

Auckland Regional Amenities Funding Board

I hereby give notice that an ordinary meeting of the Auckland Regional Amenities Funding Board will be held on:

Date: Wednesday, 7 March 2018
Time: 9:00 AM
Venue: Seminar Room
Buddle Findlay
Level 18
PwC Tower
188 Quay Street
Auckland 1010

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

OPEN AGENDA

Membership:

Chair	Mr	Vern	Walsh
Deputy Chair	Ms	Anita	Killeen
Members:	Mr	Steve	Bootten
	Ms	Victoria	Carter
	Ms	Precious	Clark
	Ms	Catherine	Harland
	Ms	Lyn	Lim
	Ms	Diane	Maloney
	Ms	Megan	McSweeney
	Mr	Bryan	Mogridge

Leigh Redshaw
Advisory Officer

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Note: The reports contained within this agenda are for consideration and should not be construed as Funding Board policy unless and until adopted. Should Members require further information relating to any reports, please contact the Advisory Officer, Chair or Deputy Chair.

EXCLUSION OF THE PUBLIC – WHO NEEDS TO LEAVE THE MEETING

Members of the public

All members of the public must leave the meeting when the public are excluded unless a resolution is passed permitting a person to remain because their knowledge will assist the meeting.

Those who are not members of the public

General principles

- Access to confidential information is managed on a “need to know” basis where access to the information is required in order for a person to perform their role.
- Those who are not members of the meeting (see list below) must leave unless it is necessary for them to remain and hear the debate in order to perform their role.
- Those who need to be present for one confidential item can remain only for that item and must leave the room for any other confidential items.
- In any case of doubt, the ruling of the Chair is final.

Members of the meeting

- The members of the meeting remain.
- However, standing orders require that a member who has a pecuniary conflict of interest leave the room.

Staff / Advisory Officer

- All staff supporting the meeting (administrative, senior management) remain.
- Only staff who need to because of their role may remain.

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

MEETING DATES 2018

Based on the known work programme the following timetable of meetings is proposed for 2018, subject to change as the need arises:

Most meetings will commence at **10:00AM**, unless agreed otherwise.

	2018	Meeting / Workshop	Nature of Key Business
Monday	15 Jan 2018		<ul style="list-style-type: none"> • Publish draft 2018-2019 Funding Plan
Tuesday	27 Feb 2018		<ul style="list-style-type: none"> • Auckland Council considers its submission to draft 2018-2019 Funding Plan
Wednesday	28 Feb 2018		<ul style="list-style-type: none"> • Closing date for submissions on draft 2018-2019 Funding Plan
Wednesday	7 March 2018	Meeting	<ul style="list-style-type: none"> • FIRST MEETING OF THE YEAR • Funding Board holds Public Hearings to consider public (and other) submissions on the draft 2018-2019 Funding Plan
TBC	Week Commencing 13 Mar 2018	Meeting	<ul style="list-style-type: none"> • Funding Board approves final version of draft 2018-2019 Funding Plan to be submitted to Auckland Council to approve proposed levy for 2018-2019 <p>(this meeting may not be required if the item could be combined with the meeting on 7 March – decision closer to March 2018)</p>
Tuesday	20 Mar 2018		<ul style="list-style-type: none"> • Auckland Council Finance Committee considers ARAFB levy requirement for 2018-2019
Tuesday	17 Apr 2018 9:30AM Start	Meeting	<ul style="list-style-type: none"> • Funding Board meets to adopt the 2018-2019 Funding Plan and fix the levy for 2018-2019 – must be done by 30 April 2018
	June		<ul style="list-style-type: none"> • Induction for New Directors • Meetings or Workshops WILL be required
	June / July		<ul style="list-style-type: none"> • Amenity Visits – • One/Two days Required for Amenity Visits
	June / July		<ul style="list-style-type: none"> • Farewell function for retiring directors
Tuesday	24 July 2018	Meeting	<ul style="list-style-type: none"> • Funding Board normal meeting
Tuesday	4 Sept 2018 (early start –	Workshop	<ul style="list-style-type: none"> • Funding Board receives Amenity

	2018	Meeting / Workshop	Nature of Key Business
	all-day)		presentations for 2019-2020
Monday	24 Sep 2018		<ul style="list-style-type: none"> Closing date for 2019-2020 Funding Applications
Sunday	30 Sep 2018		<ul style="list-style-type: none"> 2018 Annual Reports and Audited Accounts due from Amenities (1 Oct 2018)
Tuesday	9 Oct 2018 (early start – all-day)	Workshop	<ul style="list-style-type: none"> Funding Board considers 2019-2020 Funding Applications for first time
Tuesday	23 Oct 2018 (early start – all-day)	Workshop	<ul style="list-style-type: none"> Amenities present their 2017-2018 Annual Results
Thursday	8 Nov 2018	Workshop & Meeting	<ul style="list-style-type: none"> Funding Board considers any further information supplied following meeting on 9 Oct 2018 (Workshop) Funding Board makes provisional allocation of grants for 2019-2020 for inclusion in draft 2019-2020 Funding Plan (Meeting)
	6-19 Nov 2018		<ul style="list-style-type: none"> Chair meets AKL Council reps to discuss proposed levy for 2019-2020
Tuesday	20 Nov 2018 Or 27 Nov 2018 (Standby day)	Meeting	<ul style="list-style-type: none"> Adopt 2018 Annual Report (must be done by 30 Nov 2018) Confirm provisional allocation of grants for 2019-2020; Approve draft 2019-2020 Funding Plan for publication in January 2019
Monday	21 Jan 2019		<ul style="list-style-type: none"> Publish draft 2019-2020 Funding Plan

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.

1. APOLOGIES

At the close of the agenda apologies for leave were received from Anita Killeen.

2. CONFIRMATION OF MINUTES

The ordinary minutes of the meeting of the Auckland Regional Amenities Funding Board held on 21 November 2017, including the confidential section, be confirmed as a true and correct record.

3. EXTRAORDINARY BUSINESS

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.”

4. REGISTER OF MEMBERS INTERESTS

Opportunity for members to update the Register of Members Interest.

Recommendation

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.

(ATTACHMENT 4)

5. PUBLIC SUBMISSIONS TO DRAFT 2018-2019 FUNDING PLAN

The Draft 2018-2019 Funding Plan was published on 15 January 2018 inviting public submissions on the plan. Submissions closed at 5PM on Wednesday, 28 February 2018. A total of five submissions have been received of which two organisations wish 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 2018-2019 Funding Plan prior to it being forwarded to Auckland Council for consideration and approval of the 2018-2019 levy.

(ATTACHMENT 5)

6. PUBLIC FORUM

Applications to speak must be made to the Advisory Officer, in writing, no later than two (2) working days prior to the meeting and must include the subject matter. The meeting Chair has the discretion to decline any application. A maximum of thirty (30) minutes is allocated to the period for public input with five (5) minutes speaking time for each speaker, following which there may be questions from Directors

At the close of the agenda no requests for public input had been received.

7. REPORT FROM AMENITIES BOARD

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

At the close of the agenda no requests to speak had been received from representatives of the Amenities Board.

8. NOTICES OF MOTION

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

9. CHAIR'S REPORT

Providing the Chair with the opportunity to update 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.

10. MEMBERS ACTIVITIES WITH SPECIFIED AMENITIES AND BOARD MEMBERS REPORTS

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.

This is an information item only.

11. ADVISORY OFFICER'S REPORT

Providing the Advisory Officer with the opportunity to update the Board on projects and issues he has been involved with relating to the business of the Funding Board since the last meeting.

This is an information item only.

12. CORRESPONDENCE

Providing the Chair and Advisory Officer with the opportunity to update the Board with details of any inwards and outwards correspondence handled since the last meeting.

(ATTACHMENT 12)

13. FINANCIAL REPORT TO 28 FEBRUARY 2018

Providing the Funding Board with an overview of financial position of the Funding Board as at 28 February 2018.

Recommendation

That the Financial Reports to 28 February 2018 be received.

(ATTACHMENT 13)

14. DRAFT 2018 -2019 FUNDING PLAN

An opportunity for the Directors to review the proposed budget for 2018-2019 and to discuss matters relating to the draft Funding Plan 2018-2019 during the open part of the

meeting.

(ATTACHMENT 14)

15. EXCLUSION OF THE PUBLIC: LOCAL GOVERNMENT OFFICIAL INFORMATION AND MEETINGS ACT 1987

The following motion is submitted for consideration:

A. 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:

C1 DRAFT 2018-2019 FUNDING PLAN – INCL. PROVISIONAL ALLOCATION OF GRANTS

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

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

REGISTER OF MEMBERS INTERESTS –

Last Reviewed & Updated 21 November 2017

General Disclosure. To be regarded as interested in any transaction with:

ATTACHMENT 4

Name of Member	Particulars of Interest
Vern Walsh (Chair)	<ul style="list-style-type: none"> • Friend of the Auckland Festival • Director– Meeting and Governance Solutions Ltd – works with Auckland Council Past Professional Appointments • Former - Auckland City Councillor, and chair of Finance Committee • Former Director – The Edge • Former Board member - Auckland Zoo Board • Former member - Auckland Zoological Society • Former Director – MOTAT Board • Former ordinary member – Coastguard Northern Region
Victoria Carter	<ul style="list-style-type: none"> • Director Tax Management NZ • Deputy Chair NZ Thoroughbred Racing • Director Cityhop Ltd • Director Camben Farms Limited • Director Carter & Partners No 11 High St • Director Carter Bloodstock Ltd • Director Davies-Booth Assoc • Vice President Northern Club • Patron Auckland Arts Festival • Patron Silo Theatre • Mentor: University of Auckland Business School Icehouse programme • Fellow Institute of Directors Past Professional Appointments • Chair Pacific Island Cultural Centre feasibility study • Former Chair Auckland Arts Festival (resigned 2015) • Director Turners Auctions • Director Best Start Educare, formerly Kidicorp Ltd • Director & Acting Chair JUCY Group • Director Aotea Board of Management • Director Auckland Racing Club • Director Kindergarten NZ • President Auckland Kindergarten Assoc • Director Cassino Investments • Director VCB Investments • Councillor Auckland City Council, Past Chair of City Attractions • Director Auckland Philharmonia • Deputy Chair Tourism Auckland • Deputy Chair Trustee Auckland Energy Consumer Trust

Catherine Harland	<ul style="list-style-type: none"> • Director, Watercare Services Ltd • Director, McHar Investments Ltd • Director, Interface Partners Ltd • Trustee, One Tree Hill Jubilee Educational Trust • Former Consultant, Martin Jenkins & Associates Ltd (27 Oct 2014) • Justice of the Peace <p>Past Professional Appointments:</p> <ul style="list-style-type: none"> • Trustee and Past Chair: Auckland Observatory & Planetarium Trust (Stardome Observatory) • Councillor, Auckland Regional Council • Councillor, Auckland City Council
Anita Killeen (Dep Chair)	<ul style="list-style-type: none"> • Deputy Chair, Auckland Regional Amenities Funding Board. • Director of UNICEF New Zealand. • Director of SPCA Auckland. • Chair, The Pro Bono Panel of Prosecutors for the SPCA Auckland. • Chair and National President, Fertility New Zealand. • Trustee of the Ex-Vietnam Service Assn (Neville Wallace Memorial) Children's and Grandchildren's Trust. • Mediation Panel Member, Financial Services Complaints Ltd. • Panel Member, New Zealand Law Society Litigation Skills Programme. • Panel Member, New Zealand Law Society Costs Assessor. • International Associate Member, American Bar Association Animal Law Committee. • New Zealand Member, International Association of Prosecutors. • External Moderator and Standards Assessor for the Institute of Professional Legal Studies. • Patron – Auckland Theatre Company. • Patron – Silo Theatre Auckland. <p>Past Professional Appointments</p> <ul style="list-style-type: none"> • Visiting Justice Northern Prisons. • Tribunal Member, New Zealand Legal Aid Tribunal. • Advisory Board Member of New Zealand Career College Member, Organised and Financial Crime New Zealand (OFCANZ) Policy Action Group. • Member, Chief Legal Advisors' Forum NZ. • Executive Committee member, Auckland District Law Society's Criminal Law Committee. • Executive Committee Member, Auckland Women Lawyers' Association.
Precious Clark	<ul style="list-style-type: none"> • Ngati Whatua Whai Rawa Ltd, director • Foundation North, Trustee • Maurea Consulting Ld, director • Auckland Museum Taumata a Iwi, chair <p>Past Professional Appointments</p> <ul style="list-style-type: none"> • Director of Centre for Social Impact • Member of the independent Maori statutory board
Lyn Lim	<ul style="list-style-type: none"> • ASB Community Trust Ltd – Director • Asia New Zealand Foundation – Trustee • AUT – Council Member • Eva Fong Urology Ltd – Shareholder • FH Holdings Ltd – Director and Shareholder

	<ul style="list-style-type: none"> • FH Nominees Ltd – Director and Shareholder • Forest Administration Ltd – Director and Shareholder • Foundation North – Chair and Trustee • Foundation North Grants Ltd – Director • Hartajaya Investments Ltd – Director and Shareholder • Kaya Investments Ltd – Director and Shareholder • Max Cai Trustee Ltd – Director • Mykco Ltd – Director • Onesixone Medical Group Ltd – Shareholder • Director: Renaissance Forex Limited • Chartered Member: Institute of Directors; • Member: NZ Law Society; <p>Past Professional Appointments:</p> <ul style="list-style-type: none"> • Director: Public Trust • Deputy Chair and Director: Centre for Social Impact New Zealand Limited • Director: Durham Services Limited • Director - NZ Shareholders Association • Trustee NZ Chinese Youth Trust • Director - FH Shortland Ltd; FM International Ltd • Board member - ANZ Private Bank External Advisory Board • Council member - Auckland District Law Society • member - Auckland District Law Society committees – (various) • executive member - HKNZBA, NZCTA • Director: Seven Trust Ltd • Member: NZ Asian Leaders
Diane Maloney	<ul style="list-style-type: none"> • Chair - Sistema Aotearoa Trust • Funding Assessor - Creative NZ – 2015 • Member, Institute of Directors • Independent consultant <p>Past Professional Appointments:</p> <ul style="list-style-type: none"> • Former Chair and Board member – Otara Health Charitable Trust – 2010-2015 • Former Director – IRIS Ltd (Health and Disability sector) • Former Manager – Community Services – Manukau City Council (1996-2010) • Former Member - Auckland South Community Response Forum (convened by Minister for Social Development) (02/08/2016)
Megan McSweeney	<ul style="list-style-type: none"> • TIANZ (Tourism Industry Aotearoa), Board Member • CINZ (Conference’s Incentives New Zealand), Board Member • Director of Business, External, Affairs, Tourism & Sales Auckland War Memorial Museum
Bryan Mogridge	<ul style="list-style-type: none"> • Director and Shareholder Mainfreight Ltd (NZX Listed) • Director and Shareholder Rakon Ltd (NZX Listed) • Director Centum Rakon India Ltd • Director and Shareholder Clearspan Property Ltd • Director and Shareholder FTTX Global Ltd • Director and Shareholder Mogridge and Associates Ltd • Trustee The Energy Education Trust

	<ul style="list-style-type: none">• Trustee The Starship Foundation• Director BUPA ANZ Ltd (Australia)• Director and Shareholder Adherium Ltd (ASX listed)• Director and Shareholder Thinextra Pty Ltd (Australia)• Trustee, Massey University Foundation
Steve Bootten	<ul style="list-style-type: none">• Trustee Davis Carr Cancer Society Endowment Trust• Trustee Piha Surf Life Saving Club Trust Fund Inc• Director Blackspace Ltd (17/07/2017)• Director Framacad Solutions Ltd• Director of Cavalier Corporation Ltd (WEF 10 July 2015)• Chairman Black Interiors Ltd (11/4/2016) <p>Past Professional Appointments:</p> <ul style="list-style-type: none">• Former Trustee Counties Manukau Pacific Trust Inc• Former Trustee Northern Life Guard Trust Inc• Former Board Member Diocesan School for Girls Inc• Former Trustee Diocesan School Heritage Foundation Inc• Former Director Northern Life Guard Services Inc• Former Director Orizaba Holdings Ltd (11/4/2016)• Former Director Xakeila Holdings Ltd (Ferry Building Partnership)• Former Director Hampden Fence Ltd (11/4/2016)

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

Title: Submissions to
Auckland Regional Amenities Funding Board
Draft 2018-2019 Funding Plan

Report to: Auckland Regional Amenities Funding Board

Author: Leigh Redshaw – Advisory Officer

Date: 28 February 2018

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 2018-2019 Funding Plan was approved for publication by the Funding Board on 21 November 2017.

The Act requires that the plan be available for public comments for a period of one month. The plan was published on 15 January 2018, and the submission period closed at 5PM on Wednesday 28 February 2018.

A total of five submissions were received. A copy of all submissions received is attached.

Two submitters wish to make further oral submissions to the Board.

Oral submissions have been set down to be heard on Wednesday, 7 March 2018, commencing at 9:00AM.

Following consideration of both the written and oral submissions, the Funding Board will determine whether changes need to be made to the final version of the 2018-2019 Funding Plan.

Once the final allocation of grants has been confirmed for 2018-2019 the total levy will be determined. Details of the final version of the 2018-2019 Funding Plan and the proposed levy will be forwarded to Auckland Council to consider and approve the levy at a future meeting.

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 2018-2019 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 21 November 2017. The Draft Funding Plan was published in 15 January 2018.

Public notices were placed in the NZ Herald on 15 January and 12 February 2018 advising that the plan was available for inspection and comment. The Draft Funding Plan was also available for download directly from the website (ara**fb.org.nz**) which also contains details of the boards meetings and previous funding plans and annual reports.

Copies of the plan were distributed to all the Specified Amenities listed in the Act as well as Auckland Council.

A total of five submissions have been received.

Two submitters, Surf Life Saving Northern Region and Auckland Council, wish to make oral submissions. The hearings have been set down to commence at 9:00AM on Wednesday, 7 March 2018.

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 2018-2019 Funding Plan including the allocation of grants.

A final recommendation on grant allocations and the total levy requirement for 2018-2019 must be made and forwarded to Auckland Council for consideration.

Auckland Council will meet to consider and approve/not approve the proposed levy for 2018-2019. If Auckland Council approves the levy, the Funding Board will meet in April 2018 to fix the levy for 2018-2019 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 2018.

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

SCHEDULE OF SUBMISSIONS TO THE DRAFT 2018-2019 FUNDING PLAN

	Submitter (alphabetical order)	Key Matters raised in Submission	Oral Submission	Approx Time
1	Auckland Council	<ul style="list-style-type: none"> • Notes how increased funding from 2009 to date demonstrates the significant support Auckland Council has given to the 10 Specified Amenities, and that the contributions have increased to meet increased demands as the region continues to grow in population. • Notes the sizable future year funding requests identified by the Specified Amenities and requests the Funding Board to encourage the amenities to focus on generating external revenue. • Requests additional information be included in the Funding Plan: <ul style="list-style-type: none"> ○ A statement of compliance with the Funding Principles be included in the Funding Plan that will be submitted to Council so Council is able to make an informed decision on the total amount of the levy in April. ○ A statement of individual amenities' alignment with [the] current Auckland Plan outcomes so that it is clear to the Council and the public, how the investment of ratepayer funds contribute to Auckland Plan outcomes. 	Yes	9:30AM
2	Auckland Festival Trust	<ul style="list-style-type: none"> • Notes how the grant allocated will support the Trust and the programme of events for the 2019 Auckland Arts Festival. 	No	

3	Auckland Philharmonia Orchestra	<ul style="list-style-type: none"> • Requests that additional text be added to the Funding Plan that financial support of local and central government attracts monetary support from other funders. • Acknowledges the processes followed by the Funding Board; notes the APO will make a significant contribution towards the orchestra presenting professional orchestral services and activities to Auckland. • Notes the challenges faced recruiting musicians to the APO. 	No	
4	Auckland Theatre Company	<ul style="list-style-type: none"> • Requests that the provisional grant allocation be increased from \$1.6 million to \$1.78 million to help defray costs being incurred. • Impact would be an increase in the overall levy by \$180,000 	No	
5	Surf Life Saving Northern Region Inc	<ul style="list-style-type: none"> • Requests that the provisional grant allocation to SLSNR be increased by \$287,000 to \$1.653M. • Notes that is hard to find alternative sources of funding to cover costs. • Notes that SLSNR has three options to consider: <ul style="list-style-type: none"> ○ Cut funds allocated to individual clubs ○ Reduce Auckland locations from the weekday lifeguard programme ○ Shorten the length of the weekday lifeguard programme 	Yes	9:10AM

Oral Submissions

No	Submitter	Presenters	Approx. Time
5	Surf Life Saving Northern Region	Matt Williams Denise Bovaird Ian Godfrey	9:10AM
1	Auckland Council	Alastair Cameron Josie Meuli Ed Siddle	9:30AM

Oral submissions are limited to 2 presenters per organisation, for a maximum duration of 10 minutes per presenter (total 20 minutes).

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

DRAFT 2018-2019 FUNDING PLAN

WRITTEN SUBMISSIONS

For consideration on Wednesday, 7 March 2018.

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AUCKLAND COUNCIL

SUBMISSION ON THE AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S DRAFT 2018-2019 FUNDING PLAN Do you wish to be heard in support of your submission? Yes S

submitter details: Name: Alastair Cameron, Ed Siddle, Josie Meuli

Organisation: Auckland Council – CCO Governance / External Partnerships

Address: 135 Albert Street, Level 25, Auckland CBD

Telephone: _____ Mobile: 027 233 6558 Email:

josie.meuli@aucklandcouncil.govt.nz

Auckland Regional Amenities Funding Board – Draft 2018-2019 Funding Plan 68 SUBMISSION ON THE DRAFT 2018-2019 FUNDING PLAN NOTE: Please use a separate page for each matter for submission.

1. The specific matter within the draft 2018-2019 Funding Plan that my/our submission relates to :please see attached letter
2. We seek the following amendment to the draft 2018-2019 Funding Plan: please refer to the attached letter
3. Our submission is that : please see attached letter
4. Please indicate the cost or saving impact of your proposal, if possible: please see attached letter

Councillors' Office



28 February 2018

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

Auckland Regional Amenities Funding Board Drafting Funding Plan 2018/2019 – Auckland Council Submission

To the Chair, Auckland Regional Amenities Funding Board

Auckland Council acknowledges the contribution the Funding Board and the regional amenities make in helping to make Auckland a vibrant, attractive, and safe place to live and visit.

Most of the amenities have enjoyed substantial increases in funding since the Auckland Regional Amenities Funding Act 2008 (the Act) came into force. The total funding under the Act increased from \$8,700,000 in 2009 to \$16,165,500 in the 2017/2018 year. The increase in funding provided since the Act came into force demonstrates the significant support that ratepayers provide to the amenities, and that council has increased its contribution to meet the increased demands on the amenities over time, and as the region has grown.

The Auckland Regional Amenities Funding Act 2008 states that funding is only available if the amenity has made all reasonable endeavours to maximise its funding from other available funding sources. In other words, Council is meant to be the funder of last resort.

In this context, Council is concerned at the future projected levy increases being \$18,644,572 for 2019/2020 and \$19,014,415 for 2020/2021 years, showing more dramatic increases than seen in previous years. Council therefore asks that the Funding Board encourages the amenities to focus on generating external revenue.

For the final Funding Plan, Council requests the following additions:

- a statement of compliance with the funding principles be included in the funding plan that will be submitted to Council so Council is able to make an informed decision on the total amount of the levy in April
- a statement of individual amenities' alignment with current Auckland Plan outcomes so that it is clear to the Council and the public, how the investment of ratepayer funds contribute to Auckland Plan outcomes.

Council acknowledges the work which the Board and the amenities have done towards establishing an understanding on what sustainable funding means for the various organisations under the Act. We look forward to seeing the sustainability approach continued into the Board's work, and into future funding applications by the amenities under the Act.

Finally, Council staff from the CCO Governance/External Partnerships department request the opportunity to speak to the Funding Board at its 7 March 2018 meeting, when the board will consider the public submissions.

Yours sincerely

Councillor Desley Simpson, JP
Deputy Chair, Finance and Performance Committee
Councillor for Auckland representing Orakei Ward

AUCKLAND FESTIVAL TRUST



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**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
2018-2019 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

David Inns – Chief Executive
John Judge – Chair

The Auckland Festival Trust (Auckland Arts Festival)
Level 5, 44-52 Wellesley Street
PO Box 5419, Wellesley Street
Auckland 1141

Telephone: 09 309 0101
Mobile: David Inns 021 405 403
Facsimile: 09 309 0176
Email: david.inns@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 2018-19.

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:

The recommended level of funding will assist the organisation to:

1. Develop a programme for the 2019 Auckland Arts Festival (AAF), the fourth annual festival to be mounted by the Trust, of a scale and reach appropriate to a major international city, and one that will attract significant audiences from Auckland and beyond.
2. Plan a programme of events for the 2019 AAF that will take performances, free and regional events and a strong education programme around greater Auckland.
3. Develop a programme for the 2019 AAF including *Whanui*, that will attract a wider demographic and diversity of peoples through varied multi-genre activities, with Tangata Whenua and peoples of the Pacific being central to the programme and significant large scale international works to make an impact.
4. Include works that will attract new migrants, with a greater focus on delivering works from Asia (including Vietnam, China and India) that will showcase works from these countries and attract an increased Asian audience.
5. Implement marketing, sponsorship and communications strategies and ensure adequate staffing levels and 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.
6. 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.
7. Retain highly skilled and experienced full-time staff across programming, marketing and administration areas, and ensure succession planning is in place.
8. Continue to play a key leadership role in developing New Zealand work of significance relevant to Auckland and beyond, and through this mentor artists and arts practitioners of Auckland; also to promote Auckland companies to

tour nationally and internationally to benefit artists and the Auckland arts industry.

9. Maintain a stable organization with ongoing capability and capacity to stage the Auckland Arts Festival annually. The shift from biennial to annual has seen a doubling of audiences to both ticketed and free events over a two-year period.
10. Contribute significantly and more consistently to making Auckland a great place to live, work and visit.

AUCKLAND PHILHARMONIA ORCHESTRA

MUSIC DIRECTOR: GIORDANO BELLINCAMPI



**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
DRAFT 2018-2019 FUNDING PLAN**

TO: Public Submissions
Advisory Officer
Auckland Regional Amenities Funding
Board
P O Box 6969
Wellesley Street
Auckland 1141
By email: Leigh Redshaw
arafb.info@gmail.com

FROM: Auckland Philharmonia Orchestra
PO Box 7083
Wellesley Street
Auckland 1141
Phone: (09) 638 6266
Email: barbarag@apo.co.nz

28 February 2018

Auckland Philharmonia Orchestra does not wish to appear before the Funding Board to speak in support of this submission.

E apo@apo.co.nz
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Patrons: Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE; Dame Kiri Te Kanawa, ONZ, DBE; Sir James Wallace, KNZM, ONZM; Dame Rosanne Meo, DNZM, OBE.
Vice Patron: Dame Jenny Gibbs, DNZM, CNZM.



MUSIC DIRECTOR: GIORDANO BELLINCAMPI



Submission on the Draft 2018-2019 Funding Plan

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

1) *The specific matter within the Draft 2016-2017 Funding Plan that my/our submission relates to is: (please clearly identify section and page and continue on a separate sheet if necessary)*

- Provisional Allocation of Grants to Specified Amenities (pages 10-11)

2) **The APO would like to comment on the following in the Draft 2018-2019 Funding Plan (p7)**

The Funding Board is aware that in some cases, the ability for some of the amenities to access those resources is becoming more challenging, in part because they are a recipient of funding via the Funding Board. Conversely, some of the amenities are particularly successful with their fundraising activities, thereby reducing reliance on this grant funding. The Board is cognisant of the statutory requirement that amenities must make all reasonable endeavours to maximise their funding from other available funding sources

APO submits that demonstrated support from Government funders, central and local, is an assistance and not a hindrance to accessing other funds. Funders, sponsors and donors are attracted to back success, and the confidence in the APO demonstrated by the Funding Board is an assistance to gaining other funding, as can be seen by the growth in APO's self-earned revenue.

APO requests that this be noted in the background information.

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)*

1. Auckland Philharmonia Orchestra submits that information supplied to the Funding Board for the assessment of applications, in accordance with the Funding principles stipulated in Clause 21 of the Act, was comprehensive and that the assessment process was rigorous.
2. Auckland Philharmonia Orchestra submits that the funding mechanism established by the Auckland Regional Amenities Funding Act (2008) to provide adequate, sustainable and secure funding for specified amenities has worked well for its 2018-2019 application.
3. Auckland Philharmonia Orchestra continues to be committed to deliver comprehensively to the Auckland Plan.
4. Auckland Philharmonia Orchestra is making 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, in accordance with the funding principles adopted by the Auckland Regional Amenities Funding Board.

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Patrons: Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE; Dame Kiri Te Kanawa, ONZ, DBE; Sir James Wallace, KNZM, ONZM; Dame Rosanne Meo, DNZM, OBE.
Vice Patron: Dame Jenny Gibbs, DNZM, CNZM.



MUSIC DIRECTOR: GIORDANO BELLINCAMPI



5. The level of funding proposed in the draft Funding Plan for the Auckland Philharmonia Orchestra will make a significant contribution to enabling the orchestra to be sustainable and to present professional orchestral services and activities to the people of the greater Auckland region.
 6. APO continues to face challenges in attracting and retaining musicians of a suitable level for its ranks. Although not seeking assistance with funds to solve this issue through rate adjustments or increased levels of service to Auckland in the 2018-2019 year, APO wishes to signal to the Funding Board that this is an ongoing sustainability issue.
 7. APO thanks the Funding Board for its support.
- 4) *Please indicate the cost or saving impact of your proposal, if possible:
(Continue on a separate sheet if necessary)*

Not applicable.

AUCKLAND THEATRE COMPANY

**SUBMISSION ON THE
AUCKLAND REGIONAL AMENITIES FUNDING BOARD
2018-2019 DRAFT FUNDING PLAN**

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

Submitter details: Lester McGrath
Chief Executive, Auckland Theatre Company
lester@atc.co.nz
09 309 0390 ext 265 | 021 659 962

Submission on the 2018-2019 Draft Funding Plan

1. *The specific matters within the Draft 2018-2019 Funding Plan that our submission relates to are:*

Page 8. Principles of the Act:

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

f) funding is available only if the specified amenity has made all reasonable endeavours to maximise its funding from other available funding sources;

i) Funding is available only if the specified amenity has made all reasonable endeavours to align its activities (in the Auckland region, and for which it seeks funding) with the objectives of the Auckland Plan, including by adopting relevant performance measures.

Page 9: Provisional 2018-19 Grant Allocation to Auckland Theatre Company of \$1,600,000.

2. *We seek the following amendment to the Draft 2018-2019 Funding Plan:*

Auckland Theatre Company respectfully requests that the grant allocation to Auckland Theatre Company be increased from \$1,600,000 to \$1,780,000 as originally requested in the 2018-2019 Funding Application.

3. *Our submission is that:*

Auckland Theatre Company's request for an additional \$180,000 in funding as a contribution towards the cost of operating the ASB Waterfront Theatre is made for the following reasons:

(i) The cost of operating the ASB Waterfront Theatre is a legitimate expense that Auckland Theatre Company must incur to provide its

facilities and services as intended by the Auckland Regional Amenities Funding Act. Without a theatre to perform productions Auckland Theatre Company is not able to deliver its services to residents of Auckland.

- (ii) Auckland Theatre Company has made all reasonable endeavours to maximise its funding from other available funding sources.

The Company is working extremely hard to build the business at the ASB Waterfront Theatre to make the operation of the theatre sustainable, notwithstanding that its resources were stretched as a consequence of not receiving the full funding requested from ARAFB in 2017-2018.

For the year ending 31 December 2017:

- Venue hire revenue exceeded budgeted by \$25,952, generating \$395,952 in revenue from third party hirers;
- Ticketing commissions exceeded budget by \$72,617 generating \$127,218;
- Cash sponsorship and donations are at record levels (at \$360,456 and \$157,936 respectively), exceeding budget by \$47,522; and
- Auckland Theatre Company issued 95,970 tickets to Auckland Theatre Company and third-party events and sold 7,759 carparks.

Despite achievements in these areas the Company will post a loss for the year ending 31 December 2017 of (\$275,000).

- (iii) Auckland Theatre Company 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 the adoption of relevant performance measures.

As outlined in the 2018-2019 Funding Application the operation of the ASB Waterfront Theatre provides performance going experiences to the Auckland public and a facility which can be used by groups other than Auckland Theatre Company for a range of purposes. These activities directly contribute to the following Strategic Directions and Priorities of the Auckland Plan:

- Strategic Direction 3, Priority 1: Value and foster Auckland's cultural diversity.
- Strategic Direction 3, Priority 2: Value our artists, our creative sector and cultural institutions.
- Strategic Direction 1, Priority 3: Strengthen communities.
- Strategic Direction 6, Priority 5: Develop a creative, vibrant international city.
- Strategic Direction 10, Priority 3: Create enduring neighbourhoods, centres and business areas.
- Strategic Direction 12, Priority 2: Protect, enable, align, integrate and provide social and community infrastructure for present and future generations.

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

ASB Waterfront Theatre overhead costs including staff, infrastructure, technology, communications and development (as defined separately from ATC producing overhead costs) are budgeted at \$1.464 million in 2018-2019.

The requested amendment to the provisional funding allocation, is an additional \$180,000.

SURF LIFE SAVING NORTHERN REGION INC.



SURF LIFE SAVING
NORTHERN REGION

3 Solent Street, Mechanics Bay, Auckland 1010
PO Box 2195, Shortland Street, Auckland 1140
T 09 303 0663
www.lifesaving.org.nz

Date: TUESDAY 27 FEBRUARY

To: AUCKLAND REGIONAL AMENITIES FUNDING BOARD CHAIRMAN

Subject: SUBMISSION ON THE DRAFT 2018-2019 FUNDING PLAN

1. **The specific matter within the draft 2018-2019 Funding Plan that my/our submission relates to is...**

Providing less funding than applied for by Surf Life Saving Northern Region. We request that the funding allocated to SLSNR be increased by \$287,000.

2. **4We seek the following amendment to the draft 2018-2019 Funding Plan:**

We seek funding of \$1,653,000 the board has allocated \$1,366,000 A shortfall of **\$287,000**

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

This is the third consecutive year that there has been a shortfall in the funding allocated to SLSNR. This has caused the region to make cutbacks to services, which has compromised our ability to do the job of safe guarding the public on the city beaches that we are charged with. SLSNR raises 65% of its revenues from other sources. The need for us to find more alternate funding this year has been difficult and consequently caused us to make some financially based decisions that have had consequences that have directly impacted the beach going public.

We have three options when it comes to a shortfall in funding from the city,

- ≡ **We cut the amount we allocate to the volunteer clubs** – this being unacceptable in a period when funds from other sources for clubs are declining.
- ≡ **We reduce Auckland locations from the weekday lifeguard program** – This would cause disparity between where volunteer patrols are delivered and where patrols are Saturday – Sunday as opposed to Monday – Friday.
- ≡ **We shorten the length of the weekday lifeguard program** This year we responded to a shortfall in funding of \$149,000 by starting the program a week later than normal and as a consequence [a drowning mid week at Muriwai](#) was not covered and would have been have been if we delivered our normal program, the region has been forced to make further savings in the current financial year. Savings have been made since mid-December when we have removed mid-week patrols from two North shore beaches in an effort to lengthen the season on the west coast. This is a risk but not one the Surf Lifesaving Northern should be shouldering

Over the last three years the costs of the regional lifesaving program has been impacted by Health and safety requirements, our minimum labour standards have been raised in an effort to comply with safety requirements of the Health & Safety legislation . Something the directors and management of Surf Life saving Northern are not prepared to compromise. We have also had to raise pay rates to be able to attract sufficient paid lifeguards.

Proudly
Supported by:





SURF LIFE SAVING
NORTHERN REGION

3 Solent Street, Mechanics Bay, Auckland 1010
PO Box 2195, Shortland Street, Auckland 1140
T 09 303 0663
www.lifesaving.org.nz

The Funding Board is not charged with running our organisation, we are. We provide to the Funding Board detailed submissions and accurate financial information on the funding requirements. To short fund SLSNR makes no sense without explanation/ comment on why the funding requested is not met. In our view the Funding Board needs to review its decision and explain why it is not prepared to grant the funds requested.

In order to present an objective submission for review of the original decision our organisation must understand the grounds on which the ARAF Board made its original decision to allocate funding to SLSNR. We need to better understand why, at a time when SLSNR and the city are calling for greater support of our service our funder of last resort the ARAFB is returning funding to the city of circa \$300,000 .

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

The additional cost is \$287,000.00

The impact of underfunding is that the weekday lifeguard patrolling program will be down sized with the proposed level of funding.

A handwritten signature in black ink, appearing to read 'Ian Godfrey', written over a light blue horizontal line.

Ian Godfrey
Chairman

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

ATTACHMENT 12

Memo

28 February 2018

To: Chair and Directors Auckland Regional Amenities Funding Board

From: Leigh Redshaw, Advisory Officer

Subject: **Correspondence**

Inwards			
9 Feb 2018	Emails	Auckland Council	Requests for input into media releases in response to SLSNR statements in the media during the Jan /Feb 2018
Outwards			
9 Feb 2018	Emails	Auckland Council	Feedback on draft media releases drafted by Auckland Council focussing on ARAFB perspective

Other correspondence has been routine in nature, i.e. advice notices from the ASB Bank, IRD, invitations to workshops (e.g. Charities) as well as correspondence associated with the 2017 Audit.

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

ATTACHMENT 13

Memo

28 February 2018

To: Auckland Regional Amenities Funding Board Directors

From: Leigh Redshaw, Advisory Officer

Subject: **Financial Report to 28 February 2018**

ARAFB - General

A copy of the Balance Sheet and Profit and Loss account to 28 February 2018 are attached.

The 2016-2017 audit was concluded by 30 November 2017 and the 2017 Annual Report distributed in accordance with the provisions of the Act. The Charities Services annual return was completed by 31 December and the Annual Report is available from the boards website.

Quarterly Reports to 31 December 2017

Quarterly reports to 31 December 2017 have been received from all Specified Amenities and distributed to all Board members in February 2018.

Amenities Board – Amending Legislation

The Amenities Board has advised that it is making progress with proposed changes to the Auckland Regional Amenities Funding Act to make the annual financial reporting requirements consistent with the provisions of the Charities Act and Financial Reporting Act.

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Profit & Loss Statement

July 2017 To February 2018

<hr/>		
Income		
Levy - Non GST Portion	\$15,850,500.00	
Levy - ARAFB Admin Fee GST	\$315,000.00	
Total Income		\$16,165,500.00
Total Cost of Sales		\$0.00
Gross Profit		\$16,165,500.00
Expenses		
Advertising	\$826.18	
Advisory Officer/Admin Charge	\$36,533.36	
Dues & Subscriptions	\$1,244.44	
Grants to Amenities No GST	\$15,850,500.00	
Meeting Expenses	\$270.43	
Employment Expenses		
Honorariums	\$111,090.57	
Total Employment Expenses		\$111,090.57
Travel	\$178.67	
Parking Charges	\$2,240.00	
Bank Fees	\$286.55	
Total Expenses		\$16,003,170.20
Operating Profit		\$162,329.80
Other Income		
Interest Income	\$48,899.91	
Total Other Income		\$48,899.91
Total Other Expenses		\$0.00
Net Profit/(Loss)		\$211,229.71

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A R A F B

Balance Sheet

As of February 2018

Assets		
Current Assets		
Cash On Hand		
Cheque Account	\$54,085.50	
Term Deposits	\$861,506.57	
Total Cash On Hand		\$915,592.07
Total Current Assets		\$915,592.07
Fixed Assets		
Office Equipment		
Computer Equipment at Cost	\$4,635.00	
Computer Equipment Accum Dep	-\$4,525.40	
Total Office Equipment		\$109.60
Total Fixed Assets		\$109.60
Total Assets		\$915,701.67
Liabilities		
Current Liabilities		
Creditors	\$117,436.10	
GST		
GST Collected	\$430,174.68	
GST Paid	-\$242,505.32	
GST Payments/Refunds	-\$189,972.81	
Total GST		-\$2,303.45
Total Current Liabilities		\$115,132.65
Total Liabilities		\$115,132.65
Net Assets		\$800,569.02
Equity		
Retained Earnings	\$589,339.31	
Current Year Earnings	\$211,229.71	
Total Equity		\$800,569.02

AUCKLAND REGIONAL AMENITIES FUNDING BOARD

ATTACHMENT 14

DRAFT 2018 - 2019 Funding Plan

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AUCKLAND RESCUE
HELICOPTER TRUST



SURF LIFE SAVING
NORTHERN REGION

Chair's Report

The 2018-2019 Draft Funding Plan represents the tenth year the Funding Board is distributing grants to the Specified Amenities and it is timely to reflect on the monumental changes this funding has had on these organisations.

Nearly all the entities have grown in the ten years to the point where they are financially sustainable; products, services and facilities have been expanded to reach further across Auckland; and more people than ever are benefiting from the role these entities have in the greater Auckland region.

The vibrant arts scene, the bustling beaches and harbours and the stimulating educational and cultural museum facilities are all benefiting from the increased levels of activities provided by the entities receiving regional funding. Aucklanders should be proud of the contributions these entities are making towards Auckland being an exciting and dynamic international city.

In 2018-2019 the entities are again looking to further enhance the experiences enjoyed by those interacting with their organisations, using the facilities, or attending shows and productions put on for the public to enjoy.

During 2017 four new board members joined the Funding Board and quickly assimilated themselves becoming familiar with Funding Board processes and the Specified Amenities themselves.

Over the last nine years the Funding Board has amassed a tremendous amount of knowledge regarding the operation of these organisations. The board considers it has followed a rigorous assessment process when considering the annual funding applications and determining the provisional allocation of grants for 2018-2019.

The total gross 2018-2019 levy is provisionally set at \$16,786,500, being \$621,000 or 3.8% higher than the levy for 2017-2018.

Over the years the Funding Board has built up a modest level of retained earnings. In 2018 it is the Board's intention to make a distribution back to Auckland Council of \$350,000 as a contribution towards the 2018-2019 levy. That means the net levy payable by Auckland Council would drop to \$16,436,500, or 1.68% higher than 2018-2019.

It has been noted in previous years that the Specified Amenities return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates, and regulatory charges. In 2018-2019 that amount is estimated to be in excess of \$2.7 million. While this could be described as a needless money-go-round, in the interests of financial transparency the transactions are being properly recorded to reflect the true costs of providing these services for the enjoyment of Aucklanders.

I would like to take this opportunity to thank my Board colleagues for their diligence and professional work during the development of the 2018-2019 Funding Plan. They all approach their work for the Funding Board with a high degree of commitment and integrity. Individually and collectively, they bring with them a wealth of experience, skills and abilities that continues to give me confidence that the 2018-2019 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.

The Funding Board welcomes your feedback through the submissions process which is open from 15 January to 28 February 2018 inclusive.



Vern Walsh
Chair
January 2018

Introduction

This Funding Plan, covering the period 1 July 2018 to 30 June 2019, is the ninth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2018-2019 Funding Plan represents the ninth year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, and it will be the tenth year that grants will be distributed to the amenities. The Funding Board believes that the levels of funding proposed in this plan are in line with the key funding principles outlined in the Act, and in accordance with the primary purpose of the Act, namely the provision of a mechanism for adequate, sustainable and secure funding for the Specified Amenities.

Background

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

In this tenth year, the maximum funding permissible is defined in the Act as being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2018-2019, the maximum levy cap has been calculated as \$33,020,000. The Funding Board, while aware of that levy cap, assesses each application on its merits and does not regard the maximum levy cap as either a target or a notional budget to work towards. The proposed 2018-2019 gross levy represents 50.8% of the levy amount permitted under the legislation.

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

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

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

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

The relative certainty of obtaining on-going regional funding via the Act enables each of the amenities to plan both strategically and operationally. Over time that funding security has enabled amenities to demonstrate to the Funding Board significant improvements, both in regional reach and the quality of the services being delivered to residents of Auckland.

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

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

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

Auckland Council

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

Principles of the Act

The funding principles are embodied in s.21 of the Auckland Regional Amenities Funding Act 2008. These principles are to be considered by the Funding Board and Auckland Council when assessing the funding applications and approving the total levy.

These principles are summarised below:

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

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

Allocation of Grants

The Funding Board has undertaken a rigorous examination of the applications made by the Specified Amenities and has made an allocation of grants for the 2018-2019 financial year.

The table on page 52 sets out the allocation of grants to each of the ten Specified Amenities. Any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity are listed after the table.

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 Draft 2018-2019 Funding Plan, will satisfy that obligation for the majority of amenities.

Provisional 2018-2019 Grant Allocations to Specified Amenities

Amenity	Grant Allocation 2017-2018	Amenity Funding Application 2018-2019	Provisional Grant Allocation 2018-2019	Year on Year Change 2017-2018 to 2018-2019
Auckland Festival Trust	\$3,337,000	\$3,600,000	\$3,437,000	\$100,000
Auckland Philharmonia Trust	\$3,112,000	\$3,157,000	\$3,157,000	\$45,000
Auckland Rescue Helicopter Trust	\$450,000	\$633,409	\$450,000	\$0
Auckland Theatre Company Ltd	\$1,520,000	\$1,780,000	\$1,600,000	\$80,000
Coastguard Northern Region Inc.	\$712,000	\$763,935	\$764,000	\$52,000
Drowning Prevention Auckland-WaterSafe Auckland Incorporated	\$1,050,000	\$1,050,000	\$1,050,000	\$0
New Zealand National Maritime Museum Trust Board	\$2,139,500	\$2,603,725	\$2,184,500	\$45,000
New Zealand Opera Limited	\$1,025,000	\$1,260,000	\$1,100,000	\$75,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,239,000	\$1,439,000	\$1,363,000	\$124,000
Surf Life Saving Northern Region Incorporated	\$1,266,000	\$1,653,000	\$1,366,000	\$100,000
Total	\$15,850,500	\$17,940,069	\$16,471,500	\$621,000
Funding Board administration budget	\$315,000		\$315,000	
Total Levy payable by Auckland Council	\$16,165,500		\$16,786,500	

Specific Conditions Attached to the Grants:

At the date of publication of the Draft Funding Plan, there are no conditions attached to the grants for 2018-2019.

Indicative Grant Requests for July 2019 to June 2021

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 2019 to 30 June 2020, and 1 July 2020 to 30 June 2021. The table below provides those indicative figures. Funding applications are considered on an annual basis so these indicative figures are subject to change.

However, future requests for any large increases in operational grant funding must have undergone sound, thoroughly worked through and open discussions with the Funding Board and Auckland Council before they are likely to be considered. No automatic increase in grant funding can be assumed by amenities.

Specified Amenity	Indicative Grant Request: 2019-2020	Indicative Grant Request: 2020-2021
Auckland Festival Trust	\$4,000,000	\$4,100,000
Auckland Philharmonia Trust	\$3,257,000	\$3,407,000
Auckland Rescue Helicopter Trust	\$633,409	\$633,409
Auckland Theatre Company Limited	\$1,780,000	\$1,780,000
Coastguard Northern Region Incorporated	\$779,214	\$794,798
Drowning Prevention Auckland-WaterSafe Auckland Incorporated	\$1,050,000	\$1,050,000
New Zealand National Maritime Museum Trust Board	\$2,716,049	\$2,833,990
New Zealand Opera Limited	\$1,185,900	\$1,312,218
Stardome-Auckland Observatory & Planetarium Trust Board	\$1,475,000	\$1,510,000
Surf Life Saving Northern Region Incorporated	\$1,668,000	\$1,683,000
Total	\$18,644,572	\$19,104,415

Funding Levy

The maximum levy that can be charged for 2018-2019 and future financial years is specified in s.34(1)(c) of the Act, that is:

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

In accord with the above requirement, the total maximum levy has been calculated as \$33,020,000. This is based on the annual rates revenue identified as \$1,651 million in Auckland Council’s Annual Report for the year ended 30 June 2017.

For 2018-2019, the Funding Board is proposing a gross levy of \$16,786,500 (50.8% of the maximum) to be apportioned as follows:

Allocated to ten Specified Amenities	\$16,471,500
Administration costs	\$315,000
Total Auckland Council Gross Levy	\$16,786,500

LESS: Contribution To Levy from Funding Board.....	(\$350,000)
Net Levy Payable by Auckland Council	\$16,436,500

The levy payable in 2017-2018 was \$16,165,500. The gross levy for 2018-2019 is \$16,786,500. This represents an overall increase of \$621,000.

The Funding Board is accessing its retained earnings and contributing \$350,000 towards the 2018-2019 levy, resulting in a net levy increase of \$271,000, or 1.68% over 2017-2018. This distribution to Auckland Council will be made in July 2018.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2018. The levies will be distributed as grants to the Specified Amenities no later than 15 August 2018.

Financial Information

Income & expenditure in relation to the levies received

	2018-2019	2017-2018
Income		
Levies receivable	\$16,786,500	\$16,165,500
Total	\$16,786,500	\$16,165,500
Expenditure		
Grants to be distributed to amenities	\$16,471,500	\$15,850,500
Honorarium	\$178,250	\$172,500
Audit Fees	\$8,000	\$8,000
Administration costs	\$10,250	\$9,500
Advisory Services	\$56,500	\$55,000
Legal and Consultancy	\$62,000	\$70,000
Total	\$16,786,500	\$16,165,500
Net Surplus/(deficit)	\$0	\$0

For 2019-2020 and subsequent years, the levy has not been set. The setting of those levies will follow the guidelines prescribed in s.34 of the Act.

The Inland Revenue Department has determined that the portion of levy collected and then distributed to the Specified Amenities as grants (\$16,471,500) is not subject to GST. That portion of the levy collected for administration costs (\$315,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

On 21 November 2017, the Funding Board resolved to make a distribution of \$350,000 from retained earnings to Auckland Council as a contribution towards the total levy payable by Auckland Council for those amounts to be distributed as grants to the Specified Amenities in 2018-2019.

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 for a three-year term following a publicly notified and contestable selection and appointments process.

The members of the Funding Board are:

Member	Term of office expires	
	30 May 2020	30 May 2018
Mr Vern Walsh - Chair	•	
Ms Anita Killeen - Deputy Chair	•	
Mr Steve Bootten		•
Ms Victoria Carter	•	
Ms Precious Clark	•	
Ms Catherine Harland		•
Ms Lyn Lim		•
Ms Diane Maloney		•
Ms Megan McSweeney	•	
Mr Bryan Mogridge	•	

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

Funding Board Members Remuneration

The rates of remuneration for members for the year commencing 1 July 2017 were approved by Auckland Council. The Funding Board is recommending that member remuneration be increased from 1 July 2018 as follows. The rates of remuneration are subject to approval by Auckland Council.

	2018-2019	2017-2018	Annual Change
Chair	\$31,000	\$30,000	\$1,000
Deputy Chair	\$23,250	\$22,500	\$750
Members	\$15,500	\$15,000	\$500

Amount Payable to the Advisory Officer

No formal arrangement had been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2017 to 30 June 2018 or subsequent periods. If Auckland Council does not require the Funding Board to appoint an Auckland Council nominated Advisory Officer, it may choose to make its own appointment.

The Funding Board has appointed Mr Leigh Redshaw to act as Advisory Officer for the period 1 June 2017 to 31 May 2018 at the rate of \$4,492 per month, with the option for the parties to renew the contract for a further period.

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

Administration

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

For the 2018-2019 financial year, administrative costs have remained unchanged at \$315,000.

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

	Budget 2018	Budget 2019	Budget 2020	Budget 2021
Income			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$15,850,500	\$16,850,500		
Levies for Admin Costs	\$315,000	\$315,000	\$315,000	\$315,000
Total income	\$16,165,500	\$16,786,500	\$315,000	\$315,000
Expenses				
Audit fees	\$8,000	\$8,000	\$9,000	\$9,000
Grants distributed	\$15,850,500	\$16,471,500		
Legal fees	\$40,000	\$35,000	\$33,000	\$33,000
Advisory Officer	\$55,000	\$56,500	\$58,000	\$59,500
Consultants	\$30,000	\$27,000	20,000	12,500
Board member fees	\$172,500	\$178,250	184,000	189,000
Administration expenses	\$9,500	\$10,250	11,000	12,000
Total expenses	\$16,165,500	\$16,786,500	\$315,000	\$315,000
Surplus/ (deficit)	\$0	\$0	\$0	\$0

The Amenities Introduced

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

Each Specified Amenity that the Funding Board proposes will receive a grant in 2018-2019 has prepared a brief outline regarding the activities that it plans to undertake during that period.

Auckland Festival Trust

The Auckland Arts Festival (AAF) produces and presents a world-class arts festival that engages Aucklanders in the arts, their communities and their city. The Festival programme reflects Auckland's many communities, reaches across the entire Auckland region, and builds future audiences for the arts.

As a major commissioner of new work and a significant arts employer, AAF supports Auckland/NZ artists and arts practitioners with a focus on developing and staging Māori, Pacific and NZ Asian work. Since 2003 AAF has engaged more than 1.7 million people enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination. AAF has a clear commitment to engaging a skilled and diverse workforce, commissioning and delivering a programme that reflects contemporary Auckland and ensuring greater accessibility to Auckland's many diverse communities.

The nature and scope of services provided by Auckland Festival Trust include:

- 1. Curating and presenting a leading international festival of arts in Auckland every year**
 - a) Programming and staging outstanding domestic and international work across a range of genres
 - b) Collaborating with national and international arts organisations to programme work not ordinarily available in Auckland
 - c) Attracting the participation of a wide range of international and NZ artists and companies

- 2. Creating and producing world-class New Zealand and international work**
 - a) Identifying and producing new work; especially from Māori, Pacific and NZ Asian artists
 - b) Working in collaboration with artists, arts organisations and arts practitioners to develop new work across theatre, dance, music, visual arts and cabaret
 - c) Showcasing Aotearoa work to national and international producers, facilitating international partnerships and supporting touring

- 3. Growing participation through engaging, entertaining, and inspiring audiences**
 - a) Programming to reflect, express and engage with the communities of Auckland
 - b) Providing a programme for a wide range of tastes
 - c) Providing a programme that attracts a wide demographic
 - d) Delivering an education programme to promote learning and audience growth
 - e) Delivering work to audiences across Auckland through outreach programmes

- 4. Providing arts leadership and championing the arts**
 - a) Attracting and retaining staff and Trustees with appropriate skills to benefit of the wider arts and events sector

- b) Being an active advocate for the arts sector across media, local and national government and internationally
- c) Mentoring and training artists and arts workers, and providing professional development for AAF's own staff
- d) Supporting and working with other events that align with AAF's vision and are at no financial risk to AAF

The 2018 Festival will stage in excess of 60 events (160 performances), generating an estimated \$3.7million in box office income with additional flow-on benefits for venues. Planning is progressing for the 2019 Festival that will be held in March 2019, during the 2018-2019 financial year.

As an annual festival, AAF is a major employer in the arts and events sector providing event and arts management experience at an international level. Over the years, permanent staff has increased from six to 15. Fixed term and part time employees and contractors account for another 180 to 220 positions ranging in tenure from one week to nine months per annum. This more regular employment is allowing AAF to increase training and up-skilling opportunities in arts administration, technical production and marketing and communication to the long-term benefit of the whole events/arts sector. AAF's management of projects such as the 2017 World Masters Games fan zone at Queens Wharf also contributes to the development of event and arts management skills.

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

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

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

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

AAF is working closely with the New Zealand Festival (Wellington) to co-commission and present new New Zealand works on a long-term basis. This not only amortises costs but

enables greater investment into new work and longer performance seasons for participating artists.

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

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

AAF has a proven record of commissioning, developing and staging Māori and Pacific work and presenting work from Asia-region companies. This commitment to a diverse line-up of artists means the festival is relevant to a wider cross-section of Aucklanders and this can be seen in our diversity statistics from post-festival research. While the diversity of AAF's audience is not yet a match with the actual demographics of the city, the progress is encouraging.

Further dialogue with communities across Auckland has helped AAF become more relevant, developing work that is wanted and participated in, such as Whānui and the 2018 commission of the play *Tea* by Sri Lankan-New Zealand artist Ahi Karunaharan.

We are committed to a diverse workforce so that AAF has many perspectives being shared in the creative process and points of connection with communities.

2019 programme planning includes two major works from China, a physical theatre production from Shanghai using *A Midsummer Night's Dream* as its basis and a spectacular contemporary dance work from internationally acclaimed choreographer Yang Liping.

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

The frequency of childhood art experiences is an important predictor of adult attendance and participation. For young New Zealanders 10–14 years old, the two biggest influencers in the arts are their parents (78%) and their teachers (72%). (*Creative New Zealand report on arts participation*)

AAF recognises that there is much potential to grow work for these audiences and their families.

2018 will see an expansion of AAF's programme for young people and their families. This includes the dedication of the Bruce Mason Centre as a 'family hub' for the festival. In 2019, AAF will continue and expand this programme which provides reliable, entertaining and high-quality work for young people. The touring of work for young people around suburban and regional Auckland centres will become core to the programme.

An expansion of the education programme over the coming years is a priority as AAF seeks to engage more schools and more students. The intended programme growth will take the attendances from 8,000 in 2018 to 10,000 in 2019.

Key elements of the 2019 Creative Learning Programme

- a. The 2019 Festival Creative Learning Programme will include:
- Subsidised performance tickets to shows that could not be seen outside of the Festival
 - An extensive visual arts programme including AAF commissioned works and seminars around these
 - International works specifically programmed for young people with both family and dedicated schools' performances presented regionally
 - Development of curriculum-based resources
 - Workshops with national and international artists
 - Opportunities to participate in the creation of work which will be presented at the Festival (e.g. *Whānui*)
 - Partnerships with other Auckland based arts companies, including the APO and ATC, to increase attendances and ongoing educational opportunities for students
- b. Internships for tertiary students studying in technical, administration, marketing and publicity areas. In particular, AAF will seek opportunities to engage students from Māori and Pacific organisations such as Toi Māori Aotearoa.
- c. Career related programmes in arts administration, marketing and stage production.

Key Elements of the 2019 Community Programmes

- a. Free street theatre performances for families to participate in.
- b. A regional tour of Auckland communities far from the CBD with a popular family show.
- c. A volunteer's programme which engages the community directly in events including Festival Playground, Whānau Day and major outdoor performances.
- d. Inclusion of a major low-cost community event in each Festival programme.

Greater Accessibility

The Festival is committed to delivering to more Aucklanders through a comprehensive Arts Accessibility programme. This includes work suitable for Auckland's deaf and vision impaired communities, consisting of touch tours, audio described and sign language interpreted performances as well as introductory written notes and half-price concession tickets for companions or support workers.

In 2018 we will introduce relaxed performances at the Bruce Mason Centre for audiences that may benefit from a more relaxed environment including (but not limited to) those with autism, sensory and communication disorders and learning-disabled people. In 2019 we intend to expand this initiative to at least two other venues.

Auckland Philharmonia Trust

The Auckland Philharmonia Orchestra (APO) is the country's designated Metropolitan Orchestra, serving the largest and most vibrant city in New Zealand with more than 70 concerts and events throughout the year. At the core of our work, are self-presented concerts with a broad range of performances including both classical and contemporary concerts, new music premieres and artistic collaborations.

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 20,000 Aucklanders. The programme operates throughout Auckland, with special emphasis on South Auckland.

APO's digital reach has expanded enormously over the past 12 months, with reach (local, national and international) growing from 35,000 per annum to well over 150,000 per annum and in doing so contributes to awareness and attractiveness of Auckland as a vibrant and attractive place to live.

The Auckland Plan articulates Council's ambition for Auckland to become a world-class city where talent wants to live. For New Zealand, we need to be a city able to compete with other global cities, attracting skill, entrepreneurship and investment from within New Zealand and abroad, and capable of retaining the best and brightest of our people. The Plan acknowledges that the Auckland Philharmonia Orchestra is a cornerstone in Auckland's cultural infrastructure, and recognises APO as one of the leading arts organisations that *"instils confidence in us of our place in the world, and are crucial to competing in the international arena."*

With the fast pace of change in the Auckland demographic, a key challenge for an orchestra is to maintain relevance. APO reviews its programme of offering annually and makes changes to adapt to Auckland's changes.

The variety of APO's offering across targeted age groups, demographics and physical locations helps us to meet this challenge. Introduction of specific family focused events in the 2018-2019 year will help us to keep developing solutions to this challenge, as will our focus on developing strategic relationships with the Chinese community.

Some of the APO's key programmes that make a significant contribution to Auckland are relatively costly and we are unable to charge commercial ticket prices, e.g. Dance Project, Remix the Orchestra, and other Māori and Pasifika community programmes. To continue this important work, we need to be able to secure project funding each time. So far, we have not been able to do this for 2018-2019 as past sources of funding for them no longer exist, so our overall offering to these important communities is diminished for the time being. We are working on solving this issue as we do see it as a key strategic contribution to the city - however we do not have the funds available to invest in these projects without additional income.

General Industry Challenges

As Auckland continues to grow and develop as a super city and into the world's most liveable city, APO faces a number of challenges and opportunities. Some of these are listed below:

- Auckland's arts and entertainment scene continues to thrive and the amount on offer continues to increase. This is great news in that the arts are more to the forefront of people's minds as entertainment options but also offers competition from other performing art forms (theatre and dance), as well as music. While Auckland is a metropolitan city with exceptional arts offering, it is also a relatively new and small one; audiences are still developing. APO has adopted a cautious approach in planning any increased activity in 2018-2019.
- Pressure on parking near our major venues causes a public perception that it's hard to attend APO events. This is being mitigated through active talks with Auckland Live and inclusion of parking and transport options in APO promotional material. However, it is a major issue outside the control of APO.

In-depth learning provision for schools

One significant unmet service need in Auckland is demonstrated by the high demand for pre-concert visits by our musicians to the low decile schools which have booked in for our education concerts. These visits familiarise students with the orchestra and repertoire ahead of the concert and greatly deepen understanding, enjoyment and engagement.

Most of the schools do not have specialist music teachers, and although we do provide a written resource for the schools, the teachers do not have the confidence or appropriate skills and training to deliver them. Our musicians also need training to deliver this work. Being a great player on stage is a different set of skills from being a great communicator in a classroom.

This year, for just one of our concerts, Connecting with Music, we had 24 schools request pre-concert visits of APO musicians but due to resource constraints, we were only able to provide this to nine schools. This demand has increased from 15 requests for pre-concert visits for the same concert, in 2016.

We plan to address this need by increasing the number of trained musicians that can deliver this resource, and increase the number of visits to meet demand.

Working with Te Kura Kaupapa Māori (TKKM) Schools

In 2017-2018, we have started building relationships with schools who teach Te Marautanga o Aotearoa. In early 2017, we conducted two workshops in TKKM schools aligned to the Auckland Dance Project 'Awa – When Two Rivers Collide'. In 2018, we would like to build the relationships with these schools and start building partnerships with TKKM schools. Currently the APO doesn't have the staff expertise in Te Marautanga or fluent Te Reo speakers to develop these relationships, however we are committed to working in this sector.

We acknowledge we need to develop relationships and demonstrate both our commitment to and understanding of the kaupapa the schools operate within. *“The most effective way to engage with Māori is by investing in relationships with Māori – rather than by making the task of engagement the focus of investment”* - Te Puni Kōkiri (TPK).

To further support this engagement, we are planning to develop a new initiative for our Kiwi Kapers concert series.

Kiwi Kapers is a concert for primary and intermediate aged students. The concert is intended to be an engaging and interesting introduction to the orchestra. In 2018-2019 Kiwi Kapers will incorporate a mini-version of the Auckland Dance Project. Part of the Kiwi Kapers package for schools is a teacher resource. This teacher resource accompanies the concert and is sent to schools who have booked to attend the concert in advance of the concert taking place. In 2018-2019, subject to funding being found, we will produce two Kiwi Kapers teacher resources for school’s delivery; one each for the NZ Curriculum (for English medium schools) and Te Maruatanga o Aotearoa (for Māori medium schools). Both the resources will cover the same repertoire however each resource will be developed to align to the different curricula.

To support this, and to further our relationships with TKKM schools, we will work with a teacher trained in Te Maruatanga o Aotearoa. This, it is hoped, will ensure that the concert programme is relevant to these schools and encourage concert attendance leading the way to develop deeper partnerships in future years. One long term strategic aim we have is to include TKKM schools as part of our APOPS initiative and it is hoped that working with a teacher trained in Te Maruatanga o Aotearoa we will be able to find ways of facilitating workshops and mentoring in these schools in the future.

Additionally, in our Connecting concert presentation we plan to incorporate more Te Reo into the concert scripts. This is regardless of whether TKKM schools are booked to attend the concert.

Unmet needs linked to APO mainstage offering

Aucklanders have numerous and varied touchpoints with the APO which enables a year-long interaction with the orchestra but, on closer analysis of the ‘APO Life Cycle’ and ‘APO’s engagement by Auckland’s diverse ethnicities’, there are three areas of unmet needs that the orchestra feels able to address:

1. Family concerts for children and their caregivers

The APO has a loyal following for its APO 4 Kids concerts which demonstrate the colour and variety of the full symphony orchestra in a narrated and interactive concert for under-sixes. Feedback from those attending is that they don’t have any Auckland based relevant orchestral product to take their children to once they have outgrown APO 4 Kids, and they are still too young to attend a full length orchestral concert. We plan to bridge this gap by introducing two new products for the 2018-2019 funding year:

- **The Gruffalo and The Gruffalo’s Child: Targeting children aged 5-10 years
Auckland Town Hall, two performances July 2018**

Join the APO as it ventures into the deep dark wood with the acclaimed animated films based on the books *The Gruffalo* and its delightful successor *The Gruffalo's Child* by Julia Donaldson and Axel Scheffler. Children and parents alike will be captivated as two of their favourite story books come to life on the big screen.

The Gruffalo tells the story of a mouse who goes in search of a nut. Along the way, he is confronted by several hungry animals who invite the mouse home for a meal, but the mouse is far too cunning to believe their tricks! The Gruffalo's Child follows the adventures of the Gruffalo's young daughter, who one wild and windy night, ignores her father's warnings and bravely tiptoes out into the snow in search of the Big Bad Mouse. The whole family will be enchanted by René Aubry's magical scores performed live by APO. Both movies will be projected onto a big screen above the stage.

- **Lemony Snicket – The Composer is Dead: Targeting children aged 10+ years
Bruce Mason Centre, two performances October 2018: A Symphonic Murder
Mystery!**

"I have been asked if I might say a word or two about the text of The Composer Is Dead, and the one or two words are "Boo hoo." The story — which, as far as I know, is absolutely true — is so heartbreakingly glum that I cannot imagine that you will be able to listen to it without dabbing at your tears with a nearby handkerchief." — Lemony Snicket.

What dreadful news! Who killed the Composer? With dramatic music, mystery and Lemony Snicket's signature dark humour, the Inspector must investigate the entire orchestra as he searches for the murderer in *The Composer is Dead*. As the Inspector interrogates each section of the orchestra about what they were doing during the night of the murder, the instruments defer the blame, give alibis and offer up reasons why they could not possibly be the culprit.

Written by Lemony Snicket (author of *A Series of Unfortunate Events*) with music composed by Nathaniel Stookey, this orchestral musical mystery is sure to enchant and entertain the young and the young at heart

2. Broadening the Concert Offering

APO is constantly evaluating its products to ensure it is appropriate for as broad a demographic as possible and appropriate for all of Auckland. After a sell-out performance of *Final Symphony* (based on the music from the *Final Fantasy* computer games) in 2016 and a sold-out performance of *Bowie Starman* in 2017, it is increasingly obvious that there is an appetite amongst those in their twenties and thirties to experience the excitement of live orchestral music within a more familiar genre: popular culture. With this in mind, and again considering the 'APO Life Cycle', the APO plans to introduce APO Late:

APO Late will have a very different look and feel to the orchestra's usual product that is presented in the Town Hall with a much more relaxed atmosphere, different lighting and a different concert format that will include no seating in the stalls area to give a 'gig' feel

- APO Late with Leisure: Targeting 18-35 year olds: Auckland Town Hall
Leisure is an Auckland-based band with an upbeat sound with hints of Soul, RnB & Pop.

The Orchestra will open the performance - performing a couple of short works - contemporary and cool, that will perfectly complement the sound of Leisure. The band and the orchestra will then play a set together. The event will close with the band playing a solo set.

The first of these concerts will be taking place in calendar 2018. If there is positive audience response we will continue this kind of offering in the 2018-2019 year.

3. Develop Chinese Audiences

APO is aware of its need to foster closer links with the Auckland Chinese community to help increase engagement and drive ticket sales from this underrepresented group at APO events. To ensure that this is being approached in a unified way across the organisation, a 'Chinese Community Engagement Strategy' has been developed in 2017 and will be rolled out over an initial three-year period.

Some of the main strategic aims of this strategy can be summarised as follows:

- Increase audience numbers from the Chinese community at APO mainstage and community events
- Raise awareness of the APO amongst key Chinese decision makers at a local and national level
- Develop close and meaningful working relationships with relevant Chinese communities
- Gain greater insight into this important community and how best to engage its members

Research, and anecdotal evidence, all point to the need to communicate with this community from respected members from within the community. To facilitate this, the APO has secured funding from CNZ and a Business Partner to appoint a Chinese Audience Relationship Coordinator (part time - one of the APO's several Chinese musicians).

APO 4 Kids (revised activities in South and/or North Auckland)

In 2018-2019 the APO 4 Kids concert series will happen in North, West and Central Auckland and are a vital part of the APO's engagement with pre-schoolers and their whānau. A revision in the 2017-2018 programme will mean an additional component for these events: four musicians will showcase their instruments in the foyer, offering the chance to hear and see the instruments up close and engage with the musicians. Additionally, a Creative Corner where children will be able to make a musical instrument or other props to be used during the concert will form part of this set of pre-concert activities.

If additional funding is secured from a charitable trust, in December 2018 the APO will offer a free Christmas concert for preschools of the Wiri area at the Vodafone Events Centre with free bus transport provided. Part of this experience will be pre-concert visits to the preschools from APO musicians and APO Connecting staff members.

Revised APO Adventures - APO Community Classics (activity in South and/or North Auckland)

In 2018–2019 our revised APO Adventures, now called APO Community Classics, will bring the APO into the Communities of West, South and Central Auckland. A free, one-hour long concert of orchestral favourites will include a “Sing with the APO” component where singers from the community can register to take part in a workshop followed by a performance with the APO at the Community Classics concert. This new approach aims to establish a deeper connection with the different communities through providing an opportunity for the singers to work and perform with the APO on stage.

Inspire Partnership Programme

Entering its fifth year in the 2018-2019 period, the partnership programme with the University of Auckland School of Music will continue and is designed to nurture and support young musicians towards a career in music. There will be continued mentoring, workshops, masterclasses, open rehearsals and other opportunities to engage with APO musicians, composers and visiting APO artists offering the participants a unique tailor-made programme which will enhance and support their music studies.

Composition Programmes (Auckland Secondary Schools Composition Competition, Our Voice, Meet the Composer etc.)

In 2018-2019 the APO will continue with its extensive engagement with composers from across the educational spectrum. Our composer programmes are a series of activities and events designed to support the development of New Zealand music. Initiatives will include a Secondary Schools Composition Competition, Our Voice workshops for both tertiary and secondary school students, one-to-one mentoring with the APO Communities Composer and a residency for an aspiring young composer (Rising Star). “Our Voice” was an addition to this programme in 2015, and one which will continue to provide both tertiary and secondary school composition students with the opportunity to develop their works and hear them performed, workshopped and recorded live in 2018-2019.

Communities Composer

Partly replacing APO Composer in Residence position, a new position within the APO Connecting programme will start in January 2018 called the Communities Composer and will continue through the 2018-2019 funding period. There will be opportunities for the selected composer to work within diverse communities in Auckland to develop their musical voices, as well as create works for ensembles and full orchestra. In addition, the Communities Composer will be an active and important mentor for the young aspiring composers participating in the Our Voice and Rising Star programmes.

APO Orchestral Summer School

This unique week-long summer school will continue in January 2019 and will provide up to 55 young musicians with the opportunity to rehearse and perform with APO musicians.

Feedback from previous years has shown that there is an unmet need in engagement of secondary school students in their final year of school/pre-tertiary. 2018-2019 will therefore continue to focus on a slightly older age group to address this continuing unmet need with students now being within the 12-17 age group category. The finale concert will not only feature these young musicians but also provide the APO Young Soloist of the Year, APO Piano Scholar and APO Rising Star Young Composer-in-Residence with the opportunity to compose and perform with a full symphony orchestra.

Conductor Leadership Programme

In November 2018 and with new, local funding, this renamed programme – Can you be the Conductor? – aims to build on the work of the previous Conductor Leadership Experience Programme and give five students from Onehunga High School the opportunity to work with one of the APO's conductors and have the chance (programme permitting) to conduct the orchestra at one of its rehearsals. Students are required to keep a log of their progress as conductors and relate to the impact this new skill has on general leadership qualities that they will develop.

APO Young Achievers, APO Orchestral Internships and APO Young Soloists

Throughout the 2018-2019 period this extensive programme provides encouragement and opportunities for identified talented musicians aged 16-25 to perform in traditional settings as well as street and community venues. These multi-locational performances develop young musicians' performance experience and capabilities; further expanding the way in which the APO Connecting programme engages with music in Auckland's diverse communities.

Education concerts on the main stage

APO's Kiwi Kapers (for primary and intermediate students), Discovery (intermediate and secondary students) and Connecting with Music (secondary students from low-decile community schools) concerts will continue in the 2018-2019 programme to be offered with funding support from various trusts. Each concert has either a study guide or pre-concert visit component and offering these extras enables the students attending to potentially engage with the music and/or APO musicians prior to the concert, whilst also providing music teachers with an additional music education teaching resource for their school. With additional funding, we are aiming to be able to continue offering free tickets and bus transport to our Kiwi Kapers concerts for decile one and two community primary schools. This will open up the opportunity for students, who would normally not be able to come to a concert, to experience orchestral music live, many for the first time.

Unwrap Resource

Through 2016-2017 with support from funders, the APO has produced two written study guides to be used alongside a video of one of our "Unwrap the Music" concerts that feature an orchestral work relevant to the New Zealand curriculum. This visual guide is narrated and designed to be used in a classroom context. In 2018-2019 we plan to continue to create this resource (as funding permits) and make it available to schools New Zealand wide.

APOPS

In 2018-2019 the extensive APOPS programme will partner with up to 65 schools/youth groups and will continue its strong presence across the Auckland region. APOPS provides mentoring and ensemble performances for schools and youth music groups as well as ticketing opportunities to attend the Connecting Education concerts. Any further growth of this programme will not be possible without additional resources.

Auckland Dance Project

The APO is planning a pared-down Auckland Dance Project collaboration with Moss Te Ururangi Patterson in September 2018, subject to confirmation of additional funding through a charitable trust. The dance performance will be presented within the second half of APO's Kiwi Kapers concerts and will include young performers from the community. Although the APO has an appetite to offer a standalone, large-scale Auckland Dance Project, such as March 2017's 'Awa: When Two Rivers Collide', as part of its core programme in 2018-2019, this will not be possible due to funding constraints.

Chinese Communities

Subject to continued additional funds being sought: the APO has three planned chamber performances with accompanying education workshops to be delivered specifically for the Chinese Community. These workshops will be delivered by one or more of the APO's Chinese players and will also involve translation of marketing and relevant education materials. Delivery of the workshops and performances will take place in locations that have been strategically chosen for familiarity and to allow easy access for the community to encourage as many of its members to attend as possible.

Auckland Rescue Helicopter Trust

The purpose of the ARHT is to provide a rescue helicopter service to the communities of the Greater Auckland region.

ARHT owns and operates two BK117 helicopters to provide rescue helicopter services. It provides a fully integrated Helicopter Emergency Medical Service (HEMS) by the provision of all necessary medical equipment, and a doctor/paramedic team on board.

It holds a service contract with the National Ambulance Sector Office (NASO), and recovers approximately 50% of its operational costs through this contract.

It provides search and rescue capability for NZ Police and the Rescue Coordination Centre NZ. It provides hospital transfer service for the various DHB's, primarily collecting unwell patients from outlying areas and bringing them into the Auckland or Starship Hospitals.

Central Government, through its agency NASO, is to issue a tender for the supply of air ambulance services. This represents a significant challenge for participants in the sector and it remains unclear as to what changes NASO is likely to make. ARHT has participated in the "CoDesign process" and from this a business case was planned for presentation to Cabinet in November 2017 with a tender issued thereafter. All current air ambulance providers will need to submit a bid to continue providing services. Whilst ARHT is confident of its position, there is nevertheless risk to the organisation as a result of this competitive process. A secondary risk through this process is the unsettling effect it could have on the public support that ARHT relies on for 75% of its income.

The Auckland Rescue Helicopter Trust faces a number of issues that affect the funding period relevant to this application:

- (1) ARHT receives a "fee for service" from the National Ambulance Sector Office (NASO) for the provision of rescue helicopter services. We hold a contract with NASO to provide these services which is set to terminate at the end of March 2018 although we have been asked to extend that to October 2018 during the transition period to the new contract.

In late December 2017 NASO advised that tender documents (RFP) would not be released as had been anticipated and an update on progress would be posted in February 2018. The contract for the service period commencing November 2018 was to have been awarded in May 2018 but due to the RFP delay, the timing is now uncertain. ARHT's intention is to submit a bid to carry on providing services that it currently undertakes. With more than 45 years of experience in the business we expect to be the successful tenderer but this cannot be taken for granted.

- (2) For a number of years now, ARHT has signalled its intention to replace its aging BK117 helicopters. In the past year that project has gained significant momentum to the point that we have now committed to the purchase of two AW169 helicopters. We

anticipate commencing operations of the first one of these in October 2018, and the second one in January 2019.

ARHT will fund the purchase of these helicopters mainly from cash reserves and money received from selling its two BK117 helicopters. The total value of the purchase is approximately NZD\$28 million and we anticipate having around NZ\$5 million of debt.

In comparison with the last few years ARHT is a significantly different organisation financially than it has been. In the past ARHT has been a very cash rich organisation as it has saved hard to build a nest egg to finance new replacement helicopters. At the peak of this saving campaign it had in excess of \$20 million dollars in the bank. This position has now changed completely and the organisation will move from being a cash rich, asset poor one, to one which is cash poor and asset rich.

The Funding Board grant helps to fund the missions we fly in the Auckland Wards. For every hour we fly in Auckland Wards ARHT needs to fundraise **\$4,528**.

In 2018-2019 we anticipate that we will fly approximately 560 hours to service around 720 Auckland missions. To do this we need to find a total of **\$2,533,635**.

Auckland Theatre Company Limited

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

The Company operates the ASB Waterfront Theatre, where it collaborates with producing partners to present a varied programme of work which sits alongside ATC productions. Presenting partners over the last year have included Black Grace Dance Company, the Royal New Zealand Ballet, Opera New Zealand, Auckland Arts Festival, Hawaiki TIJ, and the New Zealand International Film Festival. Upcoming presentations include performances presented by the Amici Trust and Lunchbox Productions.

The ATC Producing Programme (Subscription Season, Creative Learning, New Works and Open House) deliver to the Company's mission via the impact of the following activities:

1. The Subscription Season presents work of a scale, production standard and artistic ambition which few other companies in New Zealand would attempt. It also champions New Zealand stories for the main stage; and in 2018-2019 will place continued emphasis on presenting works by New Zealand playwrights including Māori and Pasifika artists.
2. The activities of the Creative Learning programme contribute to the broader development of the arts sector and arts infrastructure. Its unique framework for designing and delivering a range of activities in primary and secondary schools, in tertiary institutions and in community and other settings also delivers specific benefits to audiences and participants, and develops artform practice in New Zealand.
3. The New Works programme offers development pathways for creating and presenting new writing. Its responsiveness to the needs and creative processes of a wider group of contemporary writers will enable the Company to successfully collaborate with other arts organisations, develop new markets and audiences in New Zealand, and give voice to uniquely New Zealand stories on stage.
4. Activities initiated through the Open House Programme directly support the development of independent artists through the provision of theatre making resources, and supports community engagement via access to complementary programmes and participatory activities.

To maximise revenue sources Auckland Theatre Company hires out the ASB Waterfront Theatre for meetings, conferences and exhibitions. It partners with ATI Hospitality Limited to provide a full food and beverage service at the theatre and earns additional revenues from providing carparking and ticketing services to users of the ASB Waterfront Theatre.

The annual Auckland Theatre Company season contributes to a vibrant arts and culture scene for the broader Auckland community and is recognised as an important component of what makes a successful and liveable city.

The ASB Waterfront Theatre is an essential community facility for the Auckland region; providing a flagship mid-scale theatre for the region for presentation of high quality performing arts, entertainment, and cultural performances.

Auckland Theatre Company activities entertain and inform Auckland audiences while simultaneously nurturing artists and cultivating theatrical innovation.

Auckland Theatre Company Creative Learning programmes facilitate learning, participation and engagement opportunities for young people and a diverse range of community groups.

Auckland Theatre Company is a cornerstone of Auckland's creative economy and contributes to the organic vibrancy of the Auckland region.

The outcomes of the 2015 Creative New Zealand (CNZ) Theatre Sector Review has resulted in investment priorities over the next five years which focus on strengthening:

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

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

An unmet need which Auckland Theatre Company continues to explore is in relation to the Company's role in delivering to those aspects of the Auckland Plan which identify the role arts can play in developing young people and community connectedness. A key component to be explored is community access to the ASB Waterfront Theatre as a facility servicing the Auckland region.

Auckland Theatre Company plans the following activities to deliver to the Funding Principles and assessment against the proposed 2018-2019 Key Performance Indicators.

- A subscription season programme of 117 performances per annum playing to a budgeted audience in excess of 48,500 patrons, with a strong selection of New Zealand plays, contemporary works and classics.
- A nationally renowned creative learning programme delivering over 104 event days to 10,960 participants.
- A new works programme investing in the development of uniquely New Zealand stories and artists for the Auckland stage.
- An open house programme offering access to theatre making resources to 2,580 participants.

- An arts partnerships programme to successfully collaborate on the delivery of 110 events at the ASB Waterfront Theatre.
- A community facility available to the Auckland region which provides much needed meeting and performance space in the city centre/CBD and fosters community activity and participation.
- Employment of over 390 performers, creative personnel, technicians and venue staff per annum in the theatre production and presentation.
- A full time, fully professional theatre company in the region, playing a role in the retention of a skilled workforce which looks to cities having a range of arts and culture options available for discretionary leisure time activities.

Auckland Theatre Company's programme, audience development, and outreach activities to engage and serve Auckland communities in 2018-2019 are as follows:

- The Company's Mana Whenua Cultural advisor will continue to facilitate opportunities for Māori to engage with the activities of Auckland Theatre Company and to perform at the ASB Waterfront Theatre;
- The Company will continue the roll out of its Māori and Pasifika Engagement Strategy (developed for Creative New Zealand) which will further enhance relationships with artists and audiences, particularly for performances taking place at the ASB Waterfront Theatre;
- The Company will continue to provide accessibility information and services to audience members and visitors to the ASB Waterfront Theatre;
- The New Works programme will prioritise support of Māori and Pasifika artists to foster development of performance work which is relevant to these audiences and communities;
- The Company will target Asian performing arts and community groups to perform at the ASB Waterfront Theatre as a way of building relationships with the many diverse Asian communities and audiences in Auckland;
- The Creative Learning programme will continue to tour performances to schools across the wider Auckland region, specifically engaging with young audiences from diverse backgrounds;
- The Company will retain its commitment to creating engagement opportunities for young people across the region through specific activities such as the HERE AND NOW FESTIVAL and the annual summer school;
- 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 Subscription Season will continue to be monitored across five key demographic areas (age, gender, education, ethnicity and income) to ensure it reaches as broad an audience as possible.

Auckland Theatre Company 2018-2019 Activity Summary

The following highlights selected activities from both the ATC Producing and ASB Waterfront Theatre programme strands.

Artistic decisions, priorities and choices about programme elements, productions or initiatives within each of the programme strands in 2018-2019 are informed by the Company's values, and hold a developmental trajectory.

The programmes expect to reach a combined total of 123,936 audience/participants across 570 events in 2018-2019.

1. Subscription Season programme

- ASB season of FILTHY BUSINESS by Ryan Craig - Directed by Colin McColl
- Giltrap Audi season of RENDERED by Stuart Hoar – Directed by Katie Wolfe

2. Creative Learning programme: MYTHMAKERS - Primary school touring show

- A specially produced theatre programme, Mythmakers comprises of two new works aimed specifically at primary/intermediate school audiences and performed in schools.
- Offered in 2018 Terms 2 & 4 (subject to demand) the programme is inspired by the myths, legends, and folktales of Aotearoa and the Asia-Pacific region, as well as fascinating folklore from around the world.
- Shows produced under the MYTHMAKERS umbrella feature dynamic performances and stories designed to engage the imagination and celebrate definitive ancient tales important to the different cultures that make up Auckland's diverse population.
- These MYTHMAKERS productions are created and/or co-produced with independent Asian, Pacific and Māori artists and organisations with the intention of developing their professional work and raising the profile of these practitioners whose reach is often restricted due to limited resources.
- Auckland Theatre Company provides the resources to workshop and develop the plays in the Company's rehearsal space, and maintains creative control over the work through the guidance and support of the ATC Creative Learning and Literary departments.

3. Creative Learning programme HERE & NOW- Youth Arts Festival

Auckland Theatre Company's annual youth festival Here & Now builds on the 2017 inaugural event to deliver an innovative youth arts programme that places young people front and centre in the theatre-making process.

Held in the 2019 April school holidays, Here & Now will offer young people, aged 15-25 years, the opportunity to perform, create, or work behind the scenes on a range of small and large-scale performances at the ASB Waterfront Theatre for a long weekend of festivities.

Here & Now is an invitation to young people to take over the ASB Waterfront Theatre venue for the duration of the festival; from mainstage to backstage, box office to café; to activate and re-imagine every nook and cranny of the building. The participants will be supported and mentored by the very best professional theatre-makers; particularly via creative collaborations with artists and companies with a focus on work with young people.

Here & Now will also provide a pathway for professional development for artists at an early stage of their career, and ongoing artist development for practitioners and participants.

4. Open House Programme: Theatre making resources

This sector focused initiative supports new and emerging artists by way of rehearsal or workshop space. Groups involved in the Open House initiative can also benefit from free tickets to selected Auckland Theatre Company Subscription Season performances as well as talks, forums, and regular skills-based workshops throughout the year.

5. New Works programme: Creative Investment

Through sector consultation with culturally diverse writers, Auckland Theatre Company is readdressing writer development to be responsive to the needs and creative processes of a wider group of contemporary writers. The Creative Investment programme places the writer at the centre of a supportive, bespoke development process crafted specifically around them. By creating new development and performance platforms, this investment approach embraces a far wider range of potential outcomes that sit alongside a traditional subscription programme.

Auckland Theatre Company's commitment to the development and presentation of a regular programme of new New Zealand theatre work includes commissions in 2018 and beyond with intended writers Rawiri Paratene, Emily Perkins, and Leki Jackson-Bourke.

Ongoing discussions are also being carried out with Luke di Soma, Oscar Kightley and James Griffin as potential writers to engage and support through the 2018-2019 New Work programme strand.

6. Arts Partnerships

A key partnership of this programme in 2018-2019 will be Auckland Theatre Company's collaboration with the New Zealand International Film Festival to offer a minimum of 80 screenings in the ASB Waterfront Theatre. The partnership's objective is to deliver high quality engagement with cinematic arts within an accessible, and world-class, performing arts venue. Activities will also include a complementary event programme to include pre-show talks, meet the film maker forums, and hostings.

Exploration with other arts institutions and theatre companies will continue to broaden and deepen the dramatic investigation of New Zealand cultures. Performance work that results from this extends the programme, provides professional development opportunities, and reaches new audiences.

7. Entertainment hires and Meetings, Incentives, Conferences, and Events (MICE)

Auckland Theatre Company offers visiting performance companies a state of the art venue in a unique waterfront location. The ASB Waterfront Theatre auditorium will be utilised in 2018-2019 by spoken word productions, as well as visiting musicals, one-off dance performances, and small concerts for approximately ten weeks throughout 2018-2019.

In addition, the number of MICE events will continue to grow due to the venue's flexible spaces that can be used in various configurations. The Company's professional event management and technical staff provide the necessary skills to realise all hirer requirements, and will deliver an expected 95 events which include six full venue utilisations.

Coastguard Northern Region Incorporated

Coastguard's Mission is to Save Lives at Sea. Our Vision is that prevention is the most effective means of achieving this. The organisation seeks to achieve this mission through the provision of three core services:

- A 24hr/365 day a year Search and Rescue capability
- The maintenance and operation of a regional communications network
- The delivery of SAR volunteer training and member and public education

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

In 2016-2017 Coastguard Northern Region (CNR) undertook 1,930 Calls for Assistance, enabling an estimated 4,139 people to return home safely. In the same period CNR undertook approximately 103,628 radio communications, coordinating incident responses either unilaterally or in partnership with other Emergency Services and providing safety services to boat users. In order to deliver these services and SAR capability, Coastguard Northern Region manages a regional infrastructure of 22 Rescue Vessel Units, 2 Air Patrols and a dedicated communications team, networked together through the region's VHF communications network, all of which is co-ordinated centrally from its Operations Centre at Mechanics Bay.

Communications are provided through the provision of a CNR owned VHF and UHF communications network across the region that enables incident management coordination and boating safety services such as weather forecasting and Nowcasting information and trip and bar crossing services. In addition to these operational services CNR delivers volunteer training services to the region's approximately 1,000 volunteers and to its members and the general public.

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

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

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

Coastguard Northern Region is an organisation with Strong and Effective Governance

The leadership of CNR recognises that the achievement of its Mission, the sustainability of the organisation and the support of its funding partners and donors can only be achieved if the organisation is effectively and transparently well-governed.

In 2015 we set *Strong and Effective Governance* as a foundation of our strategy and commenced a process of governance development to ensure that the organisation's leadership performance was sector leading. This activity has continued in 2016-17 with the Board harnessing professional support to review and refresh its organisational strategy. The result is an updated strategy that aims to invest in areas of strength such as Coastguard Membership, to develop necessary new capabilities in fundraising to meet the challenge of reducing or uncertain grant funding and to proactively address the challenge of sustaining volunteering as being the most effective way of resourcing operations.

In addition to the strategy refresh the Board has also sought to diversify the backgrounds and experience of its members and to identify and resource for strategic objectives. For the 2017-2018 this will mean that the Board will be joined by a member with extensive commercial governance and finance experience and by a second member with a background in Human Resources management, addressing an identified need to increase the organisation's HR capability.

Sustainable Funding of Coastguard Northern Region

The sustainable funding of the organisation is an identified goal that has seen good progress in the last year and will continue to be an area of focus. Following the success of achieving Northland Regional Council funding in 2015, a similar partnership has been executed with Waikato Regional Council in 2016. There has been strong growth in membership subscriptions during the period, enabling the development of new recruitment and training approaches to meet the volunteer challenge. Through the strategy refresh process the opportunity to expand upon CNR's business and community fundraising potential was identified and a Fundraising Manager role has consequently been created and filled as a first-step in shaping this important capability.

In addition to the risks associated with volunteer availability and funding, CNR is also taking early steps to address the issue of its aging technology platforms. While capital technology investment is outside of the scope of the Funding Board, the annual grant received from the Funding Board as a contribution to operational matters will enable CNR to concentrate other funding sources and internally generated funds on this critical area of investment for the organisation in the next 3 years.

The importance of Funding Board and Auckland Council support of Coastguard

Coastguard Northern Region greatly values the role of the Funding Board and the funding it provides in support of our Mission. In 2016-2017, the Funding Board grant provided 13.4% of CNR's consolidated revenue and met 12.5% of its consolidated expenses. With the board's support, CNR Leadership judges the organisation's sustainability as 8/10 on a risk scale. Without the Funding Board's support CNR's ability to sustain a high quality of core services (SAR, communications & education) would quickly come under pressure.

As each summer approaches CNR staff and volunteers prepare for their busiest time of the year.

Summer 2016 was tragically started when Coastguard along with other agencies, responded to one of New Zealand's worst marine accidents in recent years with the loss of MV Francie. Despite the tragic result, the response from all of the agencies involved, coordinated from Coastguard Northern Region's Operations Centre was of the highest standard. The residents of the Auckland region deserve nothing less and it is only through strong and enduring partnerships such as that between Auckland Council, the Funding Board, and Coastguard that such a capability is maintained.

Drowning statistics for the Auckland region show that unnecessary fatalities continue to occur, particularly involving Pacific Island cultures undertaking subsistence or recreational fishing on West Coast harbours such as the Manukau and Kaipara. CNR intends to continue its heightened investment in boating safety, harbour bar awareness and lifejacket usage through the 2018-2019 period.

In the 2018-2019 period CNR is expected to deliver:

- Boating safety messages to in excess of 24,000 Coastguard Members.
- Boating Education course to more than 2,000 individuals.
- A programme of Bar Safety courses.
- Discounted Lifejacket Upgrade opportunities and Boating Safety messages across the Auckland region through the Old4new campaign.

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

In addition to our community based units, CNR engages the region's communities through public education and safety awareness events. CNR has actively sought to make its safety messages and the upskilling of boat users more accessible through innovations such as the 'Women Suddenly in Charge' course and its 'Raising The Bar' (RTB) in-community programme, delivering events through a mixture of in-community and centrally delivered locations.

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

In 2018-2019 CNR intends to continue to provide the full range of services summarised above, regularly reviewing attendance and outcomes to ensure that they provide value to the community and meet Coastguard and Auckland Plan objectives.

Coastguard Northern Region proudly accepts the responsibility of safeguarding the country's largest population centre. Details of the many ways in which this responsibility is executed and a clear picture of what it takes to sustain such a service can be found in the CNR 2017 Performance Report available directly from CNR.

Drowning Prevention Auckland - WaterSafe Auckland Incorporated

On 6 September 2017, WaterSafe Auckland officially changed its trading name to Drowning Prevention Auckland (DPA). The name change better reflects what the organisation is endeavouring to accomplish. That is education, advocacy and research to prevent drowning. WaterSafe Auckland Incorporated remains the organisation's legal name.

Mission: A water safe Auckland free from drowning
Vision: Preventing drowning through education

The aims and objectives for which DPA is established, are to provide strong regional coordination and to promote and advance water safety education in the interests and development of, and to benefit the people of the Auckland region by pursuing the following objectives within New Zealand:

- a. To minimise the rate of drowning and other water related injury.
- b. To promote and provide educational programmes within the region and New Zealand for the safe participation of people in aquatic recreational activities.
- c. To facilitate a coordinated approach to water safety in the region and New Zealand.
- d. To provide skilled people to assist, promote and or conduct water safety education.
- e. To ensure water safety education is designed and prepared to meet the needs of the region's and New Zealand's diverse ethnic population.
- f. To establish a water safety resources and information base for the region that will be made available to other aquatic organisations within New Zealand.
- g. To seek and secure from the government of New Zealand, territorial local authorities, commercial enterprises and from any other interested person or organisation, recognition and/or financial support for carrying out the objects of DPA.
- h. To collect and collate relevant statistics to assist in identifying water safety needs in the region and within New Zealand.
- i. To ensure that the standard of education programmes offered is in accordance with and approved by the New Zealand Qualifications Authority, and/or the appropriate authority.
- j. To ensure that the instructors are offered training and assessment that is carried out in accordance with the rules of the New Zealand Qualifications Authority, and/or the appropriate authority.

Drowning Prevention Auckland provides drowning prevention education through five areas of focus:

1. Community Programmes, Advocacy and Education (Water safety programmes and lifejacket hubs for individuals, community groups and families)
2. Formal Education Sector (Resources and professional learning and development for teachers working in early childhood through to tertiary institutions)

3. Research (Developing and disseminating knowledge and expertise through research and evaluation to provide evidence for educational direction).
4. Workplace (Water competence development for employees specific to their work environment and general water safety education for workers who also engage in aquatic recreation together). Lifeguard training for those interested in a career in the aquatics space.
5. Marketing and Communications (Water safety 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, leading to improved coordination of messaging and capacity of the sector, 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 is achieved.

We aim to educate to change the behaviours of Aucklanders and improve mental/emotional and physical wellbeing. By improving these through research and education we will hopefully reduce the total number of drownings and near drowning incidents and therefore reduce the cost to society.

Pool Lifeguard Practising Certificate (PLPC) Training

Drowning Prevention Auckland currently trains lifeguards through a Gateway programme (Gateways Aquatics) delivered through secondary schools. We plan to expand this programme and take on a fulltime resource to train lifeguards year round. We will partner with major aquatic operators and, for the first time in New Zealand, offer public courses.

Currently most lifeguards are trained in-house and to very differing standards. Our PLPC training course will enable a higher standard of qualified lifeguards, simply put if the student is not up to standard they will not pass.

These courses will also provide a career path for Auckland's youth. There are currently close to 400 new lifeguards trained in Auckland each year in addition to all current lifeguards needing revalidation every 2 years. Multiple add-ons are available for this service to enhance the quality of Auckland's lifeguards and to provide safer water for Aucklanders to swim in.

Lifeguard Temp Service

Lifeguards supply in Auckland is undersubscribed, currently some centres have over 100 hours per week of holes in their rosters to fill. We have a pool of casuals who will be able to work at different centres to fill those gaps. As the programme grows we will expand the pool of casuals and offer this service to all 22 pools in Auckland. We will be beginning this programme in the 2017-18 financial year and will look to expand it year on year.

There are multiple high-risk areas within the Drowning Prevention/Water Safety sector in the Auckland region.

These include:

- Little to no High School water safety education. DPA has a dedicated secondary school educator who is making inroads into this gap in the sector.
- 18-25 year old males, they are often risk takers who have overestimated their ability. Our events team specifically target youth events in addition to multiple social media campaigns targeting this specific age group.
- New Settlers, many of whom have never been in or around the ocean or waterways. DPA has an educator dedicated to working with new settler groups to educate them about our oceans and waterways in a safe a practical manner.
- Māori and Pacific communities are oversubscribed in the drowning data. We have two educators dedicated to working with these communities across multiple channels to help reduce this.

Drowning Prevention Auckland organises its delivery around channels of engagement as follows:

- Community Programmes and Education
- Education
- Workplace
- Marketing and Communication
- Research
- Lifejacket 'experiences'/lessons

The programmes in these channels of engagement have been developed because of an identified need and mainly targets groups at risk as identified through our research. Funding for these programmes can be through Funding Board funding, or contracted through other funding agents.

DPA has the means to engage with communities we serve through dedicated Māori, Pasifika, Asian and New Settler staff members. They operate alongside our well established formal educational sector educators to comprehensively engage all ethnic, socio-economic and age ranges within Auckland's community.

In addition to this we provide water safety 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.

New Zealand National Maritime Museum Trust Board

From the formation of the Museum Trust in 1981, our key goal has been “*To establish, maintain and develop a museum open to the public for exhibiting all aspects of maritime activity and for portraying the development of maritime activity, history and endeavour and matters pertaining thereto*’.

The New Zealand Maritime Museum (NZMM) acts as kaitiaki of the largest collection of maritime and maritime related artefacts in New Zealand, forming a repository of memory and history for citizens of Auckland and New Zealand, and our visitors. This collection is approximately 3 million items, and covers virtually every aspect of our interactions with the ocean, from international trade to the family bach.

Through the collection, we interpret and present the story of the peoples of Aotearoa New Zealand’s relationship with the sea through our galleries, special exhibitions, educational and public programmes, outreach and on water experiences. These take place primarily at the Museum premises which takes up the majority of Hobson Wharf. The Museum also maintains an active online presence, making our collection accessible remotely, and is increasingly developing an outreach programme through the Auckland region in particular.

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

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

NZMM faces a number of matters that challenge the sustainability of the museum in the long term. These however provide us with an opportunity to look at the way in which the museum is governed, and the trust board and executive of the Museum are in conversation with other members of the broader Auckland Council whānau to develop a way forward that best serves the Museum collection and the public. As this is a significant, material matter we have been keeping the Funding Board apprised of developments.

The NZMM will be continuing with the long-term foci, reports, emphasising improvement, conservation and best practice. We will be endeavouring to bring existing areas of operation to a high standard before engaging in new business areas, and the below projects reflect that aim. New projects will be limited to:

- Essential Health and Safety or visitor comfort areas;

- Collection care, the improvement of existing exhibitions or items that are transferable;
- Areas or items that have a natural 12-year life span.

The NZMM has four major business streams, and all have planned projects that are important to achieve the above goal. Due to limited budgets, many of these are still in progress or have been deferred and may not have changed. We continue to believe they are essential projects to the success of the Museum.

Collections and Exhibitions:

Rolling gallery refurbishments rather than replacements; maintain and improve vital interpretive resources e.g.

- Lighting, audio-visual
- Continuing support for a vibrant special exhibitions programme, especially alongside the First Encounters 250 commemorations
- Restarting the currently lapsed oral Maritime History project
- Integrating into Vernon, the museum industry standard collection software
- Lay foundations for digitisation of collection, and begin process, likely in collaboration with Auckland War Memorial Museum

Audience and Business Development:

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

Operations and Health and Safety:

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

Learning:

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

Museums Sector

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

A further challenge for the sector is adapting the way the sector interacts with visitors. It has become increasingly important for museums to ensure their collections are digitised and available online. Currently, less than a third of museums have their entire collections digitally documented. Furthermore, there is demand to develop smartphone apps and guides for visitors to use as they explore the museum. To cope with increasing levels of digitisation, many existing staff will need to be up-skilled and increasing numbers of information technology professionals will need to be contracted in the future. We have identified the need to address this and aim to develop a world-class Collections Hub, with

capital funding provided by RFA, including full access to collections via digital access platforms and increased capacity in the Collections Team to develop exhibitions and enable public access over the next five years.

The Museum is also taking a keen interest in national planning for the First Encounters 250 commemoration – the 250th anniversary of the arrival of Captain Cook to the Pacific. We are planning partnership programming with the Ministry of Culture and Heritage, Auckland Council, National Maritime Museum of Australia and other bodies to mark this significant event.

Tourism Sector

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

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

Volunteer Sector

Many of our volunteers are retired people receiving superannuation. With increasing numbers of pensioners remaining in paid employment, museums may have difficulties recruiting enough volunteers. The Museum recognises the incredible input from the team of volunteers and simply cannot operate without this valuable resource. During the 2015–2016 financial period, the number of hours that the volunteers contributed to the daily functioning of the Museum increased to over 46,079 hours across critical areas of the Museum. This number decreased in 2016-2017 to 40,500 hours which is still a substantial contribution. Due to the age demographics of the volunteers it is crucial that the Museum continue to actively recruit new volunteers as we farewell some of our long serving volunteers.

Cultural Sector

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

Education Sector

Education is a primary purpose of a museum. The Museum is committed to echoing the evolution in theories of learning and the New Zealand curriculum. This applies to Early Childhood, Primary, Secondary and Tertiary education sectors. Online learning resources and outreach are one means to support learning in our community. However, the unique, memorable experience of visiting a museum and participating in their learning programmes holds great benefit for learning and the wellbeing of Auckland.

The education sector faces challenges including the review of the Ministry of Education LEOTC funding structure and the challenges of rising costs and transport for schools. The outcomes of the central government review of LEOTC funding are not yet known, however they will affect the entire sector. Increases in charges for programmes are inevitable should LEOTC funding no longer be available to subsidise programmes for schools. Rising transport costs and easy access to transport are significant barriers to schools being able to participate in programmes across Auckland. We are very aware that schools continue to struggle to make use of museums and other community facilities due to the rising costs/barriers described above.

Maritime Sector

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

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

The challenges we face across all of these sectors will be met through establishing a sustainable funding model. Nationally, museums usually derive around 20% of their funding from commercial activities, membership programmes, sponsorship, donations, and admissions charges. We currently punch well above our weight in achieving over 40% of our funding from these activities.

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

In the 2018-2019 year we plan to provide:

- Education services to more than 20,000 students and their families through school programmes and the capacity to develop tailored programmes specific to their needs.
- Programmes to support youth in exploring vocational choices including Gateway programmes, working with tourism industry education providers, and maritime programmes to achieve qualifications and work experience
- Programmes to support other areas of education e.g. early childhood education, English as second language education
- Programmes to support the arts e.g. school productions performed at the museum supported by our educators and specialists we make available to the school

- Programmes to support Māori and Pasifika goals (in alignment with the goals of COMET-Auckland Council CCO)
- Public programmes including:
 - school holiday programmes
 - weekend programmes and events
 - expert talks and workshops
 - heritage/discovery trails (onsite and offsite)
 - cultural and event-based programming including but not limited to Matariki, Auckland Anniversary, Auckland Arts Festival, Merchant Navy Day and the Auckland Heritage Festival,
- Community group programming will be developed and delivered in partnership and in response to community needs. It will include but not be limited to National Poetry Day, Sea Week, Coastguard Boating Education, Drowning Prevention Auckland, MAD Marine (Secondary school leadership programme in partnership with DOC and Auckland Council), Auckland Libraries and many others.

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

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

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

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

New Zealand Opera Limited

New Zealand Opera aims to bring more opera to more Aucklanders than ever before, and in the past year we have been proud to achieve that goal. We aspire to grow that success in 2018-2019.

The principal way we achieve that is by presenting performances of fully-staged operas on the stages of the Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall. In 2018-2019 in Auckland we plan to present three offerings, using these venues, totalling 14 performances.

We seek to perform to diverse audiences from all over Auckland and are committed to taking our art form into the community and giving them the opportunity to experience the power of opera.

We strongly believe in collaboration and constantly seek opportunities to work with other arts organisations to bring opera to more Aucklanders. We have a significant relationship with the Auckland Arts Festival and plan to present the world premiere of New Zealand work *Star Navigator* in March 2019 with their support. We have a substantial partnership with Auckland Philharmonia Orchestra, and engage them to play for our mainstage performances, as well as each year presenting with them an Opera in Concert, bringing the opportunity for Aucklanders to experience an opera that would not otherwise be performed. We also enjoy a strong relationship with the New Zealand Symphony Orchestra, engaging them for some of our operas which require large orchestral forces in Wellington, and also joining with them to present Opera in Concerts.

We are pleased to bring free performances to the community as well, working with Auckland Council in their Music in Parks concert series at St Heliers and Māngere, as well as Auckland Live for their Pick & Mix performance series.

Our Education and Outreach activities are a very important part of our contribution to the Auckland region and continue to grow significantly. We take opera into schools in a reduced and easily-accessible but authentic format which has been extremely successful and over 14 Auckland schools saw a 2017 production.

We acknowledge that there are perceived barriers of entry to our art form, including cost, so have worked with other funding partners to give free opportunities to young people from across the Auckland region to attend performances of our mainstage works. We also offer special low-price tickets for school children to attend the dress rehearsals of our mainstage work.

In this digital age it has become possible to share our work with a wider audience and through a partnership with LEARNZ we have taken opera into the digital classroom, giving students from across the wider Auckland region, and indeed all over New Zealand the opportunity to experience both performance highlights as well as backstage interviews and workshops.

New Zealand Opera is committed to celebrating the “New Zealand” part of our name, and make every attempt to use New Zealand talent wherever possible. This can be easily seen on our stages with the artists that we bring home to perform, but also through our diverse choruses and the technical teams we employ.

We take responsibility to develop New Zealand talent and have a structured programme of nurturing young and emerging artists, giving them opportunities to perform and perfect their stage craft, often before they embark on overseas study.

In 2017 we consolidated our operations into a new Opera Centre in Parnell. This has been extremely successful for the company and we are happy to give the opportunity for other Auckland arts organisations to use our rehearsal studio and technical areas for their own requirements. We have already successfully shared our venue with organisations including Opera Factory, Auckland Theatre Company, the Dame Malvina Major Foundation, Indian Ink Theatre Company and World of Wearable Arts. We look forward to seeing this initiative grow and see this as part of our contribution to the Auckland arts scene.

The Auckland Plan and its 2040 Vision calls for a culturally rich and creative Auckland and expects that our arts and culture will thrive, unite, delight, challenge, and entertain, and drive wealth and prosperity for individuals and for Auckland.

New Zealand Opera is privileged to have a funder who is so committed to this aspiration and believe we contribute to delivering this vision in everything we do.

Every great and liveable city in the world has a resident opera company and with the support of the Funding Board and Auckland Council we are dedicated to continuing to make Auckland our main home. With the grant we receive from the Funding Board we can perform more in Auckland than any other city, and to employ more Aucklanders both in our permanent management team, and in the technical teams that create our work.

The opera we present in Auckland is a vital part of the cultural nourishment Aucklanders and visitors enjoy. Opera has been an important and on-going offering to the region for over 150 years and we believe there is a major demand for our art form and as the only professional presenters of opera in New Zealand we are uniquely placed to be a central part of Auckland’s cultural community.

We know our investment in presenting opera in Auckland translates to cultural tourism from other New Zealand cities and from abroad, bringing with it secondary spend on accommodation, dining, shopping and undertaking other cultural and tourism pursuits.

As part of our annual programme we believe it is our responsibility to continue to bring new works to the stage. Commissioning a new piece, developing it and finally bringing to the stage is an expensive and lengthy process. In this challenging financial environment, we can only do this through collaboration with other partners. It also gives a new piece the opportunity to be performed in other cities. In 2019 with the Auckland Arts Festival we will present *Star Navigator*, a new opera written by Aucklander Tim Finn, telling the story of

Tupaia, the star navigator who accompanied Captain Cook on his voyage around the South Pacific. The work, a co-production between West Australian Opera and New Zealand Opera was commissioned with funding from the West Australian Government. We had hoped to present the work in 2018 however the need for further developmental workshops and the fact that 2019 is the sescentennial of Captain Cook's arrival in New Zealand made postponement a sensible option. A production of *Candide*, in collaboration with the Auckland Arts Festival, replaced *Star Navigator* in our 2018 programme as a third offering for Aucklanders. Specific funding granted from Creative New Zealand to support *Star Navigator* has been transferred to the 2019 funding year.

We wish to bring more opera to Aucklanders than ever before and particularly new opera experiences. In recent years we have collaborated with Auckland Philharmonia Orchestra, our performing partners, to present an Opera in Concert. This endeavour brings to the concert platform an opera which would not necessarily be staged in Auckland, often with an international line-up of singers who perhaps can't commit to a full season in Auckland. *Otello* in 2016 and *Manon Lescaut* in 2017 were both critical successes but required significant financial resources from us to provide our chorus, and stage director. In 2018 we have ambitious plans to present the monumental *Aida*, contingent on funding being available.

We also seek to expand our successful Education and Outreach work should funds be available. This would allow us to offer more experiences of opera to more Aucklanders, whether by expanding our Opera in Schools project, firmly establishing our new Seniors Choir initiative or by offering more opportunities to students to experience a mainstage performance.

It is our aspiration that all three of these activities become a core part of New Zealand Opera's annual plans, however current funding and operating plans mean this is not possible. With continued support of this kind from the Funding Board, more Aucklanders will experience more opera, and the city will be all the richer for it.

We are passionate about sharing our love of opera with as wide an audience as possible and strive to remove the barriers that exist for new audiences without disenfranchising our existing, loyal patrons. Our communications approach underpins this.

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

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

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

At performances, our programmes and pre-performance talks offer another engagement opportunity and for the first time in 2017, we offered a free synopsis hand-out for all attendees alongside our full programmes.

Opera audiences in New Zealand remain title-driven in their attendance choices; hence the huge variances between figures for a well-known work such as Carmen against lesser-known offerings like Kátya Kabanová. Across the entire arts sector it is also becoming increasingly common for audiences to book at the last moment, therefore making us vulnerable to other events taking place at the same time as our performances. In addition, for the large segment of our database who are attracted to the event/experience aspect of opera, we are still vulnerable to the arrival of hit-musicals in The Civic, often programmed at late notice and close to our opera seasons at the Aotea Centre. Unfortunately, we have no control on this competition and the dates for New Zealand Opera performances must be finalised up to 18 months in advance so can do little to mitigate the risks.

Ensuring secure funding remains a significant challenge. Creative New Zealand, New Zealand Opera's principal funder, is dependent on revenue from Lottery Grants Board for approximately 60-70% of its funding pool. The sector is therefore dealing with a funding mechanism that is volatile at best. New Zealand Opera operates a mixed funding model and receives funding from gaming societies on an annual basis. This funding supports a wide range of activities delivered annually across New Zealand; our education, outreach and community projects as well as some mainstage activity. New Zealand Opera is aware that most local councils have a 'Sinking Lid' policy on Class 4 Gambling, and by their own admission most gaming trusts believe they have a lifespan of approximately eight years. We know we cannot rely in the long term on such funding.

Unlike orchestras or festivals, New Zealand Opera only produces three mainstage productions a year. This means we are heavily reliant on the box office success of those three titles to provide us with almost a third of our annual turnover. We therefore have very little margin for error.

New Zealand Opera needs reserves to provide some sort of guarantee should some titles not find their market, or indeed to allow the company to be slightly more adventurous in our programme planning. We have been successful in achieving this in the past three years and hope to continue this success.

As arts offerings continue to increase in the market so does the demand for experienced technical expertise. To this end we have attempted to mitigate the risks by ensuring the best team is identified and contracted early and our 2018 technical team has already been contracted.

We believe that New Zealand Opera's future lies in presenting a broad range of operatic experiences to a wide audience, thereby developing the operatic landscape of New Zealand. However, there is simply not enough opera being performed to enable people to see it as an intrinsic part of the culture of this city. Over the last two years we have increased the total number of performances from 10 to 17 mainstage performances. To do this we are planning to work in collaboration with orchestras and festivals as well as bringing smaller scale works, new work and works in new formats to alternative venues. In 2018-2019 we plan to present Tim Finn's new work *Star Navigator* during the Auckland Arts Festival as well as at two Opera in Concerts one with Auckland Philharmonia Orchestra and the other with the Christchurch Symphony Orchestra.

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

Regrettably there is insufficient work within New Zealand for a singer to be able to sustain a full-time career in this country and they consequently pursue careers overseas. This reduces the pool of available talent resident here for opera, concerts and recitals. We fund a resident artist programme to enable singers returning to New Zealand after a career overseas to continue to develop their craft even if they must also work outside of opera. These singers are often part of the chorus or take on small roles in our mainstage operas.

Our plan to present a third opera in Auckland such as *The Mikado* in 2017 and *Candide* in 2018 and *Star Navigator* in 2019 provides more work for singers, creative teams, technicians and art workers. These activities will, in the longer term, contribute to creating a sustainable opera company by engaging and diversifying audiences and increasing the attendances at mainstage operas.

It will be of no surprise that we at New Zealand Opera feel we are extremely well-placed to support the strategic aims of the Auckland Plan. We identify with all the arts related targets and believe our activities are particularly well aligned to help Auckland Council deliver them. We are sincerely grateful for the Council's foresight in setting these targets and their associated directives, and the framework they provide. The support given by the Funding Board allows us to carry out initiatives which brings Auckland the cultural prosperity aimed for in the Plan.

Stardome - Auckland Observatory and Planetarium Trust Board

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

Stardome operates a range of services including many education programmes for schools, preschools and tertiary students, public shows for general visitors and telescope viewing for all groups.

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

Stardome is an integral part of the mix of cultural institutions in the city. Most major cities around the world have a planetarium as part of their cities cultural landscape, Auckland is particularly fortunate in having both a state of the art planetarium and an observatory where members of the public can view our night sky.

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

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

Our shows and events are promoted through radio, print, posters and online listings. The show schedules and posters are distributed around Auckland at malls, libraries, cafés and community and information centres. Our events are promoted to target audiences in print, appropriate radio stations and social media.

Stardome has a growing social media presence on Facebook, Instagram and Twitter. These platforms are used as both marketing and customer-service tools. We communicate Stardome's personality and respond to queries and address feedback. These platforms are key places where we can thank our supporters and funders, particularly if they have their own social profiles we can link directly to.

In line with our mission to inspire, we keep in contact with TV, print and radio media when there is an astronomical event on the horizon. The public are fascinated with these events and by maintaining media relationships, we can ensure the public are aware of and inspired by space science news.

Stardome sends out two e-newsletters a month; Space News targets our customer base and includes a major astronomy story and a list of Stardome events. We also include links to our free star charts and a brief overview of what's visible in the night sky. With the implementation of our new website and ticketing system, there is now the option for customers to easily sign up to this mailing list when purchasing tickets online. We have also installed an iPad onsite to encourage sign ups. School Satellite is sent to our education audience and aims to provide teachers with ways to include space science in the classroom. It includes free teacher resources and activities created by the Stardome education team and a science news story with relevant education links. At the beginning of the school year, we send a postcard to mid and low-decile schools informing them of our education session offering.

The Regional Reach funding is allocated to targeted regional advertising and our yearly 'Matariki Kete' booklet. The booklet is sent to every child in low decile Auckland primary schools, and we send as many as possible to the other primary schools to photocopy and share. We also send preschool versions of the booklet to Kōhunga Reo, kindergartens and preschools. The PDF versions are available on our website for free downloads.

This past year, the Stardome website was refreshed and now communicates our events and shows in a more engaging, accessible way. A 'thank you' webpage of our supporters and funders was also created. We are working on uploading at least two blog articles a month to share our astronomy knowledge, which we plan to link to our social media platforms, driving more of our audience to our website content. We have been working with an SEO company to increase our Google search placing. We recently implemented a new ticketing system which allows us to securely hold and track our Starlight Explorer Pass holder's details. This has allowed us to better communicate with this loyal audience, including the tailoring of certain Space News content and events.

Towards the end of each year Stardome sends a copy of 'The New Zealand Astronomical Yearbook' to key stakeholders along with a letter from the CEO about our mission to inspire, challenge and educate.

Our most successful form of communication and promotion is word of mouth. By creating a customer experience that is fun, educational and inspiring alongside providing exceptional customer service we can share our love of space with as many people as possible.

Major Challenges facing our Industry

Planetarium Technology:

As technology, has improved and prices have decreased full dome systems have become more complex offering the benefits and complexity of video production techniques and software based solutions. This has presented a challenge to the industry in upskilling staff to use these new technologies, in relation to in-house show production. The International Planetarium Society however notes that this also opens the door to more diversity in show production.

Show Content:

Show production, especially around animation is an expensive and time-consuming project, and being able to fund projects of this nature is an ongoing challenge for the organisation. There is also a challenge in purchasing off the shelf shows that have a 'Southern Hemisphere' point of view.

Funding:

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

Pricing:

The major challenge that Stardome faces from an industry perspective is the fact that many of the cultural institutions in Auckland who we compete with in varying degrees (Auckland Museum, Maritime Museum, Auckland Art Gallery and the Navy Museum) are free to Auckland citizens, whereas Stardome charges between \$10.00 and \$15.00 to attend a planetarium show and \$1 or \$2 to enter our space gallery.

Science Education:

Any decrease in education funding through schools could mean that Astronomy takes a back seat to the other sciences such as Chemistry and Physics. There is a current shortage of science teachers which means that skill levels are stretched. Although a challenge this has already opened presented an opportunity for Stardome to work with the Science Teachers Association and the Ministry of Education in setting standards, and assisting in learning.

Research completed by the Ministry of Education released in July 2016 has pointed to an increasing gap in achievement standards between Decile 1-3 students and Decile 8-10, of two years.

The results are measured by the National Monitoring Study of Student Achievement, and have reiterated the gap in English, Maths, Science, Social Studies and Physical Education. The gap is significant and needs to be addressed.

There is no increase in overall funding in the education budget, and there have been signals that the government may scrap the decile funding scheme in favour of more targeted funding. Low decile schools are desperate for better resourcing and support.

This highlights the importance of schemes such as Stardome's Low Decile and Southern Initiative programmes. Quite simply a learning experience outside the classroom is not achievable for many of these schools, and without support they would not be able to offer this to their students.

Learning experiences outside the classroom offer Kiwi Kids many benefits:

Make learning more engaging - We often get comments for teachers that a school trip is something children really look forward, and that the classroom can become a stale environment. A new learning environment can stimulate a child's curiosity and allow them to think outside the box.

Make learning relevant - Although we can talk about Space in the classroom, our planetarium offers a real-life simulation of a perfect night sky, which allows children to put their learning into practice.

Nurture creativity and imagination - Taking children beyond the classroom is like unclipping their wings. Suddenly their minds are free to explore and you can often end up with some very creative results no matter what subject you're teaching them. We can take children for a trip to their favourite planet, we can explore the surface of Mars or take them to the Matariki cluster.

Reduce behaviour problems - Whilst learning beyond the classroom certainly means implementing a whole new set of behaviour management processes, overall it can often mean a general improvement in behaviour - yet another consequence of children being happy, engaged and motivated. Our programmes have been set up to meet the key learning objectives of the Ministry of Education.

Expose children to new opportunities - Many children that visit our facility walk away with a new perspective on their place in space. We also talk about different career paths that may be opened to them if they pursue science at a higher level.

Stardome is committed to sharing our love of space science, and as such we work to break down any barriers that may exist to sharing our knowledge. As discussed above, we now have freely available resources on our website for all teachers and learners. We have started work on an outreach programme which will see our education team going to schools to reach schools that simply cannot make the trip to us. Technology is also allowing us to enter the classroom through mediums such as Skype.

Education:

Stardome's facility can fit 87 students and teachers at a time, and sessions are run on the hour, and last for 90 minutes. Each education session includes a classroom session (15 minutes), an Interactive Quiz based on our Displays and Exhibits (20 minutes) and a full dome show in our Planetarium (50 minutes).

Sessions generally start at 9am and carry through the day to our 2pm session.

Matariki is by far our busiest time and to accommodate the demand for this programme we also have schools visiting us in the evening - these sessions occur at 6pm and 7pm and allow the opportunity to use telescopes in the session as well.

Our sessions are catered to the individual learning objectives of the visiting group, and are delivered to all age groups from Early Childhood Centres right through to University.

We have 45,000 learners through our education programmes annually, of that over 29,000 are from schools.

We are minimising barriers to visitation in several ways:

- Our Low Decile Scheme subsidises bus cost and allows children a visit to Stardome for a gold coin donation. We currently have 14,000 students through this programme.
- Each child gets a free pass to visit after their school trip, and to further explore the facility with their family.
- Our Southern Initiative Scheme offers community and education groups from the four wards identified in the Auckland Strategic Plan to visit at no charge, with Stardome paying transport costs to make the facility available.

Outreach:

Stardome will continue to grow this part of our business. We are committed to sharing our knowledge of space, and as such during the heavy season when we reach capacity, we have developed an outreach programme which can be delivered at Schools. This programme is gaining momentum and is heavily in demand throughout Terms 2 and 3.

Telescopes at evening Council events where possible will also continue, as well as a presence at daytime events with our 'Daytime Astronomy' unit.

Open Days and Nights:

Stardome will continue to host two open days during the year, and an open evening for telescope viewing. There will be a gold coin donation for attendance to these events which usually attracts 1,600 - 2,000 people per session.

Astronomical Events:

During any Astronomical events Stardome has sell out audiences. We can offer additional shows focusing on the event that is happening, as well as telescope viewing as soon as it is dark.

Maunga Outcomes Plan:

As part of our proposal to the Maunga Authority to extend our lease we have been required to highlight activities that Stardome engages in that benefit the Maunga, and the relationship of People/ Mana Whenua to the Maunga.

We have proposed to the Maunga Authority that we will incorporate into our educational and public programmes content about Volcanoes, the Volcanic Cones of Auckland and associated stories to increase the public's understanding of these special places. This has already started.

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

Putting Young People First

Stardome's very purpose as stated in our Vision is to Inspire youth to value education and pursue careers in Science. Stardome has a strong affinity with the Council's policy of putting young people first. Our Education offering is firmly targeted at increasing the knowledge of

young people through space science. We have worked hard to ensure we reach as many young people as possible, and schemes such as our Southern Initiative, Low Decile Scheme and Community Sessions enable us to extend our reach. To encourage young people to continue exploring the wonders of our universe, we have now implemented free passes to all children visiting with an education group, that way they can re-visit with their families.

Reducing Inequality

Stardome has several initiatives in place that come in line with the Council's initiative to reduce equality. These are ours:

1. Low Decile Scheme. In the 2016-2017 year we had 19 schools through the scheme that would not have been able to visit if this had not been subsidised.
2. Stardome Southern Initiative Scheme. In 2014-2015 Stardome hosted 3,196 South Auckland groups through this scheme. This included high risk children groups, teen pregnancy units, mental health units, Kōhunga Reo, and Early Childhood Education groups.

Regional Reach

Our regional reach is monitored closely to see who is visiting us and from what parts of Auckland. South Auckland and Low Decile schools have been a focus of the Education team in the last twelve months, and will continue through the next financial year.

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

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

In conjunction with local volunteers, the Great Barrier Local Board and the Auckland Astronomical Society, Stardome Educators have participated in an outreach project celebrating Aotea/Great Barrier Islands' status as a Dark Sky Sanctuary. This was awarded by the International Dark Sky Association, and Aotea/Great Barrier is only the third location in the world to be awarded this.

Strengthening and Connecting Communities/Cultural Diversity

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

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

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 area from Raglan to Kaitiāia. Ten of our 17 surf lifesaving clubs reside within, and service the Auckland region. The Auckland region accounts for 80% of our total lifesaving output, and 40% of national lifesaving outputs.

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 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 the beach-going public safe every year.

Our strategic objectives are to:

- Build thriving clubs – the providers of our service
- Deliver a high-quality, effective lifeguarding service for the region
- Grow our community education programmes to teach safe beach use to the wider community
- Grow participation in our Junior Surf and Sport and Recreation programmes to assist with the development and retention of our lifeguard capability

SLSNR's role is to lead, coordinate, support and develop the services of our volunteer surf lifesaving entities around beach safety, patrolling and patrol management, critical emergency response and search and rescue, public education and sporting activities.

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

- Providing dedicated support and best practice tools for our member clubs to ensure the sustainable growth and management of lifesaving volunteers and to provide the resources necessary to deliver a lifeguard service that meets health and safety and other regulatory requirements
- A dedicated full-time lifesaving delivery model, ranging from:
 - Patrolling services - delivered at 14 dedicated locations from our ten Surf Life Saving facilities and four satellite lifesaving locations;
 - Event safety services;
 - Emergency Response - reflex tasking, search and rescue and coordinated emergency response.
- Providing community education programmes on the beach, and in classroom education for school-age children, particularly low decile schools. This is delivered at patrolled and unpatrolled locations and urban environments to provide access for the wider community to our safety messages and education programmes.
- Volunteer-run sport and recreation programme catering for all ages and abilities, from junior surf carnivals to world-class high-performance events and competitions, allow for thousands in our community to partake in sport and recreation on our beaches. These

sports and recreation activities have proven to be instrumental in retaining lifeguard volunteers and encouraging younger members to progress to be qualified lifeguards.

Auckland is a region with an extensive and often dangerous coastline. The safe enjoyment of our beaches and coastline is therefore imperative.

Throughout the region, 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 Life Saving clubs also provide opportunities for thousands of volunteers to engage in personal development and to enjoy the enrichment of giving back to their community.

SLSNR must continually evolve and develop to provide an effective, compliant and fit for purpose lifeguarding service that meets the future needs of our communities, visitors and beachgoers.

There are several significant projects. While some of these are not providing a 'new' service, they involve the proposed expansion or enhancement of existing services. Delivery of these are all funding dependent.

1. Lifesaving Delivery: Enhanced Service at Auckland locations

As Auckland's population increases, an increasing number of people are visiting and using our coastal areas. Locations with historically few visitors are becoming popular, and water-based activities are diversifying. Every year there are on average 13 fatal drowning incidents across Auckland's beaches, harbours, and offshore environments, and surf lifeguards rescue over 300 people. Most of these incidents involve residents of Auckland.

SLSNR have been evaluating the changing risk profile of Auckland's coastal environment to understand what the real needs of the Auckland region are and to ensure lifesaving resources are distributed according to both current and future needs.

External coastal risk consultants have completed risk assessments at 67 sites along Auckland's west coast (Karioatahi Beach to Muriwai Beach) and east coast (Devonport to Te Arai). Their work has identified the need for further discussion with Auckland Council around:

- An extension of existing surf lifeguarding services
Should the season length and hours of surf lifeguarding services be extended at many locations to align with the times of highest use, and highest risk?
- Expansion of surf lifeguarding services to new locations
Provision of formal supervision or surveillance should be considered at locations not currently patrolled. In particular O'Neill Bay, Lake Wainamu, Anawhata Beach, and Whatipu Beach on Auckland's west coast, Te Haruhi Bay (Shakespear) and Stanmore

Bay on the Whangaparaoa Peninsula, as well as Anchor Bay (Tāwharanui Peninsula), Goat Island, and Te Arai.

To deliver these expanded services we will need to attract more lifeguards. Currently senior lifeguard numbers are declining as the pay rate is the statutory minimum in most instances, unattractive, and lower than that of similar roles. To address this, we must increase the wage to ensure that lifeguarding is still a viable employment opportunity for those lifeguards who patrol Monday to Friday over the peak summer holiday period.

2. Club Sustainability

SLSNR must continually work to ensure its high standards on patrol are replicated in the clubhouse and that our membership continually develops. It is clear our city is going to require more from Surf Life Saving in the future, and our volunteers are going to need to grow in capacity and capability to respond successfully to the changing nature of the emergencies that we face. It is imperative that our volunteers (many aged 14-18) are equipped with the appropriate knowledge, training, experience and post-event support to respond to these events.

To manage this demand, SLSNR has appointed three new seasonal positions. These are currently funded out of SLSNR's reserves. Their functions are to ensure the successful delivery of lifesaving services, the training and development of membership at a local level, and the delivery of our critical support services - critical incident management, delivery of immediate peer support and counselling to volunteers, management of the duty officer network and SurfComm (one of the country's largest private radio networks - our lifeline).

Additionally, during the current year, we will be reviewing our entire training delivery model and whether the external market is still the best delivery agent for first aid training. The organisation aspires to achieve formalisation of our qualification and development pathways and the internal delivery of all training, learning and development by the regional body,

3. Health and Safety

The changing recreational activities of the public demand new responses and the size and scale of emergencies we are being tasked with, continue to increase. Regulatory bodies now have a far greater expectation from SLSNR to manage its staff and volunteers and ensure they operate in a safe and healthy environment.

SLSNR are progressing the development of a Health and Safety regime that is both fully compliant and reflective of our values. Tailoring our health and safety practices to the specific risks of each club/environment is essential, so we have engaged specialists to assist with an independent view of our health and safety risks and practices.

This is a self-funded pilot study which will provide guidance for our members to develop a culture and regime of strong health and safety practices and tools to ensure our staff and volunteers carry out their work in a safe environment and in a fully compliant way.

4. Junior Surf – Good Sports

Good Sports is a programme to create awareness with our adult membership around their attitudes and beliefs to youth sport and whether they are age and stage appropriate. Sport NZ has endorsed Good Sports as a practical implementation of their Physical Literacy approach.

SLSNR will be delivering workshops to coaches, parents, officials or club leaders that challenge them to think about the experiences that children are having in Junior Surf. Organisationally we have restructured Junior Surf events to reflect this by providing opportunities that are designed to meet the participant's needs.

Good Sports is designed to address the following:

- Improving athlete experiences
- Child disaffection and dropout in sport
- Child burnout and overuse injury
- Poor coach behaviour
- Poor parent behaviour
- Side-line behaviour
- Implementing long-term athlete development philosophies

The costs of this work have been wholly supported by Active and forms part of our Sport Manager's annual workload. Our entire Sport, Junior Surf and High-Performance suite of programmes are developed and managed by one paid employee and supported by volunteer committees delivering high-quality sporting outcomes to over 5,000 members.

SLSNR has recently partnered with Auckland Council through 'Safe Swim' to ensure Auckland's beach users have easy access to relevant information regarding our services and critical water safety information. Alongside this, we have a daily media presence over the summer months educating and informing Auckland communities of current risks and water safety tips.

Increasing Demands

More and more we are responding to rescues and searches at unpatrolled locations, and lifeguards are frequently being expected to respond to emergencies outside patrol times – during the working day, evenings and nights. This places two major demands on SLSNR:

- (1) to extend the traditional lifesaving services we provide:
 - at an increasing number of beaches (beaches not currently patrolled); and
 - for longer hours and more days of the year at our currently patrolled beaches.
- (2) Providing an expanded scope of response from our lifeguards.

Police, other agencies and the community continue to view Surf Life Saving as the primary responder to coastal emergencies including nearshore boating incidents, support for air ambulances, on the beach or near beach vehicle accidents, coastline and ocean search and rescue, land-based search and rescue and local medical emergencies. This is experienced most on the West Coast where we are routinely required to travel significant distances to critical incidents outside of Surf Life Saving's traditional area.

Challenges

Our greatest challenge currently, is not receiving sufficient funding to address our current operational costs. This is despite SLSNR being proactive in finding funding from alternative sources and maximising efficiencies to keep these costs as low as possible.

Compounding this, the increase in demand for our traditional services, for greater periods and at new locations provides an additional critical funding challenge. Although the increased service, is largely provided by volunteers there are significant extra operational costs relating to vehicle and rescue equipment and club facilities.

To ensure our lifeguards can properly respond to the varying nature of incidents additional training is required, and a variety of unbudgeted costs arise. An example of this is the recent Kaipara Harbour tragedy. Though fully covered by volunteers the cost of equipment used, damage to vehicles and counselling came to more than \$25,000. Very little of this cost is reimbursed by other search and rescue agencies.

Clearly the challenge is even more significant as we now need to cover both aspects of increased costs, seeking additional revenue to cover the increased operational costs of increased needs, training, and unbudgeted search and rescue costs.

Ultimately there is no regulatory authority or ministry responsible for the provision of lifeguard services. Aside from the Funding Board grant, most of our other funding is philanthropic. If the community requires more and if Surf Life Saving agrees the increased demand for our services is necessary, it falls to Surf Life Saving to secure funding for these services. And as most of this funding is not certain or long-term, finding the funding is itself an additional cost.

Funding risk

Should SLSNR not be successful in finding long-term funding for these increased delivery expectations we simply will not be able to deliver either the extent or scope of services expected.

If we cannot secure an increase in long-term funding to meet the increased cost of our current services, we will need to reduce the number of patrols and potentially the number of locations. We cannot ask our volunteers to provide what they don't have funding to resource.

For the community, this will mean that SLSNR will not always have the resources to respond or provide the service that it has in the past. Ultimately this will increase the risk of drowning or injury.

Non-compliance

The other major risk currently facing SLSNR is non-compliant operations. In the majority of operational areas lifesaving services are carried out to a very high standard, but it is essential that we expedite our Health and Safety project and adopt procedures required under the Vulnerable Children's Act all of which put considerable pressure on Club resources.

Lifesaving Delivery

SLSNR is currently not responding to identified demands in the Auckland region for patrols at additional locations that are becoming increasingly popular and extended patrol hours. Depending on the resources available and agreement with Auckland Council, we are planning to implement responses to these in 2018-2019.

Event Safety

Currently, there are no regulations or formal standards regarding the provision of lifesaving services for on water events or activities on our beaches and coastlines.

Surfing competitions, ocean swims, coastal adventure runs, kayak and craft races, film and production events, motion picture filming, commercial advertising, content creation, and on brand events, have been carried out without formal event safety. Over the past three years, there have been some drowning deaths at these events. If SLSNR is to be truly successful in reducing drowning and injury on our beaches and coastlines, this needs to be addressed.

In 2018 we will be reviewing current activity in this space and looking to work with regulatory bodies to assess where SLSNR can provide a cost-efficient response to working with these organisations to ensure the commercial sector and paid sport and recreation activities maintain appropriate water safety standards.

Training of volunteers

SLSNR needs to continually evolve in order to meet the training requirements for our lifeguards. While lifeguard practices are carried out to a high and safe standard we still need to ensure that all Health and Safety regulations are being met and that training is provided that deals with some of the new and more complex responses expected from lifeguards. Projects have been commenced to cover these areas, but current resources do not allow a more expeditious approach.

Community Education

Most of our community education programmes are delivered to target children under twelve years of age. There is no follow-up education for these children or teenagers or a resource that specifically targets adults or recent immigrants. These are emerging as equally important areas to focus on.

There is a need to provide a new format of education and resources that can be delivered by non-lifeguards to broaden the reach of our programmes. SLSNR will begin work, in Quarter 2 of 2018, to formally review the unmet needs within the sector. Following this, we will engage with stakeholders to determine the most efficient means of delivering this education and equipping other community groups to assist with education in this space.

Sport

There are an increasing number of ex-lifeguards and the general public who would like to partake in Surf Life Saving sports. SLSNR will be reviewing the opportunity to provide informal sport and recreation opportunities to non-members to engage in Surf Sport to maintain links and provide opportunities for our extended alumni and provide a greater community connection.

Changes in community programmes

The main change to community education programme is that users of the programmes will be expected to cover more of the programme costs. For example, the charge for the Beach Education course has had to increase from \$7.57 per person to \$13.04. Funding that we have previously used to subsidise the delivery of Community Education programmes has now been diverted to essential lifesaving services where other sources of funding have not kept up with the increase in basic costs of delivering the service. The volatility of gaming funding has not allowed us to assume that this will be available for subsidising community education programmes. We are concerned that this will impact the number of children who attend the courses.

SLSNR is currently working with funders we believe to be responsible for supporting community education services – Water Safety New Zealand, Aktive, Sport Waikato and Sport Northland to explore new long-term funding avenues, reducing the burden on the user. Should new funding not be secured for the 2018–2019 year the current cost increases to the user will remain.

2018-2019 Community Education programmes

SLSNR will deliver three education programmes to school-aged children within the Auckland region:

- Beach Education - a five-hour programme offered to students on Auckland beaches and at Auckland Surf Life Saving Clubs.
- Surf to School - a 60-90 minutes programme, which takes lifeguards into schools for beach and water safety lessons in classrooms and, if applicable, in school pools.
- City Nippers - five two-hour sessions targeting urban beachgoers on weekends and during the holidays at St Heliers, Takapuna, Eastern and Maraetai beaches.

We have also budgeted for an increased provision of Community Education programmes at public events and to target at-risk demographics outside of the school-aged community.

Submissions Process for the Draft 2018-2019 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2018-2019 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00pm, Wednesday, 28 February 2018.**

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

Please note:

- Late submissions may not be accepted.
- **Public oral submissions will be heard on Wednesday 7 March 2018.** 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 2018-2019 FUNDING PLAN**

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

Submitter details:

Name: _____

Organisation:

Address:

Telephone: _____

Mobile: _____

Email: _____

SUBMISSION ON THE DRAFT 2018-2019 FUNDING PLAN

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

1. The specific matter within the draft 2018-2019 Funding Plan that my/our submission relates to is...
(please clearly identify section and page and continue on a separate sheet if necessary)

2. I/We seek the following amendment to the draft 2018-2019 Funding Plan:
(continue on a separate sheet if necessary)

3. My/Our submission is that...
*(state the nature of the submission, giving reasons for the amendment requested):
(continue on a separate sheet if necessary)*

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

Directory of Specified Amenities and Associated/Related Entities

Organisation	Balance Date	Charities Registration Number	Website
Auckland Festival Trust	30 June	CC22145	www.aaf.co.nz
Auckland Philharmonia Trust	31 December	CC23611 & CC23607	www.apo.co.nz
Auckland Rescue Helicopter Trust	30 June	CC21935 & CC46529	www.rescuehelicopter.org.nz
Auckland Theatre Company Limited	31 December	CC23655, CC23658, CC48094 & CC50332	www.atc.co.nz
Coastguard Northern Region Incorporated	30 June	CC30031	www.coastguard.org.nz
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.nz
New Zealand National Maritime Museum Trust Board	30 June	CC10056	www.maritimemuseum.co.nz
New Zealand Opera Limited	31 December	CC22724, CC21944 & CC51542	www.nzopera.com
Stardome - Auckland Observatory and Planetarium Trust Board	30 June	CC20451	www.stardome.org.nz
Surf Life Saving Northern Region Incorporated	30 June	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

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Wellesley Street
Auckland 1141

Email: arafb.info@gmail.com

www.arafb.org.nz

Chair: Vern Walsh

Deputy Chair: Anita Killeen

Directors: Steve Bootten
Victoria Carter
Precious Clark
Catherine Harland
Lyn Lim
Diane Maloney
Megan McSweeney
Bryan Mogridge

Advisory Officer: Leigh Redshaw

Bankers: ASB Bank Ltd

Lawyers: Buddle Findlay

Auditors: Office of the Auditor-General/Audit New Zealand

Charities Registration Number: CC38181

Relevant Legislation: Auckland Regional Amenities Funding Act 2008

January 2018

**Auckland Regional Amenities
Funding Board**
P O Box 6969
Wellesley Street
Auckland 1141