Directors:	Alastair Carruthers Victoria Carter Anita Killeen Lyn Lim Megan McSweeney Bryan Mogridge Moana Tamaariki-Pohe Vacant position
Advisory Officer:	Leigh Redshaw
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Lawyers:	Buddle Findlay, Auckland
Auditors:	Office of the Auditor-General/Audit New Zealand
Charities Number:	CC38181
Legislation:	Auckland Regional Amenities Funding Act 2008

December 2022

DRAFT Annual Report
2021-2022

Auckland Regional Amenities Funding Board

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Chair's Report

Tēnā koutou katoa

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.

Welcome to my first report as the Funding Board Chair. This is the 13th Annual Report of the Funding Board. Since early 2020 and throughout this reporting period, the Funding Board and the Specified Amenities have experienced incredibly different operating environments. Nothing experienced prior to the COVID-19 pandemic could have prepared us for the impact on operations.

After enduring the initial ravages of the COVID-19 pandemic in the 2020-2021 year, 2021-2022 presented a fresh, new set of challenges for each of the eight amenities and to a lesser degree, the Funding Board. Each organisation has dealt with different challenges and has developed a range of new strategies to ensure they can continue to best serve their respective communities.

The separate reports provided by each amenity organisation included in this report, provide an illustration of how each entity has adapted in response to the pandemic to meet their varying needs.

The on-going impacts of COVID-19 on the Funding Board are limited due to the nature of business undertaken by the board. The board has been able to move easily to online meetings as local government rules have allowed. However, face to face meetings continue to be our preferred option to conduct Funding Board business given the increased interaction they allow.

The impact on each of the amenities since the beginning of the pandemic has been significant, and it is apparent that each organisation has risen to the challenges and implemented further temporary and permanent changes to their business models to best cater to and reflect the nature of their ever-changing operations.

Following the initial need to work through the challenges that lock-downs presented, several organisations continue to utilise on-line services to extend their reach to customers, while others have used the opportunity to review their operating models.

To ensure the impacts of the pandemic on business activities were minimised through moving to the on-line presentation of material, our arts organisations continued to provide world-class shows and performances as well as expanding their outreach programmes to many schools and facilities across the region.

The rescue-oriented organisations had seen support for their operations and customer base increase over the years. Aucklanders benefit greatly from the huge amount of support these organisations receive from their large volunteer bases and the provision of free services such as life jacket hire.

The education orientated amenity organisation Stardome Observatory and Planetarium expanded its young person's outreach programmes and staged its Matariki festivities to coincide with the newly recognised national holiday that celebrates the significance of Matariki to the indigenous Māori people of New Zealand while maintaining their in-house shows and astronomical research programmes.

This report contains a narrative provided by each amenity outlining the range of activities undertaken during the past year. These commentaries illustrate how each organisation has coped with the impacts of sudden lockdowns requiring immediate plan changes to events that may have been months in the planning as well as how they are adapting to the new post-pandemic operating environment.

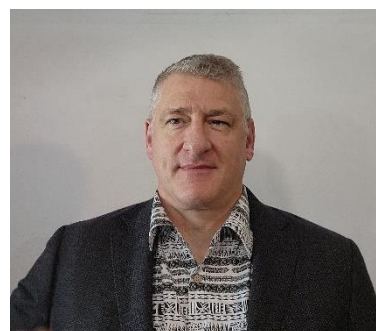
More comprehensive information about the achievements of each amenity is available from their respective websites; a list of these addresses is included at page 58 of this report.

All amenity organisations are continuing, to varying degrees and as appropriate, to develop their policies that cater for the diverse nature of the Auckland demographic makeup – including, where appropriate, specific programmes or events have been implemented to recognise the unique role of Māori in Auckland, but also other large groups represented in Auckland, such as the Pacifica and Asian communities.

The Funding Board is fortunate that its members are hard-working, committed, enthusiastic, have a professional manner, and good humour – which was consistently exhibited by the directors throughout the year. The diversity of viewpoints, skills and experience are paramount when discharging the duties of the Funding Board in order to best satisfy the requirements of the Act¹. I would like to acknowledge and thank all of the Funding Board members once again for their contribution this year.

The operating year for the Funding Board was marked by the arrival of two new directors that brought a new perspective to the board, Mr Ross Clow and Mr Alastair Carruthers. Throughout the year one of our directors, Ms Precious Clark, appointed to represent the interests of Māori in the Auckland region retired, and was subsequently replaced by Mrs Moana Tamaariki-Pohe on 1 September 2022. The board warmly welcomed the contribution of all the new directors.

The Funding Board remains very grateful for the in-kind support it has, and continues to receive, from Buddle Findlay for continuing to make its facilities and other support available to us for board meetings.



Scott Pearson: Chair
Auckland Regional Amenities Funding Board

¹ See next section on Legislative Framework

Legislative Framework

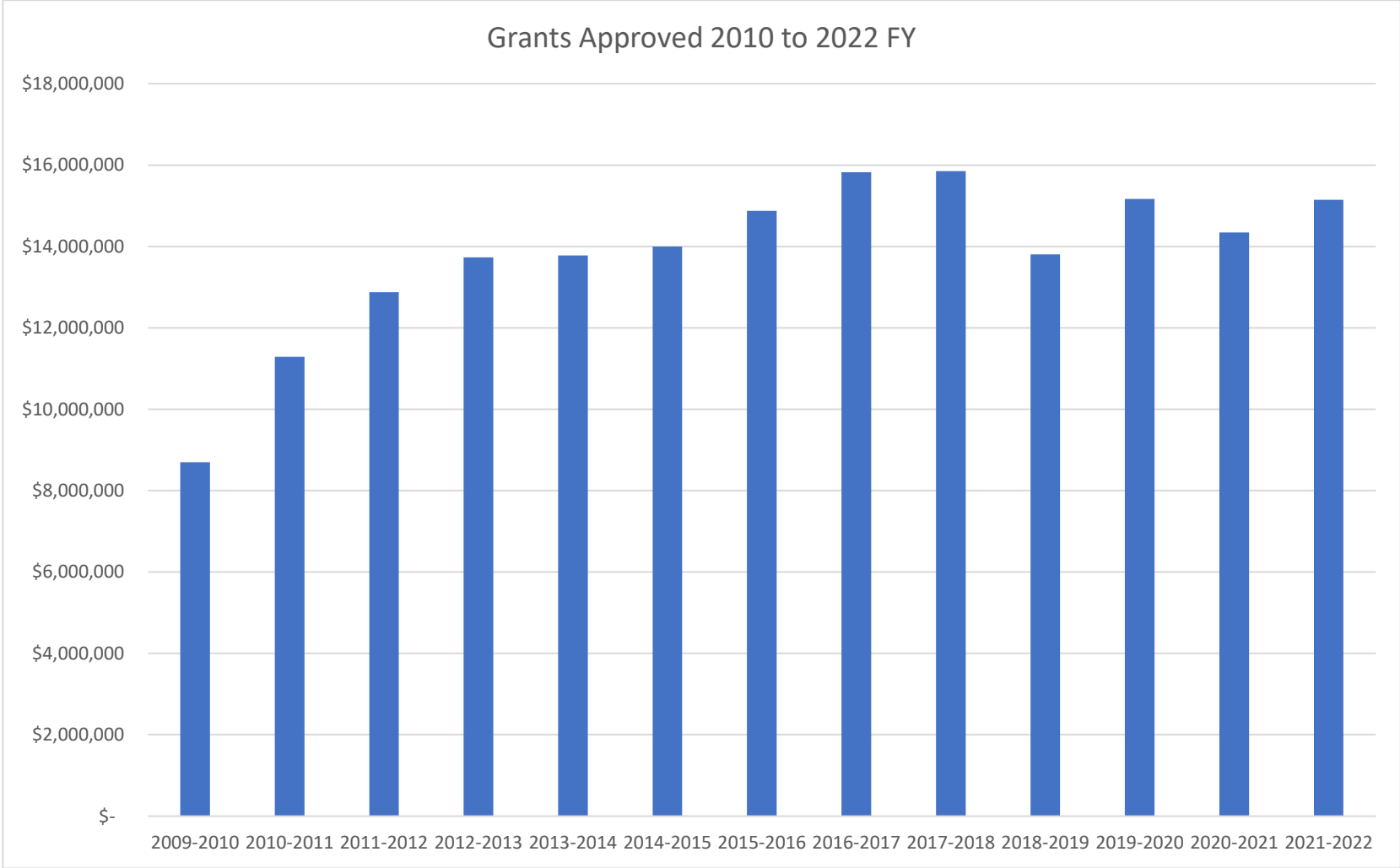
The Board operates under the [Auckland Regional Amenities Funding Act 2008](#). This legislation allows the Funding Board to fix a levy to be imposed on Auckland Council; that is then paid to the Auckland Regional Amenities Funding Board to be distributed as grants to the specified amenities named in the legislation.

The purpose of the funding is to establish a mechanism that brings sustainability to these specific organisations that deliver arts, culture, recreational, heritage, education and rescue services and facilities to the Auckland region.

The annual grants distributed to the amenities are derived from the 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, and as such, each amenity ensures that they acknowledge the significant funding contributions of Auckland Council and the ratepayers of Auckland.

The funding has had the effect of bringing varying degrees of financial stability to these organisations as well as enabling a diverse range of services and facilities to be provided to Aucklanders.

Total Funding Provided to Amenities 2010 – 2022 FY



Funding Board Financial Summary

There were no unexpected events that impacted the Funding Board's financial performance in the 2021-2022 year. As a result, the Board posted a very minor (\$6,130) deficit for the year.

Full details appear further on in this report.

Impacts of COVID-19 on the Funding Board

The COVID-19 pandemic, associated state of national emergency and lockdown have had little, to no impact on the day-to-day business of the Funding Board. The nature and role of the board meant that other than utilising the special provisions allowed for by the government to hold on-line business meetings (versus in-person meetings as required under Local Government Official Information and Meetings Act), no other board work has been directly impacted.

To ensure the Specified Amenities were supported during this particularly difficult time, the board released the 2021-2022 annual grant payments as soon as practicable on 13 July 2021, and in doing so the board has forgone interest it would ordinarily have derived from the short-term investments prior to releasing the funds.

COVID-19 has had a greater impact on the operations of the eight Specified Amenities. The impacts and challenges are referred to in the individual reports that appear in the following pages from each organisation.

Overview of Amenities

Each of the specified amenities has provided commentary about their activities for the twelve months ended 30 June 2022. This includes highlights, financial summaries, and achievements against a broad range of Key Performance Indicators. Any other significant matters relating to that entity are also outlined.

A high-level summary of the trading results for each of the eight amenities for the year ended 30 June 2022 is also provided on pages 59-60.

Each organisation produces an annual report in accordance with the provisions of the Act. Copies of these detailed reports can be obtained directly from each organisation.

TE AHUREI TOI O TĀMAKI | AUCKLAND ARTS FESTIVAL



Auckland Festival Trust

Auckland Arts Festival

The Year in Review: July 2021-June 2022

Auckland Arts Festival 2022 (AAF2022) ran from 10 – 27 March 2022. Due to COVID-19, a reduced programme was presented online along with several outdoor installations and the visual arts programme in galleries.

This was the fourteenth Auckland Arts Festival (AAF), the eighth annual event, and the second programmed by Artistic Director Shona McCullagh.

For the third year in a row, AAF was impacted by COVID-19 Alert levels, leading to the cancellation of all live performances. The pivot from an in person/in theatre programme to an online programme of 11 events plus retention of the visual arts programme and several outdoor projects led to engagement with more than 30,000 people. Several shows will be independently remounted later in 2022 and 2023 with additional investment support from AAF, and four other works have been re-programmed to AAF2023.

Although overall box office income was heavily reduced due to show cancellations, this reduction in revenue was offset to some extent by the funding received through the Ministry for Culture & Heritage's Events Support Scheme which enabled the payment of all AAF2022 Aotearoa artists in full and suppliers supported.

The festival continued to deliver to the goals in its Te Reo Language Plan through the planned inclusion of nine Toitū Te Reo events, plus other Māori work in the original full 2022 programme, alongside events planned to reflect and reach the diverse communities of Tāmaki Makaurau. Highlights of the programme of Māori and Pasifika works included: ***Waiwhakaata – Reflections in the Water*** (presented online), an AAF commission and world premiere of contemporary dance and taonga puoro, ***Siva Afi Festival*** (presented online), a showcase of dancers and musicians of traditional Samoan fire knife dance/siva afi ailao and ***Alatini*** (presented independently later this year), an AAF theatre co-commission with Sau E Siva Creatives.

AAF worked in partnership with a large number of leading Auckland and national arts organisations including Auckland Live/Auckland Unlimited, Auckland Philharmonia Orchestra, Auckland Art Gallery, Auckland Theatre Company, Silo Theatre, Te Pou Theatre, The Royal New Zealand Ballet, NZ Opera, New Zealand Dance Company, Q Theatre, Te Uru Waitakere Contemporary Gallery, Te Oro and Te Tuhi.

Several international works were able to be programmed online in AAF2022 and discussions with our international partners continued with organisations such as Arts Projects Australia, and Sydney, Melbourne, Perth and Adelaide festivals about longer term projects beyond 2022.

AAF is committed to making the festival accessible to all student and youth audiences, and to enable this presents a high quality and diverse Creative Learning & Community Engagement programme.

The revised digital programme required a reimagining of what AAF could deliver to students and opened up opportunities not usually available.

Access to the festival became nationwide, and a total of 34 schools took part from across Aotearoa, the majority from the Auckland region. The digital platform also removed the financial burden of organising transport to venues, which has proven an obstacle for schools to attend live events in the past.

Just over 1000 students participated over the 19 days of the festival.

AAF provided a learning resource for schools for *Spoken Walls: A City in Verse* (outdoor installation), which featured explanations about the poems penned by 14 young poets from different high schools and communities across Auckland, who spoke out about the things that matter to them the most.

The festival's dedicated Creative Learning Co-ordinator also programmed a special mini Q&A series of five short videos called "[My Life As A ...](#)", where artists involved in the festival spoke about their mahi and creative process.

As part of its goal to achieve greater community engagement, the festival re-appointed the role of programme coordinator to extend engagement in the Access & Inclusion programme, focusing on reducing barriers to attendance. The programme was planned to include relaxed performances, touch tours and audio-described and/or signed performances catering to the deaf, hard of hearing and vision-impaired communities, along with the Pay What You Can (PWYC) initiative.

The move to COVID-19 Alert Level RED meant the cancellation all planned events.

However, the revised digital programme for AAF2022 opened up possibilities for our Access & Inclusion audiences, removing the stress and financial burden of organising accessible transport to venues, and meant those in the community who were immune compromised could access the festival from their home.

Six works were presented featuring audio description, closed captions, sign language interpretation, or a mix of options. All were able to be booked as separate digital events by viewers from NZ's blind, deaf and hard of hearing communities.

Alongside the work *The Special Super Disability Road Show (TSSDRS)*, and in association with AAF, PAANZ (Performing Arts Network of NZ) hosted a panel of majority disability artists and advocates, stretched across two time zones (Scotland and New Zealand), with nearly 60 presenters and producers tuning in live to hear a discussion around accessibility in the arts.

AAF continued to play an important active arts advocacy role during the year and maintained contact with international and national arts networks. Senior staff actively contributed to working parties and

advocacy groups addressing current sector-wide challenges as well as continuing to mentor smaller arts organisations and provide advice on producing, presenting and touring shows. AAF is recognised by Creative New Zealand and other key stakeholders as a major arts leadership organisation, contributing to the Auckland and New Zealand creative sector well beyond the actual three-week annual festival period.

The Trust met or exceeded the majority of KPIs for the year, including commissioning and staging new, New Zealand, Māori and Pasifika works, collaborating with Auckland and national arts organisations and operating safely.

The next Auckland Arts Festival will take place from 9 - 26 March 2023.

Financial

Despite a third year of reduced box office and major rescheduling costs due to COVID-19 Alert Levels, the Trust is in a stable financial position as at 30 June 2022 and is moving in to 2022/23 with a financial surplus.

The Trust's goals include bringing world-class works that would otherwise not tour to Auckland, presenting works of diversity to appeal to the region's many communities, developing new works from Aotearoa/New Zealand, taking the arts across regional Tāmaki Makaurau and its communities, and continuing its significant arts leadership role.

A considered return to a balance of international programming is planned for AAF2023. With a continued focus on programming artists from Aotearoa/New Zealand, the Trust welcomes the opportunity to support the New Zealand arts sector as well as commissioning, developing more New Zealand work.

The Trust would like to thank its key funders: Auckland Council, through the Auckland Regional Amenities Funding Board, Creative New Zealand and Foundation North. The Trust also acknowledges all funders, sponsors, patrons, partners, staff, volunteers and audiences for their significant contribution towards making the Auckland Arts Festival a successful, innovative and accessible arts event, which promotes and enhances the social, cultural and economic well-being of Auckland.



Auckland Philharmonia Trust

Auckland Philharmonia Orchestra

The Year in Review: July 2021-June 2022

Covid-19 continued to make its presence strongly felt during the APO's 2021-2022 year, and once again it has been a year of pivoting, adapting and a commitment to keeping the stage lights on whenever and however possible.

After a 'closer-to-normal' first six months of the 2021 calendar year, we were back in lockdown from six weeks into this reporting period (mid-August 2021), as Delta arrived in New Zealand. As a result, all remaining concert activity for 2021 had to be cancelled. Amongst this was the huge disappointment of not completing the Beethoven cycle and being unable to bring to life Gillian Whitehead's violin concerto, which was commissioned especially for our wonderful Concertmaster Andrew Beer. In this instance at least, we were able to be agile and re-programme this wonderful work in the first half of 2022, due to another artist cancellation.

As with previous lockdowns, our priorities were to stay engaged with our audiences and look after our musicians and our staff, whilst ensuring our ongoing viability. Once again, we quickly pivoted to online activity and broadcast a concert digitally on every occasion when we would otherwise have been performing live. From the audience feedback we received, we know that this was an important part of lockdown survival and well-being for many.

APO was fortunate to get our Music Director Giordano Bellincampi into New Zealand in early February 2022, and in line with Red traffic light setting restrictions we presented our season opening concert in mid-February to an audience of 100 people. We also opened the dress rehearsal to another 100 and streamed to a further 616 subscribers (this stream was for subscribers only and was not global). Overall, we reached over 800 paid audience members. We had to change the programme as we couldn't safely fit the large orchestra required for Bruckner on stage and also maintain the required distancing, so we did a last minute 'pivot' to Dvořák which required smaller forces.



APO's first concert at Orange with soloist Christian



APO Concertmaster Andrew Beer

The following week we presented our Bayleys Great Classics concert, accommodating an appreciative audience of 100 in the morning, 100 in the evening and this time our standard, wider livestream audience, which garnered over 43,000 views and many positive comments.

Audience responses were incredible. People were in tears (of joy!) and just so happy to be back at a live event. Some said that going to a live event that first time gave them further confidence to go out again, which was a good result strategically, and bore fruit throughout the first six months of 2022. It was also wonderful for the musicians to be back on stage for

a 'proper' concert after six months. They were similarly excited to be working together again and performing for a live audience.

Several hires (New Zealand Opera and Auckland Arts Festival) were cancelled in March, which gave us the opportunity to present some short, 45–50-minute concerts using reduced orchestras (we divided the orchestra into two groups of 30-35 and kept the 'bubbles' mostly separated). Because the concerts were short, we could fit two in one evening, and presented eight concerts playing to 800 people across two weeks.

From all the feedback we have received from our audience, we know live performance contributes strongly to well-being and is more effective than digital content in maintaining engagement. Consequently, we decided to keep planning ambitiously but be prepared to pivot as necessary.

Once New Zealand was back to the Orange traffic light setting after Easter, 2022 the following 11 weeks of the reporting period saw 19 performances and 141 education engagements.

It was good to finally present the first of a new two-concert series Baroque & Beyond, which was unfortunately cancelled in 2021. These are conductorless programmes for larger ensembles (25-30 players) that provide artistic development opportunities for the musicians. Audience members loved the more intimate format and the chance to see APO musicians as soloists.

A particular highlight was the APO's inaugural concert in celebration of Matariki, held on the eve of Aotearoa's newest public holiday. The concert featured Māori artist Rob Ruha in a unique collaborative fusion of haka soul and orchestra, with the orchestral arrangements commissioned by the APO from Māori musician Mahuia Bridgeman-Cooper. It was wonderful to see such a diverse audience coming together in the Town Hall for this special celebration.



Ka Po, Ka Ao – Celebrating Matariki

While audience confidence continues to waver and numbers are generally not back to pre-Covid levels, we have overall been pleased with attendance and with the audience's response to our concerts. It is a privilege to be able to contribute to the well-being of our community in this way.

Education & Community Outreach

Our Connecting programme continued to function through both Red and Orange levels. Despite some early interruptions at Red, including rescheduling our APO4Kids concert into the second six-month period, we were able to complete a fairly full programme. This included over 350 hours of engagement activities and close to 2,000 members of the public actively participated in the programme.



The APO Community Play-in, in its third year and now a regular fixture in the APO calendar, featured works by Verdi and attracted over 300 community instrumentalists and singers of all ages keen to perform alongside their APO counterparts.

During the period we also performed and streamed our Discovery concert for secondary schools in May. This was the first time we had ever live-streamed an education concert, and we were delighted that 88 schools from Invercargill to Kerikeri signed up and experienced the APO.

On the day we reached approximately 3,350 students in the classroom through our livestream, and a further 900 students in person in the Auckland Town Hall. This was significant given that the concert took place soon after we left Red level.

Our People

We were delighted to finally move our players to salary from 31 January 2022. An enormous thank you once again to the Auckland Regional Amenities Funding Board for taking this journey with us. Having the stability of salary has meant a lot to the players, and has meant more flexibility and ability to respond to changes for the organisation.

Thank You

The APO relies on the support of our core funders: Auckland Council, through the Auckland Regional Amenities Funding Board, Creative New Zealand, Foundation North, and Four Winds Foundation. With this ongoing support, we can deliver even greater value back to our city.

The dedicated backing of the Auckland Philharmonia Foundation, under Chairman Robert Clark, and the APO Friends, led by Jackie Wilkinson, also allows us to deliver on our strategy.

Our thanks also go to all the many other trusts, foundations, and individual donors who were able to stand by us at this time. Their support is an investment in a better quality of life and a cultural legacy for the next generation.

We are filled with gratitude for our subscribers for their support and for the many donations made to the value of their tickets, for all the concerts we had to cancel.

2021-2022 has not been a return to pre-Covid-19 'normal' and we stand ready to embrace the challenges and the opportunities ahead of us; knowing that we can make a difference for our city, thanks to the support of our wonderful community.



AUCKLAND RESCUE HELICOPTER TRUST



Auckland Rescue Helicopter Trust

Auckland Rescue Helicopter Trust:

The Year in Review: July 2021-June 2022

Fundraising Report

The start of the new financial year saw a small restructure within the ARHT Fundraising Team with new positions established including an Office Manager, a dedicated Sponsorship Manager and a Project Manager. The latter position responsible for the redevelopment of our website and ongoing development of our new and highly successful lotteries programme. The Office Manager has also ably taken on managing our Bequests programme which surpassed budget this year. A new Events Coordinator was also added to the team in the 1st quarter of 2022.

Covid continued to disrupt our planned events schedule including a 50th Anniversary event, Man O' War Summer Lunch, Hirepool Golf Day and Dominion Construction Chopper Cup Regatta. With a record 114 participants registered for the Westpac 2022 Chopper Swim, it sadly needed to be cancelled as well. Due to these cancellations, the ARHT events team suffered a revenue shortfall in excess of \$500,000 for the financial year.

The challenge has been investigating new fundraising opportunities to replace/supplement traditional income streams and provide the vital funding needed to help save lives.

After delays due to Covid, new reality show First Responders on TVNZ 1 went to air 26th April 2022. Series 1 performed incredibly well, reaching 1 in 3 Kiwis (nearly 1.5 million people) across 10 episodes. As with previous series Rescue 1 and Code 1, this publicity has been invaluable in helping keep our charity top of mind and helping achieve our fundraising goals.

As previously mentioned, ARHT launched a new website during the 21/22 financial year. The goal: to keep visitors engaged with our charity and, ultimately, becoming regular supporters of our service. We have since engaged a digital specialist to help our charity navigate this world with promising results to date. Through initiatives such as shorter, more regular Chopper Chat newsletters and by taking the 2022 Shelby Lottery on-line, our open and response rates have clearly demonstrated an engaged and supportive community translating into new income for the service. An on-line art auction event utilising inexpensive electronic direct mail and existing social channels helped raise over \$27,000 in donations for the Trust - a good example of what can be achieved in this space.

In challenging times, we are extremely grateful for the faithful support of our major sponsors. During the past financial year, many major sponsors, understanding how essential our service is, have significantly increased their support by way of donation (in some cases, doubling their support) or with gift in kind. With the cancellation of events, sponsors such as Hirepool, Dominion Construction and Douglas Charitable went above and beyond to purchase new helmets for crew. CMP and Lindsay Foundation participated in highly-visible dollar match-appeals which not only brought in vital income but helped acquire hundreds of new donor leads as well.

New Major Sponsors on-board this year were Repco and Lumo.

New Ambassador Jacob Lillyman, rugby league legend and father to chopper-born baby Xade, came on board in November. We were also successful in securing some great editorial support to assist our fundraising efforts and Westpac Chopper Appeal initiatives through our relationships with media partners such as NZME.

The 2022 Shelby Lottery, like its 2021 predecessor, has been an outstanding success with a goal of achieving 8,000 ticket sales. With \$800,000 raised, it is our most successful fundraising initiative to date. Moving to an on-line sales platform, it commenced late in the financial year (with over 50% of tickets sold in its first three weeks) and was sold out two weeks prior to official August close date in the new financial year. Valuable and measurable learnings will ensure that future lotteries planned will continue to go from strength to strength.

Operational Report

New People

- Our team of paramedics is now made up of both Critical Care Paramedics (CCPs) and Intensive Care Paramedics (ICPs). While both paramedic types are an essential part of our emergency crew, Critical Care Paramedics are qualified to perform a rapid sequence intubation (RSI) - a procedure to protect patients that are critically unwell.
- Two new Critical Care Paramedics and two new Intensive Care Paramedics were welcomed aboard this year including two women – a first for our paramedic team. Including Northern Rescue Helicopter Paramedics, parent company Northern Rescue Helicopters Limited now employs fourteen clinicians who have significant experience within the ambulance and aeromedical sector.
- Key appointments have also been made including positions to assist our Clinical Training and Clinical Operations Managers.
- This past financial year, saw the onboarding of four new Air Crew Officers (ACOs), bringing added depth of experience to crew and added confidence in fulfilling roster capability. COVID and the impact of this on crews and their families continued to present rostering issues. Having casual staff available reduces the impact of this pandemic.
- The introduction of more ACOs has reduced the need for the pilot group to cover these roles whilst affording the new recruits' exposure to the Instrument Flight Rating (IFR) component during winch operations. IFR involves crew flying in conditions where they are reliant on the instruments of the aircraft for navigation.

New Training

- The Auckland Westpac Rescue Helicopter was accredited as a training organisation for the Diploma in Prehospital and Retrieval Medicine (Dip PHRM). We are the only aeromedical service in New Zealand currently accredited to provide this Australasian professional clinical qualification.
- This year saw the implementation of the Authority to Practise (ATP) starting with our paramedics. This new system of governance will allow our paramedic clinicians to develop professionally using workplace-based assessments (WBAs).
- With the support of major sponsors PB Tech and Fujifilm, an 'educational precinct' has been established at Ardmore using a repurposed school prefab unit. Multi-use in nature, it can be used as a briefing, lecture, meeting room or quiet study space. The room doubles as a simulation control room complete with two-way mirror and overhead camera and microphone set up. Any member of our operational team can connect virtually with our domestic and international counterparts via a big screen television.

New improvements

- **Fatigue Risk Management System (FRMS) Project** - FRMS is a data-driven approach that continuously monitors and manages fatigue-related safety risks based upon scientific principles and knowledge. We are currently working with Massey University to produce a FRMS training and educational package for flight crews. A crucial part of our Safety Management System (SMS), the course affords crew a better understanding of FRMS procedure, fatigue science and methods used to minimise the risks associated with fatigue.
- **Flight Data Monitoring (FDM) Project** - FDM assists an operator to identify, quantify, assess and address operational risks. It can be effectively used to support a range of airworthiness and operational safety tasks. Initially, we can use FDM to look for operational trends that we can then manage before they become operational risks or worse. The Trust is currently working with the engineers to see if we have the software available in our fleet of aircraft to introduce FDM.
- **Air Maestro (AM) Project** - AM is an integrated safety and operational management software solution empowering aviation organisations to operate safely and efficiently. The aim of this project is to have one management system for the combined operations of the Auckland and Northland Rescue Helicopters - to reduce administrative processes and ensure Civil Aviation Authority (CAA) compliance. A combined, streamlined system will greatly contribute to the day-to-day by enhancing the effectiveness of safety management, audits, training, recency, rostering, risk management and task tracking. This is a big project and the willingness from the CEO to make this a priority has been greatly appreciated.
- **Electronic Landing Site Register**. There has been a significant amount of work placed into this project. The register is now up and running and has been incorporated into OzRunways which assists pilots' orientation of where the landing sites are and makes them easily accessible when flying. This will significantly improve safer operations, especially at night.

New Uniforms

Significant work by a dedicated committee has been done to procure a uniform that both helicopter and clinical crew will be proud of while keeping them safe and comfortable in testing conditions.

When looking back over the full 2021/2022 financial year, in what has been a very challenging time, Flight Operations have still met and exceeded the operational related Key Performance Indicator requirements. Add to this the significant improvements we have achieved across Fundraising, the 2021/2022 financial year can be looked back upon as a huge success in the face of tremendous adversity.

AUCKLAND THEATRE COMPANY



Auckland Theatre Company Limited

Auckland Theatre Company

The Year in Review: July 2021-June 2022

When 1 July 2021 rolled around, we were back in action with the pandemic behind us. Audiences were turning out in droves to see *The Life of Galileo* by Bertolt Brecht, getting the full Colin McColl Brechtian-theatre experience. A blockbuster season, by the time *Galileo* closed 8,151 people had seen it. Our Creative Learning programme was in full swing, Story Worlds about to start a residency in a west Auckland primary school, and Acts of Imagination school matinee performances well subscribed. It felt like COVID was behind us.

Yet, 12-months later, we are coming out of the most pandemic-disrupted year so far. The closing night of *The Life of Galileo* was – it turned out – our last mainstage performance for 2021. It wasn't until June 2022 and our production *Scenes from a Yellow Peril*, by Nathan Joe, that we presented a season without pandemic disruption.

All up, in the 2021-2022 year we cancelled **599 performances and events** across our four programme strands (subscription theatre season, Creative Learning, New Works Development, and ASB Waterfront Theatre hirer activity). Of the seven subscription seasons programmed, only two proceeded as planned. Students and young people missed out on five school matinee performances and 52 student workshops. Young Writers' Table and Summer School were cancelled as were five youth forum performances. A planned tour of *The Haka Party Incident*, by Katie Wolfe, did not proceed, ASB Waterfront Theatre closed for the second time in its short history. All up, an estimated 81,193 people missed out on attending or participating in planned events and activities.

Understandably, behind these numbers are considerable sunk costs committed by Auckland Theatre Company without accompanying revenue to offset. We are grateful for the COVID-19 support we received from Creative New Zealand's resilience fund in 2021 and Manatū Taonga's Event Support Scheme and Emergency Relief Fund in 2022. These funds meant we were able to pay the casts, creatives, and crew contracted for cancelled events and meet our obligations to theatrical suppliers. The funds worked as designed – not to fill ATC's coffers but to ensure people were paid for their time and expertise even though their work was never seen by an audience or engaged with by a participant. Whilst our commitments were met, throughout this significant period of closure no revenue was earned, and this had an impact.

The activity that did proceed, however, was very well received and the year finished as it has begun with a blockbuster production bringing audiences into the theatre in droves. Co-produced with SquareSums&Co and Oriental Maidens, *Scenes from a Yellow Peril* was acclaimed by audiences and critics alike. A heartbreakingly funny comment on being Asian in New Zealand, *Scenes from a Yellow Peril* demonstrated that theatre can truth-tell without alienating and that New Zealand audiences are keen to attend.

The Life of Galileo and *Scenes from a Yellow Peril*, bookending our year, were a magnificent demonstration of the breadth of talent in our city and the appetite Aucklanders have for diverse theatre experiences.

Our commitment to accessibility continued and strengthened. Our NZSL and Audio Described performances are now a permanent fixture in our mainstage programme and attracting an increasing audience. Now supported by Dentons Kensington Swan, the Four Winds Foundation, and The Trusts Community Foundation, the programme is becoming increasingly secure. Additional accessibility initiatives launched were our Pay What You Wish Night, with tickets genuinely priced from \$1, and extending education access by offering schools' group pricing to all mainstage productions and performances.



Ravikanth Gurunathan and Michael Hurst in *The Life of Galileo* by Bertolt Brecht. Image: Andi Crown

Our Creative Learning and New Works programme strands have been busy, despite the disruption. A successful HERE&NOW youth arts festival kicked off the year, presenting two works by for and with young people at The Basement Theatre in July. Canvassing topics, themes, and ideas important to young people, in their own words, the productions

Fleshies 2.0 and *Yang/Young/杨* were accompanied by live script workshop *READ:Live Excerpts in Motion*. The festival was well attended and included an accompanying school matinee programme for the second year running.

Adapting to uncertainty, and with widespread programme disruption, we launched our Digital Classroom pilot to support schools to engage with live performance whilst gathering was restricted. Modelled along the lines of our in-person delivery, Digital Classroom offered a recording of a live production, Zoom workshops, and accompanying materials including scripts, interviews, and education packs. Very well received, the initiative will continue in 2023.

Also new is ATC Youth Company. Developed to offer a cohesive programme of theatre skills, training, and opportunities for young people considering theatre as their career. Youth Company incorporates many of the elements of our existing stand-alone youth programmes. With a new cohort each year, a core part of the programme is co-designing the curriculum with the participants.

Responding to being off stage for an extended period of time, we partnered with The Actors Programme to offer Re:Start, a series of free workshops for the performing arts community. Designed to offer an opportunity re-engage with their craft and connect with each other, the workshops were a well-attended opportunity to stretch creative muscles.

Moving to online for most of the year, our New Works development programme continued, albeit at a slower pace. Where possible, script development workshops continued with the priority being finalising *The Made* by Emily Perkins for our 2022-2023 year.

For reasons of both uncertainty and cost, ATC has paused our hugely popular Mythmakers primary touring production. A fixture of our programme since 2015, pandemic impacts has meant that we did not have the resources – both people and financial – to present Mythmakers in 2021-2022.

Most disrupted by the long period of restriction, our ASB Waterfront Theatre was **closed for 196** days in 2021-2022. Regular fixture Whānau Marama: New Zealand International Film Festival was first postponed and then cancelled, as were seasons by NZ Opera, NZ Dance Company, Auckland Arts Festival, and youth companies Auckland Performing Arts Academy and Encore. Sector hires impacted include the Big Screen Symposium, Women in Film and Television Awards, Show Me Shorts Gala, and sector development initiatives with The Actors Programme. With live performance restarting in March 2022, it was wonderful to be able to reopen the theatre and welcome audiences once again.

Key Performance Indicators

Despite the disruption caused by cancellations and significant period of closure, ATC is proud to have delivered a year-long programme of events and activities accessible to communities across Tāmaki Makaurau.

Activity	Attendance/Participation			Events/Activity		
	Budget	Actual	Difference	Budget	Actual	Difference
ATC Productions	41,700	14,520	(27, 180)	123	49	(74)
ATC Free/Low-cost events	15,329	2,638	(5,879)	361	187	(174)
ASBWT Events	37,589	3,496	(34,093)	285	56	(299)
TOTAL	94,618	13,425	(72,979)	769	292	(477)

599 performances/events cancelled with an estimated loss of **81,193 audience/participants**

Financial Result

The 2021-2022 year was significantly impacted by the COVID-19 pandemic. Revenue from theatre productions and hireage of the ASB Waterfront Theatre were well below the annual budget (and also lower than 2020-2021) due to pandemic restrictions through the second half of 2021 and into the first quarter of 2022.

The negative impact of the lower operating revenue was, however, mitigated by the support received from government in the form of the wage subsidy, Omicron resurgence and COVID-19 leave

programmes, as well as the already mentioned funding from Creative New Zealand and Manatū Taonga. In total ATC gratefully received \$2.2m across all these schemes in the 2021-2022 year.

In the third year of pandemic impacts, ATC drew down on reserves held by its parent trust, The Theatre Foundation. A recapitalisation grant of \$650,000 was made to ATC in April 2022 to inject back into the operations the working capital that had been eroded over the pandemic.

Like many New Zealand businesses, ATC is also feeling the pressure of the high inflationary environment. Costs to stage productions, in particular in set builds and technical requirements including technical staff, as well as infrastructure costs such as rent and electricity, have all increased significantly over the year. The increasing costs come at a time where funding increases are very limited and ATC's revenue growth is challenged.

NZ OPERA



New Zealand Opera Limited

New Zealand Opera: The Year in Review: July 2021-June 2022

New Zealand Opera presents mainscale opera, touring productions, festival productions, concerts, and other events on the stages of the Kiri te Kanawa Theatre (Aotea Centre), ASB Waterfront Theatre, Bruce Mason Centre, and Auckland Town Hall, as well as in non-traditional performance spaces in Auckland.

The 2021-2022 funding period saw NZ Opera facing many setbacks due to COVID-19 restrictions, with several events and productions cancelled. These included our all-Pasifika collaboration to present *(m)Orpheus* with Auckland-based contemporary dance company, Black Grace; the launch of a brand-new initiative, *Opera on the Harbour*, with the presentation of *Carousel* in concert; the much-anticipated world premiere of *The Unruly Tourists*, a brand-new opera comedy; as well as many other concerts and events. We were able to support our artists and other contracted roles during this time by paying everyone in full for cancelled and postponed contracts. We remain committed to presenting these cancelled productions in 2023 and 2024.

Despite the extraordinary challenges, we were still able to deliver some special activity in Tāmaki Makaurau, Auckland.



The success of our film version of *Semele* (directed by Rebecca Tansley and produced by Greenstone TV) points to an important avenue for NZ Opera in seeking to expand its footprint in New Zealand and further afield. The film enjoyed cinema distribution in several boutique cinemas in Tāmaki Makaurau, followed by a special Christmas Day screening on the Sky Arts Channel. Current interest in the European television market suggests that, while opera films will never replace live performance, they may be the gift that keeps on giving in such uncertain times. The site-specific film was filmed on location at Holy Trinity Cathedral, Parnell, bringing a well-known Auckland landmark to life for people across the world.

In the digital space we also worked collaboratively with Opera Europa to be the first opera company in the world to welcome in World Opera Day 2021 with our video of *Hineraukauri*. This emotive and beautiful waiata was

written by Dame Hinewehi Mohi and Jaz Coleman and performed by some of the cast from our cancelled production of *(m)Orpheus*.

This was our third year of concert performances at Auckland Museum as part of the Museum Live series. Performers included Benson Wilson, Emmanuel Fonoti-Fuimaono, and Studio Artists Katherine Winitana and Ben Kubiak (piano). The programme included Samoan Siva and song. Over 300 people attended.

Our second annual Opera Conference brought together over 150 people from the opera community to listen, kōrero and ask questions, strengthening connections within our industry. We had an excellent group of key-note speakers including Dame Kiri Te Kanawa, Madeleine Pierard, Catrin Johnsson, Felicity Tomkins, Manase Latu and Samson Setu. This year the focus was on the needs of young and emerging artists and how we as a sector might better collaborate to support them. Discussions were wide-ranging and included impactful discussions on diversity (with Clinton Fung sharing his experiences in the world of opera and the challenge of racism), career pathways, health and wellbeing.



The Omicron outbreak and resulting restrictions also influenced our Participation programme. We cancelled the planned Opera in Schools tour of Respighi's *The Sleeping Beauty*. We remain in close contact with schools and are working to reschedule this project for 2023. Much of *The Unruly Tourist* outreach programme was cancelled but we did manage to adapt a workshop into a talk / musical demonstration by composer Luke Di Somma to 60 students at Kristin School.

The Dame Malvina Major Foundation Studio Artist Programme with New Zealand Opera provides an opportunity for some of New Zealand's most promising young opera singers to develop their craft within the context of our national opera company. The 2021 Studio Artists completed their year following the successful presentation of their own concert in August at the Opera Studio in Parnell. Much of the 2022 studio artist activity was impacted by Covid, but we continued to sustain their training throughout the year by provide coaching opportunities at the Opera Centre. They all joined Wellington Opera's season of *La Traviata* in June and had to step into lead roles due to sickness, which was hugely beneficial for their development.

New Zealand Opera has a long-term strategic agenda that seeks to reimagine what opera might mean in New Zealand with the goal of developing our Company into a more relevant and inclusive national cultural organisation. The commissioning and development of new work is integral to delivering this ambitious agenda. By encouraging and supporting new work we are embracing the diversity and richness of our culture and paving the way for an understanding of – and appetite for – opera that tells our own stories.

To this end, we have continued work on *Dua (Prayer) for a Broken Shelter* by Michael Williams (music), Tracey Slaughter and Nida Fiazi (text) collaborating with The University of Waikato. The impact of COVID on programming means the opera will continue to be workshopped in 2023 and be produced in 2024.



Tū Tamariki is a new concept created to allow space for Māori driven works, with the hope of specifically reflecting and embodying uara and tikanga (values and principles) of Kura Kaupapa and Bi-lingual Units in Aotearoa. June 2022 saw Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinafo hold a one-week workshop in our studio with the result of presenting an outstanding treatment of what the company's first bi-lingual work could look like, feel like and sound like, created for Māori and by Māori. The company looks forward to contracting these artists to further develop this treatment into a bi-lingual 35–40-minute show initially for tamariki in Tāmaki Makaurau, Auckland (with a further aim of eventually touring this work around the motu).

NZ Opera continues to make steady progress on its bi-cultural journey. We are grateful to be working with Te Amokura Consultants and Tūtira Mai NZ to deliver our detailed strategy in this area and help us roll out the activities included in the plan, with a focus on staff capability, development, and support. We are in the process of starting kōrero with the Mana Whenua where our offices are and extending invitations to attend future performances. We continue to grow the cultural competency of our staff through initiating fortnightly te reo Māori classes for all staff. Our newly formed Te Reo Ruruku Committee has been established to support the haerenga (journey) of the company by providing further support to the Kaihere Ao and the Company, as well as providing outside perspective, wisdom, and support regarding opera, Te Ao Māori and tikanga Māori. We are thrilled to be beginning the journey of developing an opera made by and for tangata whenua. Rutene Spooner (Ngāti Porou and Ngaruahine) and Bianca Seinafo came in to begin to develop and have whakaaro around what *Tū Tamariki* can look like. We look forward to supporting the creation of this work and to initially bring it to kura kaupapa and bilingual units in Tāmaki Makaurau in 2023.

As always, New Zealand Opera is committed to supporting and nurturing the creative ecosystem of Auckland. To this end, we provided employment opportunities for Aucklanders to create work here in Aotearoa New Zealand, employment for technical staff and the New Zealand Opera Chorus, and a structured career development programme for nurturing young and emerging artists.

Financial statement: For the twelve-month period ending 30 June 2022 New Zealand Opera has recorded a surplus of \$939,629, and at year end had an equity balance of \$2,132,000.

Financial viability is a key part of sustainability, and we recognise that the Company must operate within its expected income. The scale of an opera project, choice of repertoire and relatively brief time span of a season invariably leads to high risks, particularly to box office income. The unpredictability of benefaction and the economic climate makes our income stream including box office revenue and income from trusts & foundations highly vulnerable. Further implications of Covid-19 have meant the postponement or cancellation of previously planned seasons and events, negatively affecting our KPI measures.

During the Covid-19 pandemic New Zealand Opera continued to maintain financial sustainability with realistic and workable production budgets, as well as continually revised box office targets to accommodate changes in the pandemic economic outlook. Prior year results reinforced the requirement for New Zealand Opera to build reserves, so a modest surplus is budgeted to sustain reserves and allow small degrees of fluctuation in box office returns, benefaction, and other income. Rebuilt reserves continually allow New Zealand Opera to manage future programming risks.

Funding received via the Auckland Regional Amenities Funding Board is a vital part of our financial stability that secures our staff structure, allows a permanent home with administration offices, rehearsal studios and technical facilities in Parnell, all of which ensures there is a national opera company resident in Auckland to deliver the art form.

New Zealand Opera is very grateful for the significant support from the Auckland Regional Amenities Funding Board. Through this partnership we have been able to enrich the cultural life of our communities, and provide an experience of opera that connects, engages, and inspires reflection upon our human condition.



Stardome Auckland Observatory & Planetarium Trust Board

Stardome Observatory and Planetarium

The Year in Review: July 2021-June 2022

Despite another challenging year navigating the Covid-19 climate, financial year 2021/2022 came with two major highs for Stardome: it was the first year of implementation of *A New Vision*, our five-year strategic plan, and the year Matariki became a national holiday, the first grounded in the indigenous knowledge of Aotearoa.

We're proud of what we have achieved this year, particularly with a backdrop of Covid disruptions. And these disruptions were substantial, closing the facility for nearly a third of the year and forcing operation at half-capacity for another third. Notwithstanding this, for the days we were able to operate at full capacity we managed to achieve visitation comparable to our highest pre-Covid days. June 2022 in particular saw us manaaki more visitors than for any previous month on record. The strength of our kaimahi humbled us, and the Board and management would like to extend enormous thanks for the team's resilience, commitment and good humour throughout a challenging year.

The absolute highlight of the year was Matariki 2022. Our Matariki Lights at Stardome, in which the building was illuminated alongside a bespoke musical composition, ran for the week leading up to the national holiday on 24 June 2022. We received an overwhelming amount of local and national support and drew thousands of visitors to participate in an authentic expression of this special time of the year. It was a moving experience for our manuhiri, Board and kaimahi, and we were honoured to manaaki visitors into our whare in the spirit of Matariki.

In many ways, this event was a manifestation of the aspirations articulated in *A New Vision*, our 2022–2026 strategic plan – a vision that will ensure Stardome is a place of trust and integrity for celestial stories, astronomy, mātauranga Māori and cosmological science; one that honours and shares the first stories told about the skies over Tāmaki Makaurau and Aotearoa; that upholds the mana of Maungakiekie; is environmentally and financially sustainable; and inspires and excites the minds of our tamariki and rangatahi.

Below are a few highlights from the year.

COVID-19

FY21/22 was another eventful year of Covid disruptions. We had to navigate new ways of operating, including closures, reduced capacity, hybrid programming, hybrid working, vaccine passports for manuhiri, vaccine mandates for kaimahi, and planning within a context of uncertainty and risk. This year has seen the largest disruptions brought about by the pandemic, the most significant being that we were able to operate at full capacity for only a third of the year.

As we have for the previous two years, we took a highly controlled approach to managing our expenditure in FY21/22, identifying areas of variable costs and structuring our expenditure in a way that reduced our risk and vulnerability to financial shocks.

Once again, our kaimahi rose to the challenge, and the Board and management thank them for their resilience and commitment through the ongoing pandemic and its impact.

Learning At Stardome

Visitation by ākonga from kōhanga reo, preschools, kura kaupapa and schools continues to form the backbone of our visitation. For many it is where the relationship with Stardome begins. Our education visitation reflects the diversity of Auckland, both geographically and demographically.

Matariki 2021 And 2022

Because the Matariki season (May–July) straddles two financial years, here, we reflect on both Matariki 2021 and Matariki 2022, a historic year when we celebrated as a nation with the first national holiday grounded in the indigenous knowledge of Aotearoa.

Our Matariki offerings included the Matariki education programme (2021 and 2022); our ever-popular planetarium experience *Ngā Whetū o Matariki* (2021 and 2022); a livestream event with Professor Rangi Matamua (2021); Matariki Lights at Stardome (2022); and our inaugural Matariki free-of-charge open day on Friday, 24 June 2022, offering manuhiri a chance to learn about the Matariki cluster and this special time of year. It has been and continues to be a privilege to tautoko the growing knowledge and confidence of Aucklanders embracing Matariki and what it means.

Matariki Lights At Stardome

Matariki Lights was an incredible event for Stardome, with thousands of visitors attending to see our bespoke audio-visual experience take place from the front lawn. Developed in collaboration with local creatives and Prof. Rangi Matamua, the Matariki Lights experience was supported by a week of free public shows inside the planetarium. We welcomed hundreds of visitors every night into these free shows. This was our busiest week of the year without doubt, and it was fantastic to manaaki visitors into our whare in the spirit of Matariki.

Ngā Tohunga Whakaterere – The Navigators

During Matariki 2022, we were delighted to take custody of our newest planetarium film, *Ngā Tohunga Whakaterere – The Navigators*, at a special launch event on 30 June. Produced entirely within Aotearoa, the film tells the story of Māori, Pacific and later European navigation to Aotearoa New Zealand, and the vital role the stars, skies and seas provided to those skilled enough to read them. We were honoured to be joined by several master navigators and the filmmakers for the launch.

Facility Upgrade

Despite the challenges brought about by Covid-19, we were very pleased to complete the upgrade our bathroom facilities in September 2021. As well as a significant cosmetic upgrade, it was a chance to upgrade the plumbing, increase our capacity, and improve accessibility for all manuhiri.

Digistar 7 Upgrade

In May 2022, we completed an upgrade to Digistar, our sophisticated, state-of-the-art planetarium software. This involved a full server replacement and upgrade to the latest version of the software which powers our planetarium. Digistar operates in a similar way to Google Earth, but for the entire known universe, upgrading daily when new exoplanets, stars and cosmic phenomena are discovered. The new software is a noticeable improvement on Digistar 6, with sharper renderings and more agility in operating.

New Website

In November 2021, we refreshed our website, moving it to a platform that fully integrates with our new online retail store. The refreshed website has made it easy to see what's on 'at a glance', and lays out hours, location and other essential information in a more streamlined design with a smoother online visitor experience.

Our People

The resilience of Stardome kaimahi in the face of the challenges brought by Covid-19 humbled us this year. Our work is public-facing, so to be closed for almost a third of the year was challenging for our kaimahi. We are grateful to our people for their agility – rolling with changes to operating procedures and practices, sometimes on a weekly basis, and swiftly moving to online and at-home working on short notice. Like many workplaces across the motu, many of our team were impacted directly by Covid-19, through themselves and their loved ones contracting the virus.

Our Road To Carbon Neutral

This year we began the mahi to decarbonise Stardome. We have dedicated resources to investigating the most rigorous method of measuring our current carbon footprint and the changes we might make in our operations and procurement practices, so that by December 2022 we can map out a pathway to carbon neutrality by December 2022.

Waste Minimisation

A number of initiatives were put in place this year to account for our waste and disposing of it using the principles of 'reduce, reuse, recycle', in that order of priority. Some of these initiatives include the installation of battery and soft plastic recycling receptacles, the recycling of approximately five kilograms of e-waste and 10 kilograms of scrap metal, the reuse of packaging materials, more efficient air conditioning units installed, the donation of surplus supplies to community groups, ongoing replacement of incandescent lights with LEDs, and the cessation of bottled water for sale.

In addition, our waste minimisation approach now considers end-of-life when we acquire goods and services so that we can reduce our waste from the outset of any procurement. This has led to new suppliers for many of our goods and services – ones who are committed to the same environmental goals as Stardome.

Kaimahi Development And Capability

Our kaimahi continue to develop their capability and capacity in Te Ao Māori, including tikanga, te reo Māori and mātauranga. This has been evident throughout the Matariki season, with our staff embracing a deepening understanding of Māori astronomy and tikanga associated with it. We have worked and continue to work with kaumātua, tuākana and other Māori knowledge holders to develop tikanga appropriate for our kaupapa, and that upholds the mana of Maungakiekie.

Mātauranga Māori

Thanks to the tautoko of knowledge holders both within our own team and externally, our confidence and capability in mātauranga Māori has continued to grow. This was evident during our Matariki 2022 season, when there was a tremendous level of media coverage, both of our programme and with our staff providing expert commentary about other aspects of Māori astronomy. This will grow further over the coming years as our galleries are refreshed to elevate mātauranga alongside science.



SURF LIFE SAVING
NORTHERN REGION



Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region

The Year in Review: July 2021-June 2022

Surf Life Saving Northern Region (SLSNR) is the organisation tasked with preventing beach and coastal drowning for the millions of people living in the upper North Island of New Zealand. Our iconic lifeguards are a treasured symbol of beach safety, and a time-honoured sight along Auckland’s twin coastlines.

While 2022FY was by no mean an easy one for the organisation the year’s challenges, and the organisations responses to those challenges will be remembered as a masterclass in ‘making lemons into lemonade’.

The season highlights for Northern Region include:

- New surf life saving facilities completed at Sunset Beach and Karekare, thanks to some immensely hard work by those clubs to fund, manage and build these wonderful community facilities.
- Increased prominence for our Search and Rescue (SAR) operations, with a growing proportion of our rescue activities being carried out by our SAR squads throughout the year, and in new tasking environments.
- A comprehensive surf sport programme, with alternative events run where COVID-19 guidelines required.
- Ongoing refinement of the Surf Patrol app, making it even easier to record patrolling data.
- A review of the Northern Region governance and operational structures, empowering our Clubs to reflect on how we best support them, and to shape the future of our flourishing region.



The strength of our member clubs was critical in supporting and delivering our many successes this year, on and off the beach. Without the amazing services our clubs and their volunteers provide across the community, our busy beaches would be far less safe.

Despite numerous setbacks the organisation was able to deliver on all key targets while exceeding our five year averages on all core development KPIs, excluding Community Education on beach delivery. Most importantly all patrols were delivered, throughout the COVID impacted environment and once again we kept our promise to keep you safe between the flags.

Outside of the flags too often in the last year we heard of tragedies occurring on our coastlines. The increasing drowning toll in New Zealand and Auckland continues to be a challenge and a longer term strategic approach with Auckland Council and coastal land owners (DoC, Mana Whenua Land Trusts) is required to form a better understanding of current risks and where Surf Life Saving may be needed in future. Work is currently underway with Auckland Council to address shortfalls in levels of patrolling, matched to current public use, and this is anticipated to lead to an increase in patrolling presence on Auckland's West Coast beaches later into summer, and also to see new Council funded patrols at Te Arai and Tawharanui.

Additional to providing lifeguards at traditional locations to supervise beachgoer recreation, a key pillar of SLSNR focusses on educating those audiences we see featuring highly in our drowning statistics year on year – school aged children, recent migrants and Asian, Māori and Pasifika communities. This was a real challenge throughout the various lockdowns and for the first time in decades saw SLSNR deliver to only 10% of its usual audiences in our beach based programmes. This is ground we are very much looking to make up in the current year, as we look to reach our traditional audiences while also increasing our engagement with pre-surf lifesaving entities and other communities that are factoring high in current drowning statistics.

Surf Life Saving Northern Region's strategic priorities contemplated an organisation that needs to continue growing its capacity and capability to ensure it remains relevant and able to deliver to growing demands whilst maintaining its volunteer foundation.

2023 and 2024 financial years see the continuation of our strategic priorities focussed on attracting, growing and retaining membership numbers to all stages of the lifesaving and membership journey and all areas of the movement. Alongside the recognised need to continue ensuring the delivery of our business as usual services are reviewed and developed year to year.

The organisation is especially aware of the need to ensure that growth and retention are current priorities, to enable the continued sustainable delivery of key lifeguard services.

Outside of our lifeguard service provision and the programmes we provide, the organisation is focussed on continuing to remove complexities associated with volunteering and ensuring workloads are balanced across our volunteer ranks.







Although not directly funded by ARAFA funds, it is worth noting the increased focus on our junior membership and sport and recreation participation to ensure continued membership growth, solutions for Auckland Clubs with membership waiting lists, and providing a clear and well-resourced pathway from Junior Surf to other areas of the movement focussing on a strong transition into lifeguard award candidates. Currently upwards of 40% of all new lifeguards come from the Junior Surf Programme and they make up the most significant part of our movement.

Going forward, in Auckland specifically, the organisation will continue to have five key focuses outside of our BAU delivery over the next three years.

- Concluding and delivering on the outcomes of the SLSNR Structure and Governance Review.

- Undertaking the review of our lifeguard service delivery model in Auckland with the outcome of creating a ten-year blueprint for the city’s requirements. Looking at where there is current service needs unmet and where we will see them arising.
- The rebuild of our Auckland lifesaving facilities, and the Marine Rescue Centre.
- Working to identify and address deficits within our volunteer demographic and designing strategies to better support recruitment and retention of volunteers.
- Working to ensure our community education resources are accessible outside of the current surf lifesaving clubs or locations, school system, classroom and existing pay2play models. Specifically ensuring it is accessible in emerging areas of demand – Auckland outer islands, emerging coastal communities.

COMMUNITY EDUCATION AT A GLANCE

	2021- 2022		2020 -2021	REASON
 Proudly brought to you by 	2 3 7 0 DELIVERED TO 34 SCHOOLS	↓	11711 B O O K E D 9 5 7 8 R E A C H E D	LOCKDOWN ALERT LEVELS AND SCHOOL H+S RESTRICTIONS
	384 R E A C H E D	↑	353 B O O K E D 346 R E A C H E D	EASING OF COVID-19 RESTRICTIONS
 Proudly brought to you by 	149 R E A C H E D	↓	1 3 4 8 R E A C H E D	LOCKDOWN ALERT LEVELS AND SCHOOL H+S RESTRICTIONS
	11283 STUDENTS FROM 98 SCHOOLS	↑	2 2 8 9 STUDENTS FROM 18 SCHOOLS	COVID ALERT LEVELS AND RESTRICTIONS

2022 PRIORITIES - SLSNR FOCUSES AND DELIVERABLES 2021-2022

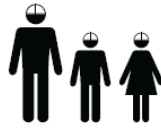
WHY WE EXIST



MISSION:

Providing the resource and capability to ensure our clubs have the flags go up on their beach.

OUR STRATEGIC PRIORITIES



Attract members to Junior Surf Pathways as a means to building future lifeguards.



Grow the capability of SLSNR to deliver quality programmes across all areas of the organisation.



VISION:

Supporting our clubs to keep their community safe on the coastline.



Retain senior members through the development of a culture and experiences that engages members.



Enhance delivery of Lifeguard, Surf Sport, Junior Surf, and Diversity & Inclusion programmes to ensure clubs are supported to build necessary capability with minimal barriers.

2
LIFESAVING
FACILITIES
COMPLETED

92 SAR
QUALIFICATIONS

22
PATROLLED
LOCATIONS

416
NEW
FIRST AID
AWARDS GAINED

229 NEW
LIFEGUARDS
PATROL SUPPORT

1422
ACTIVE
LIFEGUARDS
PATROL SUPPORT

2236
U14 MEMBERS
PARTAKING IN
JUNIOR SURF

5671
ACTIVE
MEMBERSHIPS

2519
SCHOOL
CHILDREN
REACHED

2963
TOTAL NUMBER
EDUCATED
IN 2022



WaterSafe Auckland Incorporated

Watersafe Auckland t/a Drowning Prevention Auckland

The Year in Review: July 2021-June 2022

Drowning Prevention Auckland (DPA) is the lead organisation in educating Aucklanders to be safe in, on and around the water to ultimately prevent drowning. DPA undertakes practical and relevant research for the sector that enables organisations to implement evidence-based practices in their pursuit to reduce drowning. DPA is also an established voice in policy and bylaw amendments, regionally and nationally.

DPA's suite of educational programmes continue to meet the needs of at risk and hard to reach water-users, encouraging safer behaviours in, on and around the water. Recognised as a leading agency for drowning prevention education, our accessible curriculum is underpinned by the 15 evidence-based water competencies for drowning prevention. The addition of an eLearning platform provides flexibility and accessibility for all.

Leadership Achievements

A key highlight has been our continued contribution to the wider sector goals of reducing drowning and the leadership that we are able to demonstrate in this regard. We are proud members of Wai Ora Leaders and are committed to playing our part in the implementation of the national water safety strategy, Wai Ora Aotearoa.

Wai Ora Tāmaki Makaurau

We are particularly proud to be leading the development of Wai Ora Tāmaki Makaurau – Auckland's Water Safety & Drowning Prevention Strategy which has successfully been working positively with more than 30 sector stakeholders to achieve our collective goals.

Education Achievements

Our drowning prevention education has again this year achieved:

- Broad reach across the education sector covering all ages – early childhood, primary, secondary, and tertiary.
- Promotion of a safety culture among rock-based fishers, crab fishers and other land-based fishers.
- Focus on ethnic communities with high drowning rates – Asian, Māori and Pasifika through educators of the same ethnicity.
- Bespoke programme delivery for professionals working in, on and around an aquatic environment.

Research Achievements

Trusted Voice

Our expertise continues to be actively sought with our Research & Impact Manager, Dr Teresa Stanley representing DPA and our perspective on the Safer Boating Forum Data Subgroup, the Maritime New Zealand's Community Research Advisory Group and the Tāmaki Makaurau Safety Collective.

Published Research

Older adults are a group that has an increasing drowning risk. The following paper has been published internationally to explain some of the reasons for this. Stanley, T., & Moran, K. (2021). Perceptions of water competencies, drowning risk and aquatic participation among older adults. *International journal of aquatic research and education*, 13(2), 6.

Advocacy Achievements

Navigational Safety Bylaw

DPA provided a written submission to Auckland Council advocating to remove a clause in the Navigational Safety Bylaws that allows the skipper to determine if it is safe to remove lifejackets. When boating incidents have occurred, recent studies show that wearing a lifejacket may at least halve recreational boating drowning deaths.

The clause is at odds with other Navigational Safety Bylaws around the country - an update would be preferable for national consistency due to the number of Aucklanders who undertake their boating both within and outside the Auckland regional boundaries.

Auckland Regional Parks Management Plan

DPA made recommendations to the Auckland Regional Parks Management Plan to champion water safety within all of the Regional Parks, with an aquatic aspect. Our advocacy included aquatic signage, promotion of Safeswim and other websites, provision of public rescue equipment (PRE), educational initiatives, water safety training for Park Rangers and other staff, providing supervised swimming areas where appropriate, or restricting access.

Piha Water Safety Signs

DPA supported Waitakere Local Board with a submission to change the water safety signage at Piha. Our recommendations resulted in the changing of signage to adhere to the Australian/New Zealand Standard for Water Safety signs and beach safety flags (AS/NZS2416).

Maritime New Zealand Recreational Boating Strategy

DPA provided feedback in the consultative stage of review for the Recreational Boating Strategy led by Maritime New Zealand.

Impact of COVID-19

Whilst we knew that COVID-19 would still have an impact for a few years to come, we did find this year particularly disruptive in terms of delivering our in-person education. This is in part due to the timing of restrictions in the warmer months of 2021/2022, as well as more of our team personally affected by illness. We have had to be adept at standing down staff quickly, back-filling educators, redeploying staff from their work programmes to support the achievement of other team member's priorities. Thank you to my team of passionate and dedicated educators who demonstrated the value of teamwork and achievement of our collective goals.

Financial Result

We have traded within the revenues sourced during the year. A surplus is attributable to growth in funding sources beyond our traditional sources and temporarily reduced total salaries costs due to

unfilled vacancies with the current labour shortage, heightened by the post-COVID-19 period of uncertainty in 2021.

Supporting Auckland's Multicultural Population

Our appeal to Auckland's diverse population ensures that we reach the many different ethnic groups who live, work and play in Tāmaki Makaurau, Auckland. We are proud of the representation of Asian, Pasifika and Māori communities at board level and within our education team. Our community reach has included the following initiatives:

Asian Community Outreach

The continued employment of an Asian Water Safety Advisor has brought us closer to a population that wants more education in, on and around the water. This role continues to yield positive relationships with groups wanting to ensure their families are informed about water safety. Launched in September 2021, with the support of the Ministry of Ethnic Communities, the DPA WeChat channel provides a unique social media platform to promote and advocate water safety activities for Mandarin speakers in New Zealand. With a current reach of over 11,000, the monthly WeChat edition promotes the latest DPA news, water safety messages and educational opportunities. We also filmed a case study with NZ Police and Korean media outlet, Happy TV about rock-based fishing. We have also continued our collaborative work with Auckland Council and Surf Life Saving Northern Region with the continuation of the West Coast Rock-based Fisher project, now in its 17th year.

Pasifika Community Outreach

Our work with the Pasifika continued and included the reestablishment of the Pacific Water Safety Advisory Group. We ran a number of bespoke programmes to encourage safe behaviour around aquatic environments. We also increased our messaging available in Pacific languages.



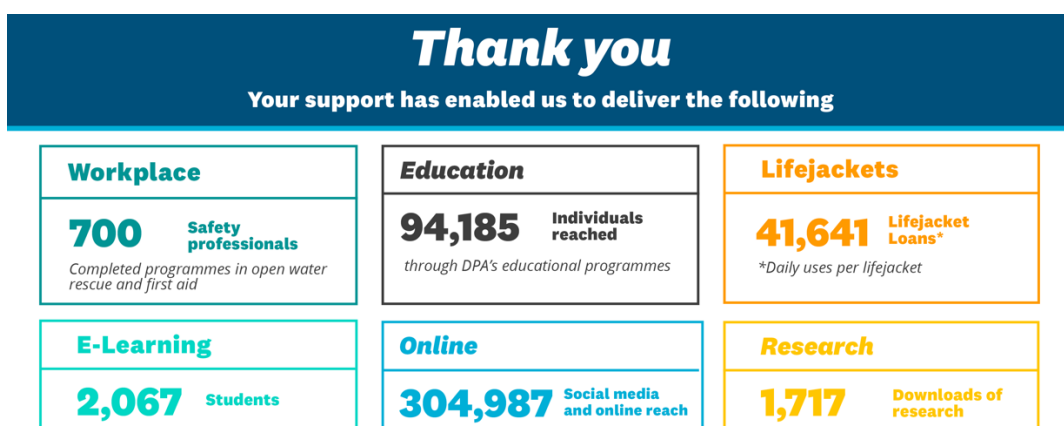
Lifejacket Hubs

Our Lifejacket hubs have been operating since 2014 and are designed to encourage the use of well-fitted lifejackets. These hubs are established to be available from boats clubs, surf clubs, community venues, churches, or marae to enable individuals or groups to access and use lifejackets when boating or using a watercraft. We added a further two hubs this year further increase accessibility to lifejackets for Aucklanders and increase the opportunity for people involved in recreational boating and other activities to be wearing properly fitted lifejackets which will then increase their chances of survival if they unintentionally end up in the water. Being able to borrow a lifejacket from the hub

decreases the financial barrier for some members of the community to then ensure they are enjoying their recreational boating safely.

Support Of Māori Populations Recreating In Auckland’s Waterways

This year we were able to provide our kaimoana programme that teaches Māori communities about safe diving safety workshops, across the wider Auckland region and this continues to be a sought-after programme that we provide in school and community settings. Through the delivery of this programme, we saw a positive change in the participants attitudes and behaviours around water environments and the gathering of kai moana. Through this programme we developed community leaders who will share what they learnt from us with their whānau, friends and community. We are also reducing the risk of drowning amongst the participants that completed the programme.



Auckland Regional Amenities Funding Board Annual Report Financial Statements year ended 30 June 2022

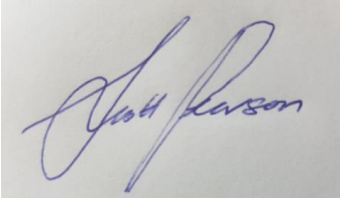

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STATEMENT OF RESPONSIBILITY

We acknowledge responsibility for the preparation of these financial statements and for the judgement used herein.

We acknowledge responsibility for establishing and maintaining a system of internal control designed to provide reasonable assurance as to the integrity and reliability of the Board's financial reporting.

In our opinion these financial statements fairly reflect the financial position and operations of the Board for the year ended 30 June 2022.

<p><u>Scott Pearson</u></p> <p>Chair Auckland Regional Amenities Funding Board</p>	
<p><u>Paula Browning</u></p> <p>Deputy Chair Auckland Regional Amenities Funding Board</p>	
<p>Date:</p>	<p>20 December 2022</p>

STATEMENT OF COMPREHENSIVE REVENUE AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2022

	Note	Actual 2021	Budget 2022	Actual 2022
Revenue				
Levies Received		14,680,500	15,435,500	15,435,500
Interest		10,299	0	7,261
Total revenue	2	14,690,799	15,435,500	15,442,761
Expenditure				
Audit Fees	3a	8,674	9,000	11,643
Grant Expenditure	3	14,340,500	15,145,500	15,145,500
Legal Fees		24,805	35,000	34,081
Advisory Officer/Admin Services		58,500	58,000	60,000
Consultants		2,140	38,000	4,450
Board Member fees	12	189,750	189,750	186,387
Other expenses	3a	156,683	10,250	6,831
Total expenditure		14,781,052	15,485,500	15,448,891
Surplus/ (deficit)		(90,253)	(50,000)	(6,130)
Total comprehensive revenue/(expenditure)		(90,253)	(50,000)	(6,130)

Explanations of significant variances against budget are provided in note 14.

The accompanying notes form part of these financial statements.

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2022

	Actual 2021	Actual 2022
Balance at 1 July	573,383	483,130
Total comprehensive revenue/(expenditure)	(90,253)	(6,130)
Balance at 30 June	483,130	476,999

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2022

	Note	Actual 2021	Actual 2022
Assets			
Current Assets			
Cash and cash equivalents and investments	4	460,811	875,117
Receivables	5	33,877	0
Total current assets		494,688	875,117
Total assets		494,688	875,117
Liabilities			
Current Liabilities			
Creditors and other payables	6	11,559	398,118
Total current liabilities		11,559	398,118
Total liabilities		11,559	398,118
Total equity		483,130	476,999

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2022

	Note	Actual 2021	Actual 2022
Cash flows from operating activities			
Levies received		14,680,500	15,795,500
Interest received		10,299	7,261
Total income from operating activities		14,690,799	15,802,761
Payments to suppliers, amenities		(14,781,053)	(15,358,250)
Net increase (decrease) in receivables, payables		693	(30,205)
Net cash from operating activities	8	(89,560)	414,306
Net cash from financing activities		0	0
Net cash from investing activities		0	0
Net (decrease)/increase in cash, cash equivalents and bank overdrafts		(89,560)	414,306
Cash, cash equivalents, and bank overdrafts at the beginning of the year		550,372	460,811
Cash, cash equivalents, and bank overdrafts at the end of the year		460,811	875,117

The accompanying notes form part of these financial statements.

Net cash from operating activities reflects the amounts exclusive of GST paid to and received from the Inland Revenue Department.

NOTES TO THE FINANCIAL STATEMENTS

1 Statement of significant accounting policies for the year ended 30 June 2022

REPORTING ENTITY

The Auckland Regional Amenities Funding Board (the Board) is a statutory board established under the Auckland Regional Amenities Funding Act 2008, (the Act), and is domiciled in Auckland, New Zealand. The Board is not a Council Controlled Organisation as defined under section 6 of the Local Government Act 2002, by virtue of an exemption stipulated in the Act.

The primary objective of the Board is to assess the funding applications received from those amenities specifically named in the Act; determine the amount of levy to be struck on an annual basis to then be distributed as grants to the amenities to enable each amenity to deliver services across the Auckland region.

The Board has designated itself as a Public Benefit Entity (PBE) for financial reporting purposes.

The financial statements of the Board are for the year ended 30 June 2022. The financial statements were authorised for issue by the Board on **Likely February 2023**.

BASIS OF PREPARATION

The financial statements have been prepared on the going concern basis, and the accounting policies have been applied consistently throughout the period.

Statement of compliance

The financial statements of the Board have been prepared in accordance with the requirements of the Act, which includes the requirement to comply with New Zealand generally accepted accounting practice (NZ GAAP).

These financial statements have been prepared in accordance with New Zealand Tier 2 PBE RDR accounting standards as the Board has no public accountability and has total expenses of less than \$30 million. These standards are similar to International Public Sector Accounting Standards (IPSAS), with amendments for the New Zealand environment.

These financial statements comply with PBE accounting standards.

Measurement base

The financial statements have been prepared on a historical cost basis.

Presentation currency and rounding

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest dollar.

SIGNIFICANT ACCOUNTING POLICIES

Revenue

Revenue is measured at the fair value of consideration received.

Levies received

The levy received from Auckland Council is the primary source of funding for the Board and is restricted for the purposes of the Board meeting its objectives as specified in the Act.

The Auckland Council levy is recognised as revenue when it is received on 1 July of each year as stipulated in the Act.

Other revenue

Interest income is recognised using the effective interest method.

Grant expenditure

Discretionary grants are recognised as expenditure when the Board distributes the grants to the Specified Amenities within the timeframes stipulated in the Act.

Advertising costs

Advertising costs are recognised as expenditure when the related service has been rendered.

Income tax

The Board has been granted charitable status under the Act and therefore is exempt from income tax. Nevertheless, the Board has also elected to register with the Department of Internal Affairs – Charities Services, (registration number CC38181).

Cash and cash equivalents

Cash and cash equivalents include cash on hand, and term deposits held at call with the bank, (i.e. term deposits less than 90 days of maturity).

Debtors and other receivables

Debtor and other receivables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

Investments

Investments in bank deposits are initially measured at fair value plus transaction costs (if any).

After initial recognition investments in bank deposits are measured at amortised cost using the effective interest method, less any provision for impairment. The indicators and the accounting for impairment of bank deposits are the same as explained above for debtors and other receivables.

Creditors and other payables

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method.

Goods and Services Tax (GST)

All items in the financial statements are stated exclusive of GST, except for receivables and payables, which are stated on a GST inclusive basis. Where GST is not recoverable as input tax then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

The IRD has advised that that portion of the levy charged against Auckland Council that will be on-forwarded to the specified amenities as a grant is exempt from GST, both when received by the Board, and when distributed/received by the specified amenity. That portion of the levy charged against Auckland Council, representing the administration charges of the Board is liable for GST and has been treated accordingly.

Budget figures

The 2021-2022 budget figures are those approved by the Board at the beginning of the year and approved by the Auckland Council as required under the Act. The amount of levy to be charged and payable by Auckland Council was determined after assessing the funding applications, undertaking consultation with both Auckland Council and the public generally as prescribed in the Act. This levy represented the available budget.

Critical judgements in applying the Board's accounting policies

The Board must exercise their judgement when recognising levy income to determine if conditions of the Act have been satisfied. The judgement will be based on the facts and circumstances that are evident at the time.

Critical accounting estimates and assumptions

In preparing these financial statements the Board has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

2 Revenue

The split of exchange and non-exchange revenue is disclosed below.

Revenue	Actual 2021	Actual 2022
Revenue from non-exchange transactions		
Levies Received	14,680,500	15,435,500
Total	14,680,500	15,435,500
Revenue from exchange transactions		
Interest	10,299	7,261
Total Revenue	14,690,799	15,442,761

3 Grant expenditure

The grants for the year ended 30 June 2022 were distributed as follows:

Specified Amenity	2020-2021 Grant \$	2021-2022 Grant \$
Auckland Festival Trust	3,837,000	4,037,000
Auckland Philharmonia Trust	3,267,000	3,757,000
Auckland Rescue Helicopter Trust	450,000	450,000
Auckland Theatre Company Ltd	1,800,000	1,920,000
New Zealand Opera Ltd	1,100,000	1,100,000
Stardome - Auckland Observatory and Planetarium Trust Board	1,440,500	1,440,500
Surf Life Saving Northern Region Incorporated	1,396,000	1,366,000
WaterSafe Auckland Incorporated (Drowning Prevention Auckland)	1,050,000	1,075,000
Total Funding Distributed	14,340,500	15,145,500

3a Other expenses

	Actual 2021	Actual 2022
Audit fees paid for financial statement audit	8,674	11,643
Ex-gratia payment approved by the Board in 2020 to ARHT	150,000	0
Other expenses	6,683	6,831
Total Other Expenses	165,357	18,474

4 Cash and cash equivalents and investments

	Actual 2021	Actual 2022
Cash at bank and on hand	460,811	875,117
Net cash, cash equivalents, and bank overdrafts for the purposes of the statement of cash flows	460,811	875,117
Total cash and cash equivalents and investments	460,811	875,117

5 Receivables

	Actual 2021	Actual 2022
Receivables from exchange transactions		
GST Receivable	33,877	0
Total Receivables	33,877	0

The carrying value of receivables approximates their fair value.

6 Creditors and other payables

	Actual 2021	Actual 2022
Audit fees payable	9,896	11,643
Other Creditors	1,663	367,103
GST Payable	0	19,372
Total creditors and other payables	11,559	398,118

The Other Creditors in 2022 include \$360,000 of the 2022-2023 annual levy for Administration being received in advance.

Trade and other payables are non-interest bearing, therefore the carrying value of trade and other payables approximates their fair value.

7 Provisions

No provisions were held as at 30 June 2022 (30 June 2021: Nil).

8 Reconciliation of net surplus/ (deficit) after tax to net cash from operating activities

	Actual 2021	Actual 2022
Surplus/(deficit)	(90,253)	(6,130)
Add/(less) non-cash items:	0	0
Add/(less) movements in working capital items:		
Debtors and other receivables	409	33,877
Creditors and other payables	284	386,559
Net cash from operating activities	(89,560)	414,306

9 Capital commitments

There were no capital commitments as at 30 June 2022 (30 June 2021: Nil).

10 Contingencies

Contingent Liabilities

Contingent liabilities are those which may or may not occur as they are dependent on another uncertain event.

There were no contingent liabilities as at 30 June 2022 (30 June 2021: Nil).

Contingent Assets

The Board had no contingent assets as at 30 June 2022 (30 June 2021: Nil).

11 Related party transactions

The Funding Board received \$15,435,500 as Levy income from Auckland Council. In addition, Auckland Council paid the Administration portion of the 2022-2023 levy (\$360,000) on 30 June 2022 – one day earlier than stipulated in

the Act. This is recorded as Income Received in Advance. The Funding Board has a shared services arrangement with Auckland Council whereby the payment of honorarium for Funding Board members is made by Auckland Council through its payroll system. The Funding Board fully reimburses Auckland Council for the honorariums paid. Any other expenditure incurred by Auckland Council on behalf of the Board is recoverable from the Board. In 2021-2022 the Funding Board reimbursed Auckland Council a total of \$185,356.74 for member honorariums.

12 Board fees: Other Payments and Meeting / Workshop Attendance

	Honorariums		Other Payments*	Meetings Attended
	Actual 2021	Actual 2022	(excl. GST)	N = 8
Vern Walsh (retired 03/21)	16,500	0		0
Anita Killeen	33,000	33,000		8
Victoria Carter	16,500	16,500		8
Precious Clark (retired 3/22)	16,500	13,137		6
Catherine Harland (retired 06/21)	24,750	0		0
Alastair Carruthers (from 07/21)	0	16,500		8
Ross Clow (from 07/21)	0	16,500		8
Lyn Lim	16,500	16,500	1,200	8
Megan McSweeney	16,500	16,500		5
Bryan Mogridge	16,500	16,500		5
Scott Pearson	16,500	24,750	2,050	8
Paula Browning	16,500	16,500	1,200	8
Total Board Member fees	189,750	186,387	\$4,450	

* Specific working groups established.

N=8 – number of workshops and business meetings for the year.

13 Capital management

The Board's capital is its equity, which comprises Board capital and retained surpluses. Equity is represented by net assets.

The Board's equity is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments, and general financial dealings.

The objective of managing the Board's equity is to ensure the Board effectively achieves its objective and purpose, whilst remaining a going concern.

14 Explanation of significant variances against budget

Explanations for significant variations from the Board's budgeted figures in the 2021-2022 Funding Plan are as follows:

The 2021-2022 budget for the Funding Board was considered and approved by Auckland Council as part of the process of approving the 2021-2022 Funding Plan. The budget provides funding for the Board to cover unexpected

expenditure such as legal and other specialist advice. At the time the initial budget was prepared (late 2020), interest rates on investments remained low and were dropping further. No interest was budgeted to be received. The Board continues to operate in a cost conscious and responsible manner. Currently the Board is not required to pay rent for premises, hire of boardroom facilities or provide its own computer equipment. Budget provision is allowed for these items in the event of circumstances changing, as there is no provision for the Board to obtain additional funding from the Auckland Council during the year to cover routine expenditure of this nature.

15 Financial Instruments

Financial instrument categories

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. Loans and receivables are recognised initially at fair value plus transaction costs and subsequently measured at amortised cost using the effective interest method. All financial assets being Cash and Cash Equivalents, Term Deposits, Trade and Other Receivables have been categorised as loans and receivables. The Funding Board held no financial assets in this category at 30 June 2022 (30 June 2021: Nil).

Financial liabilities being trade and other payables are categorised as financial liabilities measured at amortised cost.

Financial instrument risks

The Funding Board's activities expose it to a variety of financial instrument risks, including market risk, credit risk and liquidity risk. The Board has a series of policies to manage the risks associated with financial instruments and seeks to minimise exposure from financial instruments. These policies do not allow any transactions that are speculative in nature to be entered into.

Market risk

The only market risk to which the Funding Board is subject is interest rate risk. Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. Considering the Funding Board's exposure to interest rate risk arises from term investments only, the exposure to such risk is limited.

Term deposits are made for varying periods of up to, including and greater than three months depending on the immediate cash requirements of the Board, and earn interest at the respective short-term deposit rates.

Sensitivity analysis

As at 30 June 2022, if the average interest rate on interest-bearing deposits over the year had been 50 basis points higher or lower, with all other variables held constant, the surplus for the 12 months would have been approximately \$0 (2021: \$5,387) higher or \$0 (2021: \$3,491) lower.

Credit risk

Credit risk represents the risk that a third party will default on its obligations to the Funding Board, causing it to incur a loss. Financial instruments which subject the Funding Board to credit risk consist of bank balances, bank term deposits and trade and other receivables. For each of these, the maximum credit exposure is best represented by the carrying amount in the statement of financial position.

Cash and deposits are held with ASB Bank Limited which is a registered bank in New Zealand and is rated: Moody's A1, Fitch A+ and Standard & Poor's AA- for its long-term credit rating (28 February 2022) – Reserve Bank of New Zealand) - unchanged from previous years.

The Funding Board does not require collateral or security to support financial instruments. Trade receivables mainly relate to receivables from the Government so exposure to this risk is very low.

Liquidity risk

Liquidity risk represents the Funding Board's ability to meet its contractual obligations associated with financial liabilities. Prudent liquidity risk management implies maintaining sufficient cash and the ability to close out market positions. The Funding Board mostly manages liquidity risk by continuously monitoring forecast and actual cash flow requirements.

The Funding Board's creditors are mainly those reported as trade and other payables. The Funding Board aims to pay these within normal commercial terms, that is, by the 20th of the month, if not earlier.

The Funding Board has cash and other short-term deposits that it can use to meet its ongoing payment obligations.

Contractual maturity analysis of financial liabilities:

As the Funding Board's creditors are mainly those reported as trade and other payables, the Funding Board will pay these within six months of incurring the liability.

16 Breach of statutory deadline

The Auckland Regional Amenities Funding Board was required under section 40(2) of the Auckland Regional Amenities Funding Act 2008 to complete its audited financial statements and service performance information by 30 November 2022. This timeframe was not met because Audit New Zealand was unable to complete the audit within this timeframe due to an auditor shortage and the on-going consequential effects of Covid-19.

Specified Amenities Financial Results

For the 2021-2022 financial year there were eight specified amenities scheduled in the legislation to receive annual grants provided that the criteria as laid out in the Act are satisfied.

These specified amenities are:

- Auckland Festival Trust
- Auckland Philharmonia Trust
- Auckland Rescue Helicopter Trust
- Auckland Theatre Company Limited
- New Zealand Opera Limited
- Stardome – Auckland Observatory and Planetarium Trust Board
- Surf Life Saving Northern Region Incorporated
- WaterSafe Auckland Incorporated

All of these organisations are registered with the Department of Internal Affairs – Charities Services (Ngā Rātonga Kaupapa Atawhai) and continued to meet the criteria required to maintain their charitable status, thus ensuring they meet the strict criteria for funding via the Auckland Regional Amenities Funding Act 2008.

The Funding Board acknowledges that it has no role to serve in respect of the governance, or in the day-to-day operations of any of the specified amenities. In 2021-2022, the eight amenities received a total of \$15,145,500 in grants via the Funding Board (from Auckland Council / ratepayers of Auckland).

The Act sets out the minimum information that each amenity must provide in respect of its annual report to the Funding Board. The Board collates and reviews this information annually. Each amenity is required to provide audited financial statements in respect of its accounting and reporting year. As each amenity provides audited accounts to the Funding Board, no further enquiry is made by the Board as to the accuracy or otherwise of the annual reports. A self-governing and compliance policy applies.

Organisation	Balance Date	Charities Registration Number www.charities.govt.nz	Website
Auckland Festival Trust	30 June	CC22145	www.aaf.co.nz
Auckland Philharmonia Trust	31 Dec	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust**	30 June	CC21935 & CC46529 and company # 7194854	www.rescuehelicopter.org.nz
Auckland Theatre Company Ltd	31 Dec	CC23655, CC23658, CC48094 & CC50332	www.atc.co.nz
New Zealand Opera Limited	31 Dec	CC22724 & CC21944 & CC51542	www.nzopera.com
Auckland Observatory and Planetarium Trust Board	30 June	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Inc	30 June	CC21256 & CC23043 & CC53628	www.lifesaving.org.nz
WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.nz

The eight amenities have each produced full sets of audited financial accounts for their respective balance dates. In addition, each amenity submitted to the Funding Board a set of financial statements, and other information for the year ended 30 June 2022, as detailed in the Act.

Copies of the annual returns, including fully audited financial statements, have been submitted to the Department of Internal Affairs – Charities Services for each amenity and are available online from www.charities.govt.nz. In addition, most of the amenities have copies of their annual reports and other information available online at their respective websites.

The tables on the following pages provide a summary of the trading results for each amenity for the year ended 30 June 2022.

Notes:

In accordance with the provisions of the Auckland Regional Amenities Funding Act 2008, those organisations with 30 June balance dates have submitted audited annual reports** (incorporating financial information) as at 30 June 2022. For the three organisations with non-30 June balance dates, unaudited annual and financial reports have been submitted for the year ended 30 June 2022, in addition to a full set of audited financial accounts as at 31 December 2021 - the balance date of the three organisations.

** At the time of completing this report, Auckland Rescue Helicopter Trust had not supplied audited financial statements to 30 June 2022.

Entities with non-30 June Balance Dates:

It is important to bear in mind that the nature of the business of the three amenities with non-30 June balance means that the results shown on the tables above may not be representative of the actual trading results of the entity based on its normal balance date. In this regard, it is recommended that readers wishing to review the annual trading results of those three entities access the information from the Department of Internal Affairs – Charities Services website - www.charities.govt.nz. Details of the Charities Registration numbers are provided in the tables above.

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results								
INCOME AND EXPENDITURE RESULTS FOR PERIOD ENDED 30 JUNE 2022								
	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc
Income								
ARAFB Grant	\$ 4,037,000	\$ 3,757,000	\$ 450,000	\$ 1,920,000	\$ 1,100,000	\$ 1,366,000	\$ 1,440,500	\$ 1,075,000
Other	\$ 1,690,867	\$ 7,590,973	\$ 13,185,311	\$ 6,990,727	\$ 5,526,354	\$ 2,378,494	\$ 997,927	\$ 497,076
Total	\$ 5,727,867	\$ 11,347,973	\$ 13,635,311	\$ 8,910,727	\$ 6,626,354	\$ 3,744,494	\$ 2,438,427	\$ 1,572,076
Expenditure								
Direct Costs	\$ 4,681,366	\$ 11,319,484	\$ 10,908,588	\$ 8,168,933	\$ 5,409,301	\$ 3,808,669	\$ 2,095,503	\$ 1,452,579
Depreciation	\$ 26,698	\$ 134,694	\$ 3,149,580	\$ 175,056	\$ 280,424	\$ 101,599	\$ 215,394	\$ 41,571
Total	\$ 4,708,064	\$ 11,454,178	\$ 14,058,168	\$ 8,343,989	\$ 5,689,725	\$ 3,910,268	\$ 2,310,897	\$ 1,494,150
Net Surplus/(Loss)	\$ 1,019,803	-\$ 106,205	-\$ 422,857	\$ 566,738	\$ 936,629	-\$ 165,774	\$ 127,530	\$ 77,926
Net Surplus/(Loss) excl Depreciation	\$ 1,046,501	\$ 28,489	\$ 2,726,723	\$ 741,794	\$ 1,217,053	-\$ 64,175	\$ 342,924	\$ 119,497
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun

Auckland Regional Amenities Funding Board - Specified Amenities Trading Results									
FINANCIAL POSITION AS AT 30 JUNE 2022									
	Auckland Festival Trust	Auckland Philharmonia Orchestra	Auckland Rescue Helicopter Trust	Auckland Theatre Company	New Zealand Opera	Surf Life Saving Northern Region	Stardome Observatory	Watersafe Auckland Inc	
ASSETS									
Current Assets	\$ 2,812,113	\$ 3,157,757	\$ 1,675,886	\$ 1,619,432	\$ 2,640,232	\$ 1,731,243	\$ 1,416,814	\$ 1,053,366	
Total Current Assets	\$ 2,812,113	\$ 3,157,757	\$ 1,675,886	\$ 1,619,432	\$ 2,640,232	\$ 1,731,243	\$ 1,416,814	\$ 1,053,366	
LIABILITIES									
Current Liabilities	\$ 427,376	\$ 2,184,782	\$ 7,671,085	\$ 2,050,394	\$ 775,515	\$ 370,931	\$ 339,228	\$ 248,599	
Total Current Liabilities	\$ 427,376	\$ 2,184,782	\$ 7,671,085	\$ 2,050,394	\$ 775,515	\$ 370,931	\$ 339,228	\$ 248,599	
Working Capital	\$ 2,384,737	\$ 972,975	-\$ 5,995,199	-\$ 430,962	\$ 1,864,717	\$ 1,360,312	\$ 1,077,586	\$ 804,767	
NON CURRENT ASSETS									
Net Fixed Assets	\$ 45,795	\$ 1,731,041	\$ 34,843,400	\$ 617,209	\$ 267,815	\$ 240,336	\$ 2,295,026	\$ 69,085	
Non Current Liabilities	\$ -		\$ 541,018	\$ -			\$ 1,689,950		
Net Assets	\$ 2,430,532	\$ 2,704,016	\$ 28,307,183	\$ 186,247	\$ 2,132,532	\$ 1,600,648	\$ 1,682,662	\$ 873,852	
Equity									
Retained Earnings/Other Equity	\$ 1,410,730	\$ 2,810,221	\$ 28,730,040	-\$ 380,491	\$ 1,195,773	\$ 1,766,422	\$ 1,555,132	\$ 795,926	
Current Year Earnings/(Loss)	\$ 1,019,803	-\$ 106,205	-\$ 422,857	\$ 566,738	\$ 936,629	-\$ 165,774	\$ 127,530	\$ 77,926	
Total Equity	\$ 2,430,533	\$ 2,704,016	\$ 28,307,183	\$ 186,247	\$ 2,132,402	\$ 1,600,648	\$ 1,682,662	\$ 873,852	
Actual Balance Date	30-Jun	31-Dec	30-Jun	31-Dec	31-Dec	30-Jun	30-Jun	30-Jun	

The trading results for Auckland Rescue Helicopter Trust are based on draft financial statements provided. Audited financial statements were not completed by 30 September, or at the date of finalising this report.

Audit Report

AUDIT NEW ZEALAND
Mana Arotake Aotearoa

Independent Auditor's Report

At the date this Annual Report was uploaded to Charities Services, Audit NZ had not issued the final Auditor's Report due to the late commencement date of the annual audit. It is anticipated the Auditor's Report will be made available on/about 14 February 2023 when the board meets to adopt the 2022 Annual Report and Financial Statements. As noted in the Notes to the Accounts, (item 16) Audit New Zealand was unable to complete the annual audit by the statutory date.

Directory

Auckland Regional Amenities Funding Board

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Chair:	Scott Pearson
Deputy Chair:	Paula Browning
Directors:	Alastair Carruthers Victoria Carter Precious Clark – Retired 29 March 2022 Ross Clow- Retired – 16 October 2022 (position is vacant) Anita Killeen Lyn Lim Megan McSweeney Bryan Mogridge Moana Tamaariki-Pohe – Commenced 1 September 2022
Advisory Officer:	Leigh Redshaw
Bankers:	ASB Bank Ltd
Lawyers:	Buddle Findlay
Auditors:	Office of Auditor-General/Audit New Zealand
Charities Registration Number:	CC38181
Relevant Legislation:	Auckland Regional Amenities Funding Act 2008

Scott Pearson

Chair

Auckland Regional Amenities Funding Board