



# **ADDENDUM 1 - Submissions to 2020-2021 Draft Funding Plan**

*Submissions Received*

*Printed from Stellar Library by  
Leigh Redshaw <arafb.info@gmail.com>*

# Contents

	Page
<b>INDEX Item 5 of the Open Agenda</b>	<b>1</b>
20200218 Open Agenda Addendum 1	2
<b>General Submissions</b>	<b>4</b>
Auckland Council Submission	5
Auckland Festival Trust	6
Auckland Rescue Helicopter Trust	9
Auckland Theatre Company	12
Creative New Zealand	16
Drowning Prevention Auckland	19
Grey Power North Shore	20
New Zealand Opera	23
Royal New Zealand Ballet	27
<b>Auckland Philharmonia Orchestra Related</b>	<b>30</b>
Auckland Philharmonia Orchestra	31
Auckland Philharmonia Foundation	33
Auckland Philharmonia Orchaestra - Chair	37
Auckland Philharmonia Orchestra - Player Committee	38
Dame Rosanne Meo - APO	39
Mangere College - APO	40
Sancta Maria College - APO	41
<b>Draft 2020-2021 Funding Plan - Item 14 of the Open Agenda</b>	<b>44</b>
Draft 2020-2021 Funding Plan January 2020 Final	45

# INDEX Item 5 of the Open Agenda

*Submissions Received*

*Printed from Stellar Library by  
Leigh Redshaw <arafb.info@gmail.com>*

# 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:** Tuesday, 18 February 2020  
**Time:** 10:00AM  
**Venue:** Meeting Room  
Buddle Findlay  
Level 18  
PwC Tower  
188 Quay Street  
Auckland 1010

---

### AUCKLAND REGIONAL AMENITIES FUNDING BOARD

#### OPEN AGENDA – ADDENDUM 1

---

**Membership:**

Chair	Ms	Anita	Killeen
Deputy Chair	Ms	Catherine	Harland
Members:	Ms	Paula	Browning
	Ms	Victoria	Carter
	Ms	Precious	Clark
	Ms	Lyn	Lim
	Ms	Megan	McSweeney
	Mr	Bryan	Mogridge
	Mr	Scott	Pearson
	Mr	Vern	Walsh

**Leigh Redshaw**  
**Advisory Officer**

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

Mobile: +64 (0) 274 739 187

# AUCKLAND REGIONAL AMENITIES FUNDING BOARD

## DRAFT 2020-2021 FUNDING PLAN

### WRITTEN SUBMISSIONS **Addendum 1**

For consideration on Tuesday, 18 February 2020

Number	Organisation	
1	Auckland Council	
2	Auckland Festival Trust	
3	Auckland Rescue Helicopter Trust	
4	Auckland Theatre Company	
5	Creative New Zealand	
6	Drowning Prevention Auckland	
7	Grey Power North Shore	
8	New Zealand Opera	
9	Royal New Zealand Ballet	
10	Auckland Philharmonia Orchestra	
11	Auckland Philharmonia Foundation	
12	Auckland Philharmonia Orchestra - Chair	
13	Auckland Philharmonia Orchestra – Players Committee	
14	Dame Rosanne Meo	
15	Mangere College	
16	Sancta Maria College	

# General Submissions

*Submissions Received*

*Printed from Stellar Library by  
Leigh Redshaw <arafb.info@gmail.com>*

10 February 2020  
Public Submissions: Advisory Officer  
Auckland Regional Amenities Funding Board  
PO Box 6969, Wellesley Street  
Auckland 1141

**Auckland Regional Amenities Funding Board Drafting Funding Plan 2020/2021 – Submission**

To the Chair, Auckland Regional Amenities Funding Board

Auckland Council would like to make this submission on the 2020/2021 draft funding plan. The Auckland Regional Amenities Funding Act (the Act) funding process limits Council's role in approving or rejecting the proposed levy. When making this decision, council refers to the funding principles contained within the Act.

Therefore, council's submission is focused on the total draft funding levy, rather than the individual grants proposed to specific amenities, but notes the specific conditions attached to the provisional allocation of individual grants as outlined in the Draft Funding Plan.


The funding levy request for the 2020/2021 year \$16,764,500, is 8.24% higher than the 2019/2020 year. Council acknowledges the robust decision-making process that the Funding Board embarks upon before presenting the annual funding plan, in its role of analysing applications and fairly assigning each funding grant.

Council is also very appreciative of the contribution that each amenity brings to the city making Auckland an exciting destination to visit, with a world-class line-up of events and shows throughout the year and managing its waterways and beaches to ensure safe recreational activities for residents and visitors.

Council is aware of the increasing demand on its ratepayer funded requests and asks that the Funding Board continues to ensure the amenities in return provide robust financial forecasting. Council also requests that each amenity is funded from other sources and actively seeks ways to increase their non-rates sources of revenue.

Yours sincerely

 10.2.2020  
.....  
Councillor Desley Simpson, JP  
Chair, Finance and Performance Committee  
Representing Orakei Ward

  
.....  
Councillor Shane Henderson  
Deputy Chair, Finance and Performance Committee  
Representing Waitakere Ward

## SUBMISSION ON THE AUCKLAND REGIONAL AMENITIES FUNDING BOARD 2020-2021 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](mailto: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](mailto: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 2020-21.

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 2021 Auckland Arts Festival (AAF), the thirteenth 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 2021 AAF that will take performances, free and regional events and a strong education programme around greater Auckland. And to further develop AAF's award-winning accessibility and inclusion programmes attracting and engaging new audiences to the festival and the arts in Auckland.
3. Develop and deliver a world class international and NZ/Aotearoa festival programme in March 2021, that will attract a wider demographic and diversity of peoples through varied multi-genre activities across theatre, music, dance and visual arts.
4. Further develop and grow the Toitū Te Reo programme strand (introduced in 2018/19) which promotes the normalization and use of te reo Māori within the festival organisation and to Festival audiences and integrates the language across multiple platforms such as marketing and communications as well as commissioning and staging new artworks by Māori and Pasifika artists.
5. Include works that will be relevant to and attract new migrants, with an increasing focus on delivering works from *Asia (including Vietnam, China and India)* that will showcase works from these countries to all Auckland audiences and attract an increased attendance for the NZ/Asian community.
6. Implement marketing, sponsorship and communications strategies and ensure adequate staffing levels are in place to develop and manage these, in particular to generate increased attendances (including audiences with English as a second language), ticket sales, sponsorship, grants, individual giving and other revenue streams.

7. Continue to create significant mentoring and employment opportunities for the creative and events sector including arts marketing, events management and production; and where appropriate support other events with a vision similar to AAF.
8. Retain highly skilled and experienced full-time staff across programming, marketing, technical production and administration areas, and ensure succession planning is in place.
9. Continue to play a key leadership role in the commissioning and development of New Zealand work of significance relevant to Auckland and beyond, and through this mentor artists and arts practitioners of Auckland; also to promote Auckland companies to tour nationally and internationally to benefit artists and the Auckland arts industry.
10. Maintain a stable organization with ongoing capability and capacity to stage the Auckland Arts Festival annually.
11. Contribute significantly and more consistently to making Auckland a great place to live, work and visit.



440 Harvard Lane, Ardmore  
P O Box 2252, Auckland, New Zealand  
Phone 64 9 950 7201  
[www.rescuehelicopter.org.nz](http://www.rescuehelicopter.org.nz)  
ISO 9001:2015 Accredited



Mr Leigh Redshaw CA

10/02/2020

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

Dear Mr. Redshaw,

Thank you for the opportunity to comment on the 2020-2021 Funding Plan for the Auckland Regional Amenities Funding Board.

Having been involved with the Board as long as I have, you will be well aware of the frustrations that the ARHT has experienced over many years with our ARAFB contribution having been consistently reduced from \$1.2m when the levy first came into operation down to \$450,000 for the last few years while at the same time other recipient organisations have seen their contributions grow over the same period by many thousands of percent. We appreciate the increase to \$460,000 for the 2020-2021 year but as you will have seen from our application, this will not meet our significant shortfall for the coming year which has been created by a significant increase in our cost base due to:

1. Two brand new helicopters with significantly enhanced capability to travel further, hover for longer and deliver much improved technical performance and speed.
2. These two brand new helicopters come at a significantly increased cost as was identified in our recent application. This cost includes a specialist fit out for each of the new helicopters at \$1m each which results in markedly better conditions for our doctors and paramedics to work on patients in the new helicopters. More room, improved design features and benefits like operating theatre-level lighting are just a few of these benefits for better patient outcomes.
3. For the past 10 – 12 years ARHT has been the only Trust in New Zealand to deliver specialist Emergency Clinician capability on our helicopters. This has translated into significantly improved care for patients, especially given that capability has now been extended to 24/7. This has particular relevance for head injury and

FUJIFILM

FUJI XEROX

Sponsored



mansons  
TCLM LIMITED





440 Harvard Lane, Ardmore  
 P O Box 2252, Auckland, New Zealand  
 Phone 64 9 950 7201  
[www.rescuehelicopter.org.nz](http://www.rescuehelicopter.org.nz)  
 ISO 9001:2015 Accredited



stroke victims where the timely delivery of emergency care has a major impact on recovery.

This major benefit to the people of Auckland has never been recognised by ARAFB. The ability to carry out blood transfusions in the air and prepare patients to go directly into surgery has not been matched by any other service. But it comes at a significant cost of around \$1m/year. Our allocation from ARAFB has never acknowledged this huge increase in better patient outcomes.

Over many years ARHT has felt that we were being penalized for being effective, hardworking fundraisers, proving year on year that we have been able to successfully engage with our communities within the Auckland region to generate consistently more community and corporate support.

Now, with a significantly increased cost base we are under enormous pressure to fund our operations and are considering ways to release capital from our balance sheet. This does not support the sustainability of our operations. The operational deficit for the coming financial year has been well identified in our funding submission, but the Board's support has only recognised this with an increase of 0.02%.

Having spelt this out, we were nevertheless heartened by an approach from the ARAFB Chairman who invited us to apply for a one-off "Matching grant" involving us finding a donor who would allocate sufficient funds to us for a one-off project which would allow the ARAFB to provide matching dollar for dollar funding. I am delighted to report we have been able to identify and come to an agreement with such a funder, which is the Rodney Health Trust.

The Rodney Health Trust has been a generous supporter of the Trust for many years. They provide an annual donation of \$100,000 but were willing to consider a one-off application for \$150,000 on the matching donation basis which was invited by ARAFB.

I am attaching the invoice which has been sent to the Rodney Health Trust for these funds and you will see that they have allocated it to operational funding related to on-going Simulator Currency, Ratings and Training for our Crew Members. Our government contract,



Sponsored





440 Harvard Lane, Ardmore  
 P O Box 2252, Auckland, New Zealand  
 Phone 64 9 950 7201  
[www.rescuehelicopter.org.nz](http://www.rescuehelicopter.org.nz)  
 ISO 9001:2015 Accredited



which only provides around 50% of our total revenue, does not provide funding for training but of course our doctors, pilots, paramedics and crewmen all need to be paid while undergoing training. This is therefore a very welcome contribution to our operational overheads. We have a commitment from the Rodney Health Trust that this invoice will be paid on 20 February. Given the invoice date and the close down for Christmas we unfortunately missed the January payment run.

We appreciate the opportunity to put this matching funding proposal to ARAFB and look forward to your response.

Kind regards,

Michelle Boag  
 Acting CEO

021-940884

FUJIFILM

FUJI XEROX 

Sponsored



SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2020-2021 DRAFT FUNDING PLAN

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

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

## Submission on the Draft 2020-2021 Funding Plan

**1. The specific matters within the Draft 2020-2021 Funding Plan that our submission relates to are:**

- 1.1. Page 7. Principles of the Act:
  1. the primary purpose of the funding is to contribute to the expenses that the specified amenity must incur to provide its facilities or services;
- 1.2. Page 10: Provisional Grant Allocation to Auckland Theatre Company 2020-2021 of \$1,870,000.

**2. We seek the following amendment to the Draft 2020-2021 Funding Plan:**

- 2.1. Auckland Theatre Company respectfully requests that the grant allocation to Auckland Theatre Company be increased by \$205,000, in line with our request in our 2020-2021 Funding Application to support our Arts Partner programme.

**3. Our submission is that:**

- 3.1. Auckland Theatre Company (ATC) thanks the Funding Board for their continued support of our programmes and activities that deliver amenity to the people of Auckland. The funding increase for the 2020-2021 year will support our new accessibility and Story Worlds programmes, which we hope will become a permanent part of our operation.
- 3.2. We request that the Funding Board reconsider granting an additional \$205,000 to support our Arts Partner programme.
- 3.3. ATC's Arts Partner programme makes ASB Waterfront Theatre accessible for professional and community arts hirers adding to the diversity of opportunities available to Aucklanders and enhancing Auckland through;
  - providing accessible cultural infrastructure that fosters inclusivity;
  - recognising the value and strength of diversity;
  - creating opportunities for people to meet, connect, and participate.
- 3.4. Under its Agreement Recording Assistance with Auckland Council ATC, through its management of the venue ASB Waterfront Theatre, is required to:
  - Provide support to the professional performing arts sector to present work, particularly Auckland based artists, groups and festivals targeting at least 70% of work annually to be presented by Auckland base professional artists/groups/festivals with at least 20% be non-ATC.
  - Provide opportunities for diverse communities to participate in and engage with the performing arts.
  - Present high quality performing arts to diverse audiences, and attract good audience attendances.

- Deliver a professional theatre venue that provides a high quality experience for customers and clients and is well used.
  - Work collaboratively to provide opportunities to support the growth and sustainability of the arts sector in the Auckland Council region and in particular the central city area.
- 3.5. ATC firmly supports these objectives and believes that our Arts Partner programme delivers against them. The diversity of opportunities available to Aucklanders at ASB Waterfront Theatre adds a valuable component to the amenities available in Wynyard Quarter.
- 3.6. The Arts Partner programme has enabled us to attract a wide variety of arts experiences for the enjoyment of Auckland audiences. Some recent examples include:
- Hawaiiiki Tu
  - Black Grace Dance
  - Wahine Toa Kapa Haka
  - GALS (Gay and Lesbian Singers)
  - Pacific Dance New Zealand
  - RNZB
  - Chinese New Zealand Students Association
  - Carbolic Productions
- 3.7. Further, we are hoping to confirm professional companies Tohu Dance Theatre and Touch Compass as well as a return of the Guerrilla Collection and community groups such as Japanese drummers Daidabo and the Taiwanese Film Festival in 2020.
- 3.8. ATC's commitment to accessibility at ASB Waterfront Theatre is done in the knowledge that, for a lot of local and community arts companies, the real cost of hiring a fully professional venue of the size and standard of ASB Waterfront Theatre is unachievable.
- 3.9. ASB Waterfront Theatre offers a premium experience for both visiting companies and their patrons, and we acknowledge that. As a recently built and equipped theatre, the standard and quality of equipment and facilities is better than those of Sky City Theatre, the only similar-sized theatre in the inner city. Whilst our hire rates are more expensive than Sky City's, they represent the real cost of providing state-of-the-art facilities, manaakitanga, and maramatanga to our hirers, their staff, and their patrons.
- 3.10. In the calendar year 2019, 68% of performing arts hirers required some level of subsidy to make it possible for them to perform in our venue. Of those hirers, 55% were local community groups or amateur organisations and 35% were Auckland-based professional performing arts organisations. In 2018, 83% of hirers required some level of subsidy, 58% of those organisations were local community groups or amateur arts organisations and 37% of subsidies went to Auckland-based professional performing arts organisations. In 2020 we are forecasting 91% of performing arts hirers requiring some level of subsidy.
- 3.11. Whilst it was intended that revenue from MICE and commercial hirers would subsidise our Arts Partner programme, the reality is that the limited availability of the ASB Waterfront Theatre for these clients means that revenue earned from these streams is not sufficient to support the Arts Partner Programme.



- 3.12. The cost of subsidies is currently being met by ATC and is unsustainable without the support of our funders. The alternative, charging all hirers the full hire, would substantially reduce the number of amateur and community groups who perform at ASB Waterfront Theatre. Additionally, professional arts companies would reassess the viability of performing at ASB Waterfront Theatre as increased cost would adversely affect their own sustainability. The result would be a reduction;
- in communities seeing themselves on the best stage in Auckland;
  - in opportunities for audiences to see a wide variety of performing arts in central Auckland;
  - in opportunities for small local companies to present in a midsize theatre;
  - in opportunities for artists to present work that is affordable for audiences to attend.
- 3.13. ATC is committed to providing a diversity of opportunity at ASB Waterfront Theatre and we thank you for the opportunity to submit in support of our Arts Partner programme.

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

There will be no savings.

10 February 2020

Auckland Regional Amenities Funding Board  
Auckland Council  
PO Box 6969  
AUCKLAND 1141

By email to: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

Tēnā koutou katoa

**Submission to:** Auckland Regional Amenities Funding Board (ARAFB)  
**Subject:** Draft Funding Plan for 2020-2021  
**From:** Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)

1. Creative New Zealand welcomes the opportunity to make a submission on the future funding direction of the Auckland Regional Amenities Funding Board (ARAFB).
2. We are the national arts development agency of Aotearoa; a Crown entity which provides funding and support to artists and arts organisations. Several of the organisations we support also receive funding through ARAFB. As such, we're working together to ensure culture and creativity can thrive in Aotearoa and have a positive impact on the lives of New Zealanders.
3. Much of the ARAFB's Draft Funding Plan relates to amenities outside of arts and culture. As this is an area outside of our direct interest, we've chosen to focus on the impact the Draft Funding Plan will have on arts and culture organisations in Auckland.
4. We'd be happy to discuss this submission with you further. The key contact person for matters relating to this submission is:

**Name:** David Pannett

**Position:** Senior Manager, Strategy & Engagement | Pou Whakahaere Matua, Rautaki me te Tūhono

**Email:** [david.pannett@creativenz.govt.nz](mailto:david.pannett@creativenz.govt.nz)

**Phone (DDI):** 04 473 0772

#### Submission

5. We acknowledge your commitment to providing on-going regional funding via the Auckland Regional Amenities Funding Act 2008 (the Act). We agree that on-going support is needed to enable organisations 'to plan both strategically and operationally'. Creative New Zealand provides on-going support to arts organisations via our Investment programmes, and we've seen the positive impact this model has had on the sector's resilience since its implementation.

6. We note the Auckland Philharmonia Orchestra (APO) undertook a significant independent review in 2019, and Creative New Zealand is also supportive of the APO's board and management implementing changes from this review. Your proposed significant additional investment into the APO is heartening, and we are strongly supportive of this move. We also support your increased investment into the other arts and culture amenities, although we note this is at a much more modest scale.
7. We note the APO is largely focused on improving player remuneration under the new salary model. Creative New Zealand is supportive of these changes. We recently conducted research, in partnership with NZ On Air, on sustaining creative careers, and found that only 23 percent of creative professionals feel they are living comfortably on their present income (40 percent are 'getting by', and 36 percent are finding it 'difficult' or 'very difficult').<sup>1</sup> Given the cost of living in Auckland, we acknowledge the importance of supporting the arts sector to develop better remuneration, and are delighted to see organisations within the sector taking the lead to find solutions.
8. Through the funding principles of the Act, we acknowledge the importance of working together to support organisations such as the Auckland Arts Festival, Auckland Philharmonia Orchestra, Auckland Theatre Company and New Zealand Opera. ARAFB provides valuable support for facilities and services within the Auckland region, and Creative New Zealand provides support for these organisations to broaden their reach, both within and beyond the Auckland region. Shared funding models not only enhance the impact of these organisations, but also increase their resilience and acknowledge the invaluable contribution they make to our communities.
9. We'd also like to note the contribution these particular organisations make to the Auckland region's arts and cultural offerings. Auckland is the most diverse region of New Zealand, with 42 percent of residents being born overseas, and strong connections to mana whenua. It is vital that programmes run by Auckland's amenities reflect the audiences they are serving. Strong examples include Auckland Arts Festival's role in commissioning Māori, Pasifika and Asian works, their *Toitū te reo* programme, the Auckland Philharmonia Orchestra's programme in Manukau, and NZ Opera and Auckland Theatre Company's Māori engagement strategy.

### **Background on Creative New Zealand**

10. Creative New Zealand is the national arts development agency of Aotearoa, responsible for delivering public investment in the arts. We're an autonomous Crown entity continued under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our legislative purpose is to encourage, promote, and support the arts in New Zealand for the benefit of all New Zealanders.
11. Creative New Zealand's *Statement of Intent 2019–2029* identifies the outcomes we're seeking to achieve on behalf of all New Zealanders.
  - Stronger arts as shown by:
    - high-quality New Zealand art is developed
    - New Zealand arts gain international success.
  - Greater public engagement with the arts as shown by:
    - New Zealanders participate in the arts
    - New Zealanders experience high-quality arts.

---

<sup>1</sup> [A Profile of Creative Professionals](#) (2019). Creative New Zealand and NZ On Air.

- Stronger arts sector as shown by:
    - New Zealand’s arts sector is resilient
    - New Zealand arts are valued and supported.
12. We contribute to achieving these outcomes by delivering programmes in the following areas:
- investing in the arts, including providing funding to artists, arts practitioners and arts organisations
  - developing the arts, including through our capability building programme for artists, arts practitioners and arts organisations
  - advocacy for the arts, to promote the value of the arts and empower the arts sector to make the case for the arts
  - leadership in the arts, to ensure the arts sector is well positioned collectively to respond to change.
13. Creative New Zealand receives funding through Vote: Arts, Culture and Heritage and the New Zealand Lottery Grants Board. In 2018/19, we invested \$47.974 million into the New Zealand arts sector.

Thank you again for the opportunity to comment. Please feel free to contact me if you have any questions or if you wish to meet to discuss this submission further (my contact details are at the start of the submission).

Ngā mihi rārau ki a koutou katoa, nā



David Pannett  
**Senior Manager, Strategy & Engagement**  
**Pou Whakahaere Matua, Rautaki me te Tūhono**

5 February 2020

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

**Re: Submission on the Draft 2020-2021 Funding Plan**

Dear Anita and fellow Directors

The nature of this submission is one of gratitude on behalf of the Board of Drowning Prevention Auckland.

Thank you for the draft allocation of increased funding for Drowning Prevention Auckland that will enable us to continue to provide evidence-based and necessary water safety education to members of the Auckland community, through our five areas of focus.

Drowning Prevention Auckland are happy with the rigorous assessment process undertaken and believe that provisional allocation of grants for 2020-2021 fairly reflect the intentions of the Auckland Regional Amenities Funding Act 2008.

It is a privilege to be one of the Specified Amenities and I am looking forward to ensuring this investment in preventing drowning through education is delivered in the most effective and efficient way possible.

Ngā mihi



**Nicola Keen-Biggelaar**  
Chief Executive



P.O.Box 32-635, Devonport, Auckland  
Email; greypowers@gmail.com  
Phone: 09 445 3370 027 445 3371

## North Shore Association

February 10<sup>th</sup>, 2020

Public Submissin  
Advidory Officer  
Auckland Regional Amenities Funding Board  
P.O.Box 6969  
Wellesley St  
Auckland 1141

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

### **Submission To ARAFB Draft 2020-2021 Funding Plan**

Thank you for the opportunity to make a submission to the Board's current Draft Annual Plan.

Grey Power North Shore is one of the eight Grey Power associations in the Auckland region, and Grey Power as an organisation has a long history of engagement with Auckland Council as a key community stakeholder. heavily involved in their submission, consultation and advisory processes over many years. This indeed included a submission to the original Parliamentary process leading to the establishment of the ARAFB.

In this context Grey Power would like to put several proposals to you as a Board, and to Auckland Council in due course.

### **Full Review of Purpose and Functioning of the Board Following the Advent of the Super City.**

The core purpose of the Act establishing the Board was to ensure that all the Auckland Teritorial Local Authorities made an even contribution to the adequate funding of Auckland's cultural amenities instend of relying on the uncertainty of having to make annual grant applications to each of them. The local authorities had input into the process through the joint TLA Electoral College with representatives from each Council.

The focus originally was on the cultural organisations of the city, and there was considerable controversy of the inclusion of non-cultural organisations such as the Coastguard in the initial list of ten Specified Amenities.

It was also the intent, and presumably still is, in that the funding from the ARAFB followed a stringent expectation that the organisations had effectively exhausted other sources of funding, and in essence was an essential top up to keep the organisation operating effectively.

Selection as a Specified Amenity was something of a privilege and no new organisations have been added since inception, and we understand the the NZ National Maritime Museum Trust Board was withdrawn in 2018 as its financial difficulties had taken it beyond the purpose and scope of the ARAFB.

In line with the governance difficulties of the Auckland Council vis a vis the CCOs, and the current review of this by Mayor Phil Goff, it is appropriate that a full review of the structure and operation of the ARAFB under the new Auckland Council structure should be carried out as well.

This would include a review of the current Specified Amenities, and whether in the new environment their reliance on the ARAFB is still relevant.

The difficult financial situation of the Auckland Council in meeting the infrastructure and social demands of the rapid growth of the city is also a critical factor.

**Grey Power asks that such a review of the ARAFB is put on the agenda for discussion with Mayor Goff and Auckland Council. The review would include a re-application process for existing beneficiaries, and consideration of new ones.**

### **Specific Inclusion of the Community Heritage Sector as a Collective Specified Amenity of the ARAFB.**

The community heritage sector at the moment is under extreme pressure from the City's growth and social changes, along with the cutback in heritage funding by Auckland Council in their last Auckland Plan and 10 Year Budget. Also with the Council focus on the Te Ao Maori and Celebrating Diversity, funding applications outside these core parameters are facing difficulty in the same way the original major cultural organisations faced under the old TLA structure.

The majority of these community heritage organisations are operated by senior volunteers, and are critical components of our wider community.

The NZ National Maritime Museum Trust Board has been withdrawn from the ARAFB Amenities list with its last funding grant being \$2,139,500 in 2017/18, with an application for 2018/19 of \$2,603,725 on the table at the time of its withdrawal.

There is a logic in this heritage sector funding previously going to the Maritime Museum being transferred to the wider heritage sector. The two major museums, Auckland Museum and MOTAT, have their own funding Acts, and Grey Power proposes that an umbrella community heritage funding body, possibly a long standing organisation like Civic Trust Auckland, or a new Community Heritage Trust be established, to manage and process applications from the many small community heritage museums and organisations.

**Grey Power asks that a Community Heritage Trust be adopted as a replacement for the commitment to the NZ National Maritime Museum Trust Board with and an initial funding grant of \$1.5 million for the 2020/21 year.**

### **Board Honorariums Increase**

A delicate issue but the ARAF Board appears to have had an annual incremental increases in the Board fees, with the current Draft Plan proposing a 6% increase. Whereas sister organisations, the Auckland Museum proposes 2% after I believe no increase last year, and MOTAT proposes no increase and has been static for some years.

Council and many other public organisations are facing criticism over the level and fees paid to senior officers, and the Mayor has promised restraint.

**It is recommended that in this climate of restraint, and equity of relativity with kindred Council organisations that the proposed Board fee increase be cancelled.**

**We would like to speak to our submission on February 18<sup>th</sup>,**

**Bill Rayner  
President**





# NZ OPERA

23 January 2020

SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD  
2020 -2021 DRAFT FUNDING PLAN

To:

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

PO Box 6969 Wellesley Street  
Auckland 1141, New Zealand

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

Thomas de Mallet Burgess, General Director  
Annabel Holland, Chair

New Zealand Opera Ltd  
69E St Georges Bay Rd, Parnell, Auckland 1054  
PO Box 6478, Wellesley Street, Auckland 1141

Telephone: 09 379 4020  
Mobile: Thomas de Mallet Burgess: 021 246 0500  
Email: [thomas@nzoopera.co.nz](mailto:thomas@nzoopera.co.nz)

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

## Submission

New Zealand Opera Ltd (NZ OPERA) supports the process undertaken for the Draft Funding Plan of the Auckland Regional Amenities Funding Board (ARAFB) for 2020-2021

In supporting the process, NZ OPERA notes that the level of funding recommended:

In general:

1. Complies with the ACT with respect to the overall levy amount
2. The Funding Plan takes into account the new funding principles

Specifically related to NZ OPERA.

The recommended level of funding will help NZ OPERA to:

1. Deliver an extensive programme of mainscale and site specific productions in Auckland; including a site-specific opera project, *Semele*, at the Holy Trinity Cathedral in Parnell; a collaboration with Black Grace Contemporary Dance, *Orpheus and Eurydice*, to be performed at the ASB Waterfront Theatre and an opera in concert in partnership with the Auckland Philharmonia Orchestra.
2. Commission and develop new work, including *Voices of Aotearoa 6:24*, a new writing project that puts together six teams each consisting of an opera singer, an instrumentalist, a composer and a writer. It is our intention that these teams fully reflect the diversity of our culture and musical heritage, including representation by Māori and Pasifika artists.
3. Develop our participation programme, which provides Aucklanders with a range of opportunities to experience and participate in opera, with activities including an opera in schools tour; free community performances; student workshops; free tickets for young people; low-price tickets for schoolchildren to attend dress rehearsals; free pre-performance talks and a substantial ambassador and internship programme.
4. Continue to provide artist development opportunities through our Artist Development Programme that is committed to nurturing artists at every stage of their creative development.
5. Continue to provide employment opportunities for artists and arts workers within the Auckland arts ecology
6. Increase our focus on Māori and Pasifika arts, through collaborations, commissions and a strategic organisational approach to these areas.
7. Collaborate with other Auckland-based organisations such as APO, ATC, Auckland Live, Auckland Fringe Festival, Black Grace Dance Company, Auckland Arts Festival, and Manukau Symphony Orchestra.

8. Facilitate digital initiatives to grow participation and audiences, including live-streaming, programming and use of Auckland Live's digital screen in Aotea Square, and revisiting our popular LEARNZ 'virtual field trip' for students' on-line learning.
9. Maintain and improve our infrastructure and overheads for our Auckland office, rehearsal and technical facility.
10. Improve IT infrastructure, lease new equipment and continue maintenance on our existing networks.



Thomas de Mallet Burgess  
General Director



## **Submission on the Auckland Regional Amenities Funding Board's Draft 2020-2021 Funding Plan**

Submitter details: Lester McGrath, Executive Director  
Royal New Zealand Ballet

Address: PO Box 27050,  
Wellington 6141

Telephone: 04 381 9004  
021 659 962

Email: [lester@rnzb.org.nz](mailto:lester@rnzb.org.nz)

### **1. Summary**

1.1 The Royal New Zealand Ballet's submission addresses three specific areas in the 2020/2021 Draft Funding Plan as follows:

#### *The proposed Level of Funding for the Auckland Philharmonia Orchestra*

1.1.1 The Royal New Zealand Ballet strongly supports the proposed funding increase for the Auckland Philharmonia Orchestra ("APO"), along with the three conditions attached which would see the APO migrate its orchestra players to a 'Salary Model'.

#### *The proposed level of funding for the Auckland Theatre Company*

1.1.2 The Royal New Zealand Ballet is concerned that the proposed level of funding for Auckland Theatre Company (ATC) does not adequately cover the costs incurred to operate the ASB Waterfront Theatre, a core part of ATC's operation, and requests that this be urgently reviewed and increased.

#### *The proposed level of funding for Administration Costs*

1.1.3 Assuming that the Funding Board's total equity is not less than \$400,000 at 1 July 2020, the Royal New Zealand Ballet submits that the Funding Board's budget request of \$350,000 for Administration Expenses be reduced to no more than \$200,000, bringing the budget in line with actual costs over the last five years.

### **2. About the Royal New Zealand Ballet**

2.1 The Royal New Zealand Ballet ("RNZB") is New Zealand's national ballet company. The RNZB is based in Wellington and tours throughout New Zealand and internationally, presenting at least 70 performances a year. The company also runs an award-winning community and education programme which connects with people of all ages in 34 centres throughout New Zealand.

2.2 The RNZB has a full-time staff of approximately 60 employees. Our dancers are employed on annual contracts as full-time employees.

- 2.3 The RNZB engages the APO to provide live accompaniment for at least one of its productions each year. Most recently, this was for the highly acclaimed season of HANSEL AND GRETEL at the Aotea Centre.
- 2.4 The RNZB is also a hirer of the ASB Waterfront Theatre operated by ATC. This year the RNZB will be presenting its production VENUS RISING for seven performances in July.
- 2.5 The RNZB has a keen interest in the sustainability of Auckland's professional arts and culture sector. As a national arts leadership organisation the RNZB supports initiatives which build sustainability of the arts sector and key organisations within it.

### **3. Submission in support of APO Funding Increase**

- 3.1 Providing an appropriate level of remuneration to orchestra players is a core sustainability issue for the APO, in same way that it is for dancers at the RNZB. For too long the APO has struggled to offer competitive remuneration to its players; or a level of remuneration that attracts and retains musicians in Auckland.
- 3.2 The RNZB strongly supports the additional funding recommended by the Funding Board for the APO in order that salaries of orchestra players can be increased to a more equitable level. The RNZB also congratulates the Funding Board on dealing with the remuneration issue which has been a challenge for the APO over many years.
- 3.3 The RNZB strong supports the conditions of increased funding which will see the APO migrate its players from a contractor "fee-based" model to an employee "salary" model. This is an important step for both the orchestra and its players. Not only does it recognize correctly the nature of the relationship between the players and the orchestra ie: that the musicians are indeed employees and not contractors, it should also allow for a more flexible employment contract for education and community work.
- 3.4 From the perspective of the RNZB, recognizing orchestra players as employees will hopefully assist both the RNZB and the APO to better manage the structure of orchestra calls (and avoid cost overruns or escalation) when the APO is engaged by the RNZB.

### **4. Submission to increase the level of funding for ATC**

- 4.1 The operation of the award-winning ASB Waterfront Theatre by Auckland Theatre Company is a success story. It has provided a much-needed mid-scale venue for Auckland and plays a vital role in delivering cultural wellbeing to the region through performance, cinema and community engagement. With a home base at the ASB Waterfront Theatre, ATC provides a valuable conduit for new artists developing their craft and works with partners to build new audiences from across the region.
- 4.2 Taking on the operation of a 670-seat theatre does not come without a cost. It is a significant undertaking to manage the theatre and welcome the public into the facility year-round. ATC should be congratulated for the level of revenue and patronage it has been able to generate from the facility since it opened three years ago.
- 4.3 However, RNZB is concerned that the level of funding recommended by the Funding Board is insufficient for ATC to meet its core operational activities at ASB Waterfront Theatre. Health

and Safety issues, particularly regarding minimum staffing levels, fatigue and work-related stress, are a concern for ATC management, which can be exacerbated by lack of resourcing.

- 4.4 RNZB recommends that the Funding Board urgently review the level of funding allocated to ATC for the operation of the ASB Waterfront Theatre; and to work with ATC and other stakeholders to put ATC on a sustainable footing to meet its ongoing commitments.

## 5. Submission to reduce the level of funding for Administration Expenses

- 5.1 The following table shows the level of expenditure incurred by the Funding Board for Administration Costs between 2015 and 2019.

Year	2015	2016	2017	2018	2019
Administration Costs	222,223	245,997	238,733	257,091	248,527
Interest Earned	(103,240)	(82,034)	(66,351)	(78,488)	(57,176)
<b>Net Overhead Cost</b>	<b>118,983</b>	<b>163,963</b>	<b>172,382</b>	<b>178,603</b>	<b>191,351</b>
<b>Total Equity</b>	<b>335,685</b>	<b>446,722</b>	<b>589,340</b>	<b>725,737</b>	<b>499,386</b>

- 5.2 Administration cost on a year by year basis are considerably less than the \$350,000 requested for the 2020/21 financial year.
- 5.3 Assuming that cash reserves held by the Funding Board are in excess of \$400k (available to be drawn upon in the event of unforeseen events), RNZB submits that it would be more appropriate to reduce the budget for administration expenses in line with actual historical costs.
- 5.4 A saving of \$150,000 on Administration Expenses could either be re-directed to a deserving Amenity or deducted from the levy requested of Auckland Council.

## 6. Conclusion

- 6.1 The APO and ATC are both flagship cultural entities, delivering outstanding public and cultural value to the residents of Auckland.
- 6.2 The funding increase recommended for the APO is a gamechanger and will, if maintained on an annual basis, enable the orchestra to operate sustainably for the foreseeable future.
- 6.3 Of concern is the level of funding recommended for ATC. ATC would not have a permanent home if it hadn't led the campaign to build and open the ASB Waterfront Theatre.
- 6.4 The intrinsic benefits associated with the ASB Waterfront Theatre extend far beyond the theatre being a home venue for the producing arm of ATC. Yet the level of funding recommended by the Funding Board does not take account of the full extent of the ASB Waterfront Theatre operations.
- 6.5 Finally, RNZB would encourage the Funding Board to apply the same level of accountability to the setting of its own Administration Budget; and demonstrate the need for operational funding in excess of \$200,000 per annum on an annual basis, given historical performance and level of cash reserves held.

# Auckland Philharmonia Orchestra Related

*Submissions Received*

*Printed from Stellar Library by  
Leigh Redshaw <arafb.info@gmail.com>*



**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2020-2021 FUNDING PLAN**

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

**Submitter details:**

**Name:** Barbara Glaser

**Organisation:** Auckland Philharmonia Orchestra (APO)

**Address:**

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

Telephone: 09 638 6266

Mobile: +64 27 555 6650

Email: [barbarag@apo.co.nz](mailto:barbarag@apo.co.nz)

## SUBMISSION ON THE DRAFT 2020-2021 FUNDING PLAN

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

**1. The specific matter within the Draft 2020-2021 Funding Plan that my/our submission relates to is...**

*(please clearly identify section and page and continue on a separate sheet if necessary)*

The allocated grant to the APO for 2020-2021 and the proposed change to “salary model”.

**2. I/We seek the following amendment to the Draft 2020-2021 Funding Plan:**

*(continue on a separate sheet if necessary)*

No amendment- rather an endorsement and formal thank you for the Funding Board’s contribution to the sustainability of the APO and in particular the contribution to ensuring an appropriate remuneration level for APO musicians and the opportunity to move to a salary model.

**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)*

Having gone through an independent review process, APO is pleased to have been assessed as well run and governed, and in particular, appropriately fulfilling the role of a vibrant 21<sup>st</sup> century orchestra.

APO greatly appreciates that the Funding Board has taken up the recommendations from the Review and is willing to support and facilitate the orchestra to investigate and enable a step change in remuneration along with a structural change to employment status.

APO believes that once this change has been completed, it will be able to deliver greater value to Auckland and attraction and retention of musicians at the appropriate level will be less problematic. This in turn will build Auckland’s international reputation and allow APO to contribute to the vibrancy of the city.

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

Over the long-term APO believes that it will be possible to identify some internal savings in areas which are now needing considerable resource - e.g. filling vacancies we cannot fill with short term contracts. This will contribute to APO’s sustainability.

Thank you for your consideration.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2020-2021 FUNDING PLAN**

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

**Submitter details:**

**Name:** Robert Clark (Chairman)

**Organisation:**

Auckland Philharmonia Foundation

**Address:**

Philharmonia Hall, 427-431 Dominion Road, Mt Eden, Auckland

**Telephone:** 09 488 1469

**Mobile:** 021 310 484

**Email:** robertc@simpsonwestern.co.nz

## SUBMISSION ON THE DRAFT 2020-2021 FUNDING PLAN

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

1. **The specific matter within the Draft 2020-2021 Funding Plan that my/our submission relates to is...**  
*(please clearly identify section and page and continue on a separate sheet if necessary)*

This submission of the Auckland Philharmonia Foundation (*Foundation*) relates to the Auckland Regional Amenities Funding Board (*ARAFB*) draft 2020-2021 Funding Plan proposals as they relate to the Auckland Philharmonia Orchestra (*Orchestra*).

2. **I/We seek the following amendment to the Draft 2020-2021 Funding Plan:**  
*(continue on a separate sheet if necessary)*

No amendment is sought by the Foundation to the ARAFB draft 2020-2021 Funding Plan.

## SUBMISSION ON THE DRAFT 2020-2021 FUNDING PLAN (continued)

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

### 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)*

#### **Auckland Philharmonia Foundation Submission**

The Foundation fully endorses ARAFB's funding proposals for the Orchestra set out on pages 10 and 11 of the Draft 2020-2021 Funding Plan.

The Foundation also endorses ARAFB's indicative grant requests for the Orchestra for the period July 2021 to June 2023 set out on page 12 of the Draft 2020-2021 Funding Plan.

The Foundation wishes to record its appreciation that ARAFB has acknowledged that despite the Orchestra meeting or exceeding its artistic and audience targets, an increase in its level of funding is required. With that increase, the players will be afforded the security that comes with formal salaried employment, an essential component of ensuring the ongoing viability and excellence of the Orchestra.

The Foundation also wishes to record that notwithstanding ARAFB's proposed increase in funding, the Foundation will continue its financial support of the Orchestra to the best of its ability, and in full compliance with its fiduciary duties and contractual arrangements with the Orchestra. The Foundation does not see ARAFB's proposed funding increase as an opportunity to reduce the Foundation's financial contribution to the Orchestra.

The Foundation exists to support the Orchestra and to assist in its sustainability, not only from year to year but over the long term. In order to do this effectively, the Foundation needs to maintain or increase the 'capital or endowment' amount of the Foundation's trust fund from year to year. The financial security embodied in the new funding/employment model will greatly assist the Foundation in its own 'endowment' fundraising, thereby enabling the Foundation's strong commitment and financial contribution to the Orchestra in the years ahead.

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

*(continue on a separate sheet if necessary)*

Not applicable.

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

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

ARAFB's draft 2020-2021 funding plan proposals as they relate to the Orchestra be approved.

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

*(continue on a separate sheet if necessary)*



Leigh Redshaw  
Auckland Regional Amenities Funding Board  
PO Box 6969  
Wellesley Street  
Auckland 1141  
Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

10 February 2020

Dear Leigh,

Thank you for the opportunity to write in support of the ARAFA Draft Funding Plan including the uplift in funding for the APO linked to the proposed new employment model for the Auckland Philharmonia Orchestra.

This year sees the 40th anniversary of the foundation of the APO.

In that time the APO has not just grown into a world class orchestra serving New Zealand's largest and most diverse city but has also become part of Auckland's cultural and civic fabric contributing significantly to well-being and social capital. An important example of our added value is how we engage with Auckland's dynamic and multi-cultural communities through our educational outreach programmes that cover every part of the city – introducing the future of Auckland to the excitement of music making.

Ensuring we have the right pay and employment conditions for our players is vital to ensure we can continue to play our role as a cultural and educational catalyst for the city.

Player remuneration has been a major issue for the APO Board for a number of years. It is central and critical to our sustainability.

The independent Martin Jenkins review in 2019 recognised this and has created the opportunity for ARAFA and APO to address the issue in partnership. The support of the Funding Board is hugely welcome and critical to the future of the orchestra and its ability to add even more value to Auckland.

The move to a salary model is a major undertaking for the organisation and its players – undoubtedly the most important step forward in the orchestra's history. However, if successful we believe that its implementation will be a "game changer" that secures the APO's future and will ensure we contribute to and reflect Auckland's vibrancy and diversity into the future.

Yours sincerely,

A handwritten signature in black ink that reads 'Geraint A. Martin'.

Geraint A. Martin  
Chairman  
Auckland Philharmonia Orchestra

E [apo@apo.co.nz](mailto:apo@apo.co.nz)  
PO Box 7083, Wellesley Street, Auckland 1141, New Zealand  
P +64 (0)9 638 6266 [www.apo.co.nz](http://www.apo.co.nz)

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



Anita Killeen  
Chair  
Auckland Regional Amenities Funding Board  
PO Box 6969  
Wellesley Street  
Auckland 1142  
Email: [arafb.info@gmail.com](mailto:arafb.info@gmail.com)

10 February 2020

**Response to Auckland regional Amenities Draft Funding Plan 2020-2021**

Dear Ms Killeen and the Auckland Regional Amenities Funding Board,

We are writing to you as the APO Players' Committee, the elected representatives of the wider player body.

We write to fully endorse the proposed funding increase to the Auckland Philharmonia Orchestra, along with the proposed change to the salary model and to commit to you that we will work closely with the management of the APO to ensure a positive outcome for both the company and the players in this move.


We recognise that there will be some issues to work through with this major change, but we are fully committed to working together to find the best possible solutions. This will be the biggest and most important change for the musicians since the founding of the orchestra 40 years ago, and we are both excited and very grateful to the Funding Board for making it possible.


As the Funding Board is no doubt aware, remuneration for the players has been a major issue for us for many, many years - it affects our ability to recruit new players and our sustainability individually and as an ensemble.

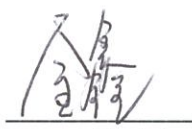
We are delighted that this issue is finally being addressed. With the new employment model, we will be able to give more flexibly to the organisation and look forward to being able to make an even bigger contribution to the vibrancy of our city.

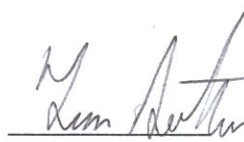
Thank you for the proposed investment in Auckland's orchestra. We fully support the proposal.


Yours sincerely,

  
Huw Dann  
Chairman

  
Jenny Raven  
Secretary

  
James (Xin) Jin

  
Tim Sutton

  
Sue Wedde

E apo@apo.co.nz  
PO Box 7083, Wellesley Street, Auckland 1141, New Zealand  
P +64 (0)9 638 6266 www.apo.co.nz

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



---

**ARAFB Report**

1 message

---

**Rosanne Meo** <rosanne@rosannemeo.co.nz>  
To: arafb.info@gmail.com

10 February 2020 at 13:07

Leigh,

I wanted to take the opportunity to congratulate your board on the very comprehensive report on funding for key amenities in the Auckland area . For those of us who had the privilege to be involved at an early stage in the development of this legislation following the amalgamation of Auckland, it is most gratifying to see the substantial progress that your Board and organisation has made and will obviously continue to make with the implementation of this plan.

The concept has always been to ensure that the amenities are there to enable Auckland to be a vibrant and exciting city.

These must traverse the basic essentials of any exciting and livable city.

The APO as a vibrant metropolitan orchestra ably represents one of a cornerstones of the world's most vibrant urban attributes. Just look around the world and one can list the metropolitan orchestras in every major city you enjoy.

The endorsement of this report of this ongoing contribution is critical.

I believe, that this endorsement and additional support of the APO will encourage other funders in their sponsorship and their involvement in the diverse range of activities both educational and artistic that the APO contributes to the city of Auckland.

The APO is not just any arts organisation... it is a professional, well managed business with high international and commercial standards, with an astute awareness of its audiences and partners in the Arts, educational and business sector and will, I'm confident, justify your investment.

I thoroughly endorse the ARAFB Draft Funding Plan

Rosanne Meo

Dame Rosanne Meo DNZM, OBE

Sent from my iPhone

Bader Drive  
PO Box 43-240  
Mangere  
Auckland 2153

Tel: 09 275 4029  
Fax: 09 275 5275  
Email: [enquiries@mangere.school.nz](mailto:enquiries@mangere.school.nz)  
Website: [www.mangere.school.nz](http://www.mangere.school.nz)



## MANGERE COLLEGE



7 February 2020

To Whom It May Concern,

I am writing on behalf of Mangere College Performing Arts Department in support of the APO's recent proposed draft budget plan submission.

As a Head of Department in a decile one school in South Auckland I can safely say that my students have been provided with many great creative experiences they might not ordinarily have had thanks to the Auckland Philharmonia Orchestra's '*Connecting*' education, outreach and community programme.

Students have been given regular opportunities to attend exciting, prestigious and informative performances at Auckland Town Hall which have enhanced and broadened their overall musical learning experience. We have also had visiting musicians come to the school and direct workshops that are both interactive and promote higher aspirations and greater interest in the world of music amongst our young musicians. An increase in funding would be an endorsement of the value that the APO adds to Auckland and I would fully agree to it.

One recent example of their impact was last year when a group of 45 Year 10 Music students were given the opportunity to attend a Discovery Concert hosted by the APO at the Auckland Town Hall. They explored the importance of musical form and structure featuring works from Mozart, Beethoven, Fouré and a piece by APO Rising Star Young Composer of the year, Reuben Rameke. The musical journey our students were taken on was both inspirational and informative for their own compositional work as regard to how they might structure their own ideas. Significantly, they got to see the APO in all their glory and visit the glorious Town Hall venue: an experience that broadened many horizons. Incidentally, I have had several of the students who attended the concert last year asking recently when they were going to go again - a trip not quickly forgotten by many!

As part of our *Connecting* membership, that is fully funded for us, around 50 Year 10 Music students were treated to an inspiring workshop delivered by the APO'S ACE Brass Ensemble. The afternoon was an interactive and informative show where students were taken through a detailed look at brass instruments; exploring how they work, how they are played and how they have changed through time. Emma Eden, Huw Dann, and John Gluyas from ACE Brass performed a range of different musical styles, encouraging our students to listen and analyse the music carefully. They implored the group to pursue their musical aspirations with passion, perseverance and dedication - important ingredients for a rewarding career path in music.

Finally, I would like to take this opportunity to formally thank the Auckland Philharmonia Orchestra for offering and facilitating these fantastic opportunities for our young people to further their wider Music experiences. I very much look forward to working with them more in the future.

Yours faithfully,  
Mr. Ben Euden

Head of Department Performing Arts



## SUBMISSION ON THE DRAFT 2020-2021 FUNDING PLAN

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

1. The specific matter within the Draft 2020-2021 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 2020-2021 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)*

*I wish to state how vital a contribution the APO makes to our school.*

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

*(continue on a separate sheet if necessary)*





Mr S. Gibbs, Head of Music,  
Sancta Maria College,  
319 Te Irirangi Drive, Auckland 2016  
s.gibbs@sanctamaria.school.nz

FAO: ARAFB, Auckland Council

Thursday, 6<sup>th</sup> of February, 2020

**A submission on the Auckland Regional Amenities Funding Board's  
Draft 2020-2021 Funding Plan**

Dear Sir or Madam,

I am writing to express my support for the proposed funding boost to the Auckland Philharmonia Orchestra. The APO is a valuable asset to Greater Auckland, not just in terms of its contribution to the musical life of the city, but also its irreplaceable role in providing musical education to our schools and communities.

I have been a music teacher in Auckland since 2004, at Papakura High School, Sir Edmund Hillary Collegiate, Mission Heights Junior College and now at Sancta Maria College. At all of those schools, the APO allowed me to give my students many experiences of classical music that would otherwise not have been afforded to them. In South Auckland in particular, they opened the eyes of my Maori and Pasifika students and brought classical music to life for them.

Now at Sancta Maria College, they are still providing us with a vital expansion to our curriculum. Our school has a roll of around 1,000 students from years 7 to 13 (which actually means that our budget is not as great as many other schools in Auckland, so our money is spread rather thinly) and our demographic is not one of the greatest affluence – many of our parents cannot afford to send their children to see a classical concert or pay huge amounts of money for instruments and tuition.

For us to be involved in the APO's Partnership Schools programme gives us a significant boost in terms of concert experience, mentoring and live performance experience. Their presence in our school has resulted in two significant events in the past year: firstly, their mentoring has been a definite factor in our senior orchestra earning their first Bronze Award at the KBB Festival, whilst it has also seen an uptake in our Maori/Pasifika students becoming interested in orchestral music, with students taking up the clarinet, trumpet and piano who I am sure would not have otherwise done so without seeing our APO visitors in action. Those same Pasifika students ended the year by winning a medal at the Lewis Eady Junior Music Competition as part of our junior orchestra and then performing at the Vodafone Arena with the APO at their Play In South concert.

The APO's mentors give their time, expertise and encouragement to all of our players, regardless of age and ability, which is helping my school to maintain an orchestral presence in our school that will, with their support, continue to grow.

Yours sincerely,

Stuart Gibbs  
Head of Music  
Sancta Maria College

# Draft 2020-2021 Funding Plan - Item 14 of the Open Agenda

*Submissions Received*

*Printed from Stellar Library by  
Leigh Redshaw <arafb.info@gmail.com>*

# **DRAFT 2020-2021 Funding Plan**

**AUCKLAND REGIONAL AMENITIES  
FUNDING BOARD**

January 2020

# Contents

<b>CHAIR'S REPORT .....</b>	<b>3</b>
<b>INTRODUCTION .....</b>	<b>5</b>
<b>BACKGROUND .....</b>	<b>5</b>
<b>AUCKLAND COUNCIL .....</b>	<b>7</b>
<b>PRINCIPLES OF THE ACT.....</b>	<b>7</b>
<b>ALLOCATION OF GRANTS .....</b>	<b>9</b>
<b>PROVISIONAL GRANT ALLOCATIONS TO SPECIFIED AMENITIES 2020-2021 .....</b>	<b>10</b>
SPECIFIC CONDITIONS ATTACHED TO THE PROVISIONAL ALLOCATION OF GRANTS: .....	10
<b>INDICATIVE GRANT REQUESTS FOR JULY 2021 TO JUNE 2023 .....</b>	<b>12</b>
<b>FUNDING LEVY.....</b>	<b>13</b>
<b>FINANCIAL INFORMATION.....</b>	<b>14</b>
<b>THE BOARD.....</b>	<b>15</b>
<b>FUNDING BOARD MEMBERS REMUNERATION .....</b>	<b>16</b>
AMOUNT PAYABLE TO THE ADVISORY OFFICER.....	16
<b>ADMINISTRATION .....</b>	<b>17</b>
<b>INTRODUCING THE AMENITIES .....</b>	<b>18</b>
AUCKLAND FESTIVAL TRUST .....	19
AUCKLAND PHILHARMONIA TRUST .....	22
AUCKLAND RESCUE HELICOPTER TRUST .....	26
AUCKLAND THEATRE COMPANY LIMITED .....	28
COASTGUARD NORTHERN REGION INCORPORATED .....	31
DROWNING PREVENTION AUCKLAND - WATERSAFE AUCKLAND INC.....	33
NEW ZEALAND OPERA LIMITED.....	36
STARDOME - AUCKLAND OBSERVATORY AND PLANETARIUM TRUST .....	39
SURF LIFE SAVING NORTHERN REGION INCORPORATED .....	41
<b>SUBMISSIONS PROCESS FOR THE DRAFT 2020-2021 FUNDING PLAN.....</b>	<b>44</b>
<b>DIRECTORY OF SPECIFIED AMENITIES AND ASSOCIATED/RELATED ENTITIES .....</b>	<b>47</b>
<b>DIRECTORY .....</b>	<b>48</b>



## Chair's Report

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

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

The Draft 2020-2021 Funding Plan is the first presented since I assumed the role of Chair in July 2019 and will represent the twelfth year the Funding Board has distributed grants to the Specified Amenities.

Since the inception of the current funding arrangement the entities have grown their products, services and facilities and, where appropriate, expanded their reach across the Auckland region. Today more people than ever are benefiting from the role these entities have in serving the greater Auckland area.

Aucklanders are experiencing a vibrant arts scene; safe bustling beaches and harbours; and the stimulating educational and cultural museum facilities that benefit from the increasing levels of activities provided by the entities receiving regional funding. Aucklanders should be proud of the contributions these organisations are making towards Auckland being an exciting and dynamic international city.

In 2020-2021 the entities are again looking to further enhance the experiences enjoyed by those interacting with their organisations, using the facilities, or attending shows or educational programmes and productions put on for the public to enjoy.

During calendar year 2019, several of the Specified Amenities have embarked upon reviews on how their organisations are managed at a governance and / or operational level. In particular, the Auckland Philharmonia Orchestra (APO) has undertaken a significant independent review of its operations and delivery model. This has resulted in recommendations that the Funding Board has considered and is supportive of the board and management of the APO implementing, as evidenced in the proposed increase in funding for 2020-2021.

Similarly, Coastguard Northern Region (CNR) is working with the other regional offices and its national body to determine the best service delivery model for coastguard operations across New Zealand. Due to be completed by 30 June 2020, this is an ambitious project looking to implement an efficient, effective delivery model. This may potentially impact the eligibility for on-going funding under the Auckland Regional Amenities Funding Act 2008. The Funding Board is working with CNR to examine workable solutions to the challenges CNR faces to safeguard funding into the Auckland region.

Since the Funding Board commenced operating it has garnered a large 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 2020-2021.

It is again pleasing to see in the funding applications received and assessed by the Funding Board that, where appropriate and practical, further specific outcomes relating to the interests of Māori are being

incorporated into the day to day operations of the Specified Amenities. Some of these initiatives are detailed in the summaries prepared by each organisation further on in this draft plan.

The proposed gross 2020-2021 levy is set at \$16,764,500. This represents additional funding towards the Specified Amenities of \$1,250,000 for 2020-2021.

As in previous years, the Specified Amenities continue to return a significant proportion of the annual levy back to Auckland Council in the form of rent, hire charges, rates, and regulatory charges. In 2020-2021 that amount is estimated to be close to \$2.0 million. It is important, in the interests of financial transparency, that these transactions are properly recorded to reflect the true costs of providing these services for the enjoyment of Aucklanders.

The rapidly changing nature of Auckland and its recognition as a destination city is putting pressures on the Specified Amenities that were not present five to six years ago. For example, the exceptionally high demand for inner-city hotel accommodation continues, meaning that those amenities that rely on overseas artists to deliver their performances are continuing to face significant cost increases as hotel occupancy rates remain at record high levels.

During 2019 new board members joined the Funding Board and quickly assimilated themselves, becoming familiar with Funding Board processes and the Specified Amenities themselves.

I would like to take this opportunity to thank my Board colleagues for their diligence and professional work during the development of the Draft 2020-2021 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 Draft 2020-2021 Funding Plan is one that delivers a mechanism to provide adequate, secure and sustainable funding within a fiscally responsible framework.



Anita Killeen  
Chair

January 2020

## Introduction

This Draft Funding Plan, covering the period 1 July 2020 to 30 June 2021 is the twelfth plan published by the Auckland Regional Amenities Funding Board, (Funding Board).

The 2020-2021 Funding Plan represents the eleventh year that the Funding Board has assessed and recommended the distribution of grants to the Specified Amenities, and it will be the twelfth 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 twelfth year, the maximum funding permissible as defined in the Act of being no more than 2% of the rates collected by Auckland Council in the previous financial year. For 2020-2021, the maximum levy cap has been calculated as \$36,040,000. The Funding Board 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 2020-2021 gross levy represents 46.52% (45.12% - 2019-2020) 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. In other instances, continued support from the Funding Board may assist, providing confidence to other funders around matters of relevance, sustainability and governance of the amenity. Some amenities are particularly successful with their fundraising activities, reducing their reliance on this grant funding. Whatever circumstances apply, the Board is cognisant of both the statutory requirement and Auckland Council's request that amenities must make all reasonable endeavours to maximise funding from other available funding sources.

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

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

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

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

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 summarised below:

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

Note: (8) and (9) above were introduced by Auckland Council on 25 November 2012.

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

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

- (1) Overview of Services
- (2) Performance targets – Activity and Alignment
- (3) Governance and related structures
- (4) Financials
- (5) Revenue in detail
- (6) Expenditure in detail
- (7) Future financials
- (8) Other matters – including sustainability measures.

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

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

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

In light of the above, the Funding Board:

- having considered the information and declarations provided in support of the Specified Amenities respective funding applications for 2020-2021; and
- having had regard to the Funding Principles as defined in s21 of the Act,

is satisfied that the Specified Amenities and the Funding Board are following the principles within the Act as set out on page 7.

## Allocation of Grants

The Funding Board has undertaken a rigorous examination of the funding applications made by the Specified Amenities and has made an allocation of grants for the 2020-2021 financial year.

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

The table on page 10 sets out the allocation of grants to each of the Specified Amenities. Any conditions placed on the grants or directions on how a portion of the grant is to be used by the amenity are listed after the table.

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 2020-2021 Funding Plan, will satisfy that obligation for most amenities.

## Provisional Grant Allocations to Specified Amenities 2020-2021

Specified Amenity	Grant Allocation 2019-2020	Amenity Funding Application 2020-2021	Provisional Grant Allocation 2020-2021	Year on Year Change 2019-2020 to 2020-2021
Auckland Festival Trust	\$3,837,000	\$4,250,000	\$4,037,000	+\$200,000
Auckland Philharmonia Trust*	\$3,267,000*	\$3,968,000	\$3,907,000	+\$640,000
Auckland Rescue Helicopter Trust	\$450,000	\$1,074,045	\$460,000	+\$10,000
Auckland Theatre Company Ltd	\$1,800,000	\$2,075,000	\$1,870,000	+\$70,000
Coastguard Northern Region Inc.	\$824,000	\$930,900	\$824,000	\$0
Drowning Prevention Auckland-WaterSafe Auckland Incorporated	\$1,050,000	\$1,075,000	\$1,075,000	+\$25,000
New Zealand Opera Limited	\$1,100,000	\$1,500,000	\$1,175,000	+\$75,000
Stardome - Auckland Observatory and Planetarium Trust Board	\$1,440,500	\$1,550,500	\$1,550,500	+\$110,000
Surf Life Saving Northern Region Incorporated	\$1,396,000	\$1,550,000	\$1,516,000	+\$120,000
<b>Total</b>	<b>\$15,164,500</b>	<b>\$7,973,445</b>	<b>\$16,414,500</b>	<b>\$1,250,000</b>
Funding Board administration budget	\$340,000	\$350,000	\$350,000	+\$10,000
<b>Total Levy payable by Auckland Council</b>	<b>\$15,504,500</b>	<b>\$18,323,445</b>	<b>\$16,764,500</b>	<b>\$1,260,000</b>

\*APO 2019-2020 included a one-off grant of \$75,000 as a contribution towards the cost of the APO review undertaken in the 2019 calendar year. Therefore, the gross increase for the APO in 2020-2021 is \$715,000.

### Specific Conditions Attached to the Provisional Allocation of Grants:

In 2020-2021 the Funding Board has attached the following conditions to the grants:

#### Auckland Festival Trust:

As the Whānui programme was previously co-funded between Creative New Zealand (a Crown Entity) and Foundation North, no portion of the ARAFB grant funding shall be used for the delivery of the Whānui programme. This is in accordance with section 21(1)(d) of the Act.

#### Auckland Philharmonia Trust:

- I. \$80,000 as a one-off contribution in 2020-2021 for the specific purpose of APO engaging appropriately skilled human resources personnel to assist with migrating APO orchestra players to a new operating model (the proposed 'Salary Model') as outlined by the APO in its 2020-2021 Funding Application.
- II. \$560,000 as a transition contribution to player remuneration under the 'Salary Model' and to be applied by the APO on implementation of the proposed new 'Salary Model' during the 2020-2021 year (1 July 2020 to 30 June 2021).



- III. The continued contribution of the \$560,000 referred to in (II.) above is conditional on the APO Board, management and players agreeing to implement the proposed 'Salary Model' with effect from no later than 1 July 2021, otherwise the \$560,000 referred to in (II.) above, will be withdrawn and treated as a one-off payment.

**Coastguard Northern Region Inc.:**

Prior to payment of the 2020-2021 ARAFB grant, the Funding Board (in its sole discretion) must be satisfied in all respects including the proposed governance, management and operations of the organisation that will be operative from 1 July 2020 following the implementation of the Royal New Zealand Coastguard's Project Horizon project, and how that impacts Coastguard Northern Region Inc., and the delivery of services into the Auckland region.

**New Zealand Opera Ltd:**

No portion of the ARAFB grant funding shall be used for the "Lullaby" or "Star Navigator" programmes. New Zealand Opera is to ensure that ARAFB grant funding is used only for activities within the Auckland Council area and funding is not used to subsidise activities in other parts of the country.

## Indicative Grant Requests for July 2021 to June 2023

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 2021 to 30 June 2022, and 1 July 2022 to 30 June 2023. The table below provides those indicative figures. Funding applications are considered annually so these indicative figures are subject to change.

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

Specified Amenity	Indicative Grant Request: 2021-2022	Indicative Grant Request: 2022-2023
Auckland Festival Trust	\$4,650,000	\$5,000,000
Auckland Philharmonia Trust	\$4,772,729	\$4,915,911
Auckland Rescue Helicopter Trust	\$1,074,000	\$1,074,000
Auckland Theatre Company Limited	\$2,313,000	\$2,482,000
Coastguard Northern Region Incorporated	\$949,500	\$968,500
Drowning Prevention Auckland - WaterSafe Auckland Inc.	\$1,100,000	\$1,125,000
New Zealand Opera Limited	\$1,537,500	\$1,575,900
Stardome - Auckland Observatory & Planetarium Trust Board	\$1,600,000	\$1,640,000
Surf Life Saving Northern Region Incorporated	\$1,600,000	\$1,650,000
<b>Total</b>	<b>\$19,596,729</b>	<b>\$20,431,311</b>

## Funding Levy

The maximum levy that can be charged for 2020-2021 and future financial years is specified in s.34(1)(c) of the Act, which is:

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

The total maximum levy for 2020-2021 has been calculated as \$36,040,000. This is based on the annual rates revenue stated as \$1,802 million in Auckland Council’s 2019 Annual Report.

For 2020-2021, the Funding Board is proposing a gross levy of \$16,764,500 (46.52% of the maximum) to be apportioned as follows:

Allocated to nine Specified Amenities	\$16,414,500
Administration costs	\$350,000
<b>Total Auckland Council Gross Levy</b>	<b>\$16,764,500</b>

<b>Net Levy Payable by Auckland Council</b>	<b>\$16,764,500</b>
---	---------------------

The levy payable in 2019-2020 in respect of the nine amenities was \$15,164,500. The gross levy for 2020-2021 to nine amenities is \$16,414,500, representing an overall increase of grants to the Specified Amenities of \$1,250,000, (8.24%) compared to 2019-2020.

The levies are payable to the Funding Board by the Auckland Council on 1 July 2020. The levies will be distributed as grants to the Specified Amenities no later than 15 August 2020.

## Financial Information

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

	2020-2021	2019-2020
<b>Income</b>		
Levies receivable	\$16,764,500	\$15,504,500
<b>Total</b>	<b>\$16,764,500</b>	<b>\$15,504,500</b>
<b>Expenditure</b>		
Grants to be distributed to amenities	\$16,414,500	\$15,164,500
Honorarium	\$201,250	\$189,750
Audit Fees	\$8,600	\$9,000
Administration costs	\$10,150	\$10,250
Advisory Services	\$59,000	\$58,000
Legal and Consultancy	\$71,000	\$73,000
<b>Total</b>	<b>\$16,764,500</b>	<b>\$15,504,500</b>
<b>Net Surplus/(deficit)</b>	<b>\$0</b>	<b>\$0</b>

For 2021-2022 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 (\$16,414,500) is not subject to GST. That portion of the levy collected for administration costs (\$350,000) is subject to the normal rules applying to the supply of goods and services and is therefore subject to GST.

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

## The Board

The Auckland Regional Amenities Funding Board was established by the Auckland Regional Amenities Funding Act 2008. The members of the Funding Board are selected and appointed by Auckland Council and the Amenities Board for a three-year term following a publicly notified and contestable selection and appointments process.

The current members of the Funding Board are:

Member	Term of office expires	
	31 May 2020	31 May 2021
Ms Anita Killeen - Chair	•	
Ms Catherine Harland – Deputy Chair		•
Ms Paula Browning		•
Ms Victoria Carter	•	
Ms Precious Clark	•	
Ms Lyn Lim		•
Ms Megan McSweeney	•	
Mr Bryan Mogridge	•	
Mr Scott Pearson		•
Mr Vern Walsh	•	

In accordance with the provisions in the Act, Auckland Council and the Amenities Board will next undertake a process to appoint new Board Members in early 2020 and 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 2020 must be approved by Auckland Council. The rates of remuneration recommended to Auckland Council for 2020-2021 are as follows and remain subject to approval:

	2020-2021	2019-2020	Annual Change
Chair	\$35,000	\$33,000	+\$2,000
Deputy Chair	\$26,250	\$24,750	+\$1,500
Members (8)	\$17,500	\$16,500	+\$1,000

### Amount Payable to the Advisory Officer

No arrangements have been entered into with Auckland Council regarding the appointment of an Advisory Officer for the period 1 July 2020 to 30 June 2021 or subsequent periods.

The Funding Board has appointed an Advisory Officer for 2019-2020. The board may consider re-appointing the current Advisory Officer for the period 1 June 2020 to 31 May 2021. The rate of remuneration for 2019-2020 was set at \$4,875 per month, with the option for the parties to renew the existing contract for a further period. The rate of remuneration for 2020-2021 has yet to be determined.

## Administration

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

For the 2020-2021 financial year, the proposed administrative costs are \$350,000.

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 2020	Budget 2021	Budget 2022	Budget 2023
<b>Income</b>			<i>Excl. Levies for Grants</i>	<i>Excl. Levies for Grants</i>
Levies for Grants	\$15,164,500	\$16,414,500		
Levies for Admin Costs	\$340,000	\$350,000	\$360,000	\$370,000
<b>Total income</b>	<b>\$15,504,500</b>	<b>\$16,764,500</b>	<b>\$350,000</b>	<b>\$370,000</b>
<b>Expenses</b>				
Audit fees	\$9,000	\$8,600	\$9,000	\$9,500
Grants distributed	\$15,164,500	\$16,414,500		
Legal fees	\$35,000	\$33,000	\$34,000	\$34,500
Advisory Officer	\$58,000	\$59,000	\$59,000	\$60,000
Consultants	\$38,000	\$38,000	\$38,000	\$38,000
Board member fees	\$189,750	\$201,250	\$210,000	\$218,000
Administration expenses	\$10,250	\$10,150	\$10,000	\$10,000
<b>Total expenses</b>	<b>\$15,504,500</b>	<b>\$16,764,500</b>	<b>\$360,000</b>	<b>\$370,000</b>
<b>Surplus/ (deficit)</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>	<b>\$0</b>

## Introducing the Amenities

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

Each of the nine Specified Amenities that the Funding Board intends to provide grants to in 2020 - 2021 have prepared a brief outline regarding the activities that it plans to undertake during that period.

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

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



## 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 diversity, reaches across the entire Auckland region, and builds future audiences for the arts. As a major commissioner of new New Zealand work and a significant art 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 with more than two million people enhancing the liveability and vibrancy of the city and increasing Auckland's standing as a major (and growing) international cultural destination and driving visitation. AAF employs a skilled and diverse workforce with a commitment to tikanga Māori, who commission and deliver a programme that ensures greater access for all Aucklanders.

AAF 2020-2021 will see a comprehensive creative learning programme delivered to schools and communities across Auckland. In addition, new opportunities will be introduced for tertiary students and emerging arts industry practitioners to develop skills through participation in festival planning and delivery through mentorships and secondments.

### Education Programmes for Schools:

- Subsidised performance tickets to shows that could not be seen outside of the Festival; many selected to positively reflect the diverse communities of Auckland.
- An extensive visual 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.
- Works in Te Reo touring to schools across Auckland in partnership with Taki Rua Productions.
- Development of curriculum-based resources to enhance understanding of work.
- Workshops and masterclasses with national and international artists.
- Opportunities to participate in the creation of work which will be presented at the Festival (e.g. *Whānui Eye Spy*).
- Partnerships with other Auckland based arts companies, including the Auckland Philharmonia, Silo, Auckland Live, Auckland Theatre Company, Te Pou and New Zealand Opera to increase attendances and ongoing educational opportunities for students.

In selecting shows for schools from the festival programme AAF prioritises performances that link with the school curriculum, integrate with core annual teaching programmes, and which develop future youth audiences for AAF and the arts wider sector.

AAF will continue to seek financial support for buses and heavily discounted tickets in order to increase attendances from low-decile schools, particularly those from South and West Auckland. Up to 25% of students taking part in the AAF creative learning programme come from these communities.

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

- Provide up to three internships for graduate students studying in the arts across technical, administration, marketing and communication areas.
- Through Toitū Te Reo initiative led by AAF Māori staff, work with interns from Māori and Pacific communities, in partnership with organisations such as Toi Māori Aotearoa and Tautai Trust.
- Provide mentoring opportunities for emerging arts practitioners in arts administration & budgeting, marketing and production planning to build their industry capability.
- In March each year schedule workshops for professional artists taken by leading international artists, designers and directors. Where practical allocate some observation places to these for senior secondary and tertiary students.

### **Community Programmes**

AAF has a strong record of producing and delivering successful region wide community programmes across Auckland and will build this further in 2021. The focus will be on increasing participation in community activities through:

- A regional tour of up to 10 Auckland communities (plus schools where appropriate) of shows suitable for children and families, including one work in Te Reo in partnership with Taki Rua Productions (toured Kuia and the Spider in 2019). The AAF will also continue to seek international work suitable for small scale touring aimed at youth and family audiences.
- A major low-cost outdoor event for up to 30,000 attendees (e.g. Place Des Ange at Auckland Domain planned for 2020) that appeals to all sectors of Auckland's population, and is non-language specific will also be undertaken in 2021.
- Continuation of Whānui working with up to five communities outside of the CBD. This resource heavy programme will need a significant increase in funding support from multiple sources, if it is to be delivered at full capacity. Previously this programme received additional funding through the Auckland Diversity Fund supported equally by Foundation North and Creative NZ.
- Visual arts projects co-produced by AAF with key galleries including Te Tuhi, Te Uru, Fresh, Depot and AAG. Other visual arts exhibition across Auckland's galleries will be supported by inclusion in the festival programme on a submission's basis. In most cases this will be free entry.

The Festival is committed to delivering to more Aucklanders through its comprehensive arts Accessibility and Inclusion 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 2021 we will extend this programme and introduce more relaxed performances 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.

AAF has developed a three-year Māori Language Plan which is in its first year of implementation.

Through its Toitū Te Reo programme strand the Festival is ensuring its commitment to tangata whenua and te reo Māori, the first language of Aotearoa/New Zealand. Auckland Arts Festival is undertaking a commitment to normalise te reo Māori within the Festival.

Through its Māori staff, Pou Tikanga and leadership team AAF works closely with mana whenua to manaakitanga manuhiri across the festival and through artist Pōwhiri for international guests. All AAF staff support this through all staff learning and singing waiata (year-round).

Commissioning and presenting partnerships with Māori arts companies, producers, and organisations will continue. Stage work telling Māori stories (theatre, dance, kapa haka, waiata, other contemporary music) in the festival, will be mentored and led by AAF Māori staff.

As a leader in the arts in Auckland, and NZ, AAF commissions work from Māori, Pasifika and Asian artists to tell contemporary Auckland and Aotearoa/NZ stories, often working in partnership with other arts companies to produce and stage these. In 2020, AAF is working with Taki Rua Theatre Company, Te Rēhia, Auckland Theatre Company, Silo Theatre and Te Tuhi Art Gallery. Two of these works are presented in te reo Māori as part of the Toitū Te Reo programme strand.

The AAF has an extensive programme of activity scheduled for the 2020 Auckland Arts Festival in March 2020. Full details of these are available from the AAF and in its 2020 programme document.



## 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 25,000 Aucklanders. The programme operates throughout Auckland, with an emphasis on South Auckland.

The viewership of APO's livestreams has continued to expand over the last 12 months, growing from around 130,000 (July 2017-June 2018) to well over 240,000 (July 2018-June 2019).

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

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

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 increasing diversity.

The variety of APO's offering across targeted age groups, demographics and physical locations helps us to meet this challenge. The introduction of specific family focused events in 2018-2019 has made a solid start in this area although we are aware that we need to continue to gain depth of understanding of this market for maximum impact. We will be continuing this in 2020-2021.

Major education, community and outreach programmes APO Connecting will run in 2020-2021 are shown below.

**MUSIC OPENS MINDS** PUTA NOA WHAKAARO MAI NGĀ TAONGA PŪORO

# APO CONNECTING EVENTS 2020/2021

REACHING OVER 25,000 PEOPLE & DELIVERING OVER 800 HOURS WORTH OF ACTIVITY ACROSS AUCKLAND

**CONNECTING WITH FAMILIES**  
HE TŪHONO KI NGĀ WHĀNAU

- APO 4 KIDS** (KIDS)
- OVER 2,000 AUDIENCE MEMBERS
- NORTH & CENTRAL
- APO 4 KIDS: CHRISTMAS**
- OVER 2,500 AUDIENCE MEMBERS
- SHOWCASE NZ TALENT: SUZY CATO
- PESE! FASI! PŪORU!**
- OVER 100 STUDENT PARTICIPANTS
- PARTNER WITH SISTEMA AOTEAROA

**CONNECTING WITH COMMUNITIES**  
HE TŪHONO KI NGĀ IWI

- COMMUNITY CLASSICS**
- 3 FREE CONCERTS FOR AUCKLAND COMMUNITIES
- CENTRAL, WEST & SOUTH
- WAIROA HARIKOA**
- OVER 400 FREE TICKETS FOR KINDERGARTENS
- 5 PRE CONCERT VISITS
- SUMMER SCHOOL**
- 70 STUDENT PARTICIPANTS
- 5 DAY ORCHESTRA TRAINING PROGRAMME
- UP CLOSE**
- EDUCATION EVENT IN BOTH CHINESE & ENGLISH

**CONNECTING WITH ASPIRING MUSICIANS**  
HE TŪHONO KI AKONGA WAIATA

- INSPIRE PARTNERSHIP PROGRAMME**
- OVER 120 HOURS TERTIARY ENGAGEMENT
- 6 FREE OPEN REHEARSALS
- BIG PLAY IN**
- OVER 50 STUDENTS PERFORMING ALONGSIDE APO
- YOUNG ACHIEVERS**
- OVER 25 PUBLIC PERFORMANCES
- HAYDN STAPLES PIANO SCHOLARSHIP PROGRAMME**
- 3 PIANO SCHOLARS
- MASTERCLASS**
- 5 MASTERCLASSES WITH OVER 15 PARTICIPANTS

**CONNECTING WITH SCHOOLS**  
HE TŪHONO KI NGĀ KURA

- EDUCATIONAL CONCERTS**
- 7 SCHOOL CONCERTS
- OVER 4,500 STUDENT TICKETS
- APOPS**
- 70 SCHOOL MEMBERS
- OVER 550 DELIVERY HOURS
- UNWRAP THE MUSIC**
- 1 VIDEO & WRITTEN RESOURCE FREE TO NZ SCHOOLS
- 1 FREE UNWRAP CONCERT FOR LOW DECILE SCHOOLS (CONNECTING WITH MUSIC)
- LINK UP**
- 300 PRIMARY STUDENTS PERFORMING ALONGSIDE APO

**aukland philharmonic orchestra**

The APO will continue to present a diverse offering centred at the Town Hall in the key arts precinct. Concerts and activities include:

- Main concert series (over 40 concerts presented annually)
- Opera in Concert
- One-off special concert presentations e.g. Star Man in Aotea Centre, Pese! Fasi! Pūoru! Music is for everyone! at Vodafone Events Centre
- Three free Community Classics concerts staged in Central, South and West Auckland
- APO 4 Kids
- Open Rehearsals for APO supporters
- Young Achiever performances around Auckland in a variety of different events and venues.

The APO will present our diverse offering at the Vodafone Events Centre in Manukau. Concerts and activities include:

- Kiwi Kapers concert for primary and intermediate schools
- Wairua Harikoa concert for pre-school aged children
- Play in South, opportunity for music students to rehearse and perform with the APO
- Pese! Fasi! Pūoru! Music is for everyone! at Vodafone Events Centre
- Community Classics, free concert for the local community.

The APO will continue to support and perform as part of:

- New Zealand International Film Festival (in Auckland)
- Auckland Arts Festival
- Michael Hill International Violin Competition

- Summer in the Square
- Royal New Zealand Ballet
- New Zealand Opera

In staging its performances, the APO is supporting the provision of regular, large night-out event options in the central city:

- Regular use of transport options
- Exciting hub feel created through large number of people gathered in central city for event
- Provision of regular entertainment options of high calibre for tourists
- Corporate Hospitality options for businesses to host existing and prospective clients as well as staff
- Curation of annual commissioning programme to create new works relevant to this city and its people and stories
- Continue to raise awareness of Auckland as an international city through livestreams of selected concerts.

The APO facilitates opportunities to participate in cultural experiences that nurture a long-term interest in the arts and music:

- Strengthen the offering for Asian communities through performances in high population demographic areas e.g.: Takapuna/Bruce Mason Centre and bilingual advertising
- Offer free community concerts around the city for shared family experiences
- Bring young people together and provide access to arts through APO Go scheme
- Strengthen orchestral community via mentoring community orchestras such as Auckland youth Orchestra
- Focus talent in young musicians via the Inspire Partnership Programme and Haydn Staples Piano Scholarship Programme
- Engage Onehunga students in the Can you be a Conductor leadership programme
- Host annual summer school programme for young musicians aged 12-17 years old
- Produce Play in South. An opportunity for music students based in South Auckland to rehearse and perform with the APO
- Invite Sistema Aotearoa orchestras to perform alongside APO at Pese! Fasi! Pūoru!

**Specific initiatives directed at Māori identity and wellbeing include:**

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

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



The APO will be looking to:

- Partner with TKKM schools
- Work with social intervention groups such as VOYCE to provide opportunity for tamariki to attend APO events and concerts
- Take opportunities, where appropriate, to celebrate Māori identity and culture with tamariki and rangatahi through APO performances
- Ongoing opportunities for whānau Māori to attend specific APO events such as APO 4 Kids, and Wairua Harikoa
- Provide opportunities for tamariki and rangatahi to perform to their own communities and whānau such as Play in South, Big Play in and Pese Fasi Puoru
- Working with Māori artists across mainstage and Connecting programmes
- Partnering with TKKM schools on the APOPS programme
- Grow capacity within the APO of staff with basic knowledge of te reo Māori
- Seek to advance our use of te reo Māori in appropriate APO offerings such as preconcert announcements, te reo Māori within newly commissioned works and te reo Māori in relevant marketing collateral
- Provide education resources in te reo Māori for selected APO Connecting events.

The APO is looking to implement a new operating model similar to that used by full-time professional orchestras around the world. This is a staged piece of work that the APO board, management and players will be working on over the next 12-24 months. The implementation of a new model necessitates a higher level of grant as noted in the increased proposed grant for 2020-2021 and the conditions detailed on pages 10-11.

The APO has an extensive programme of activity scheduled for 2020 and 2021. Full details of these are available from the APO and in its 2020 programme document.



## **Auckland Rescue Helicopter Trust**

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

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

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

The services we offer are:

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

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

Following the termination of ARHT's lease of Ports of Auckland land at Mechanics Bay, ARHT has taken a lease over a facility at Ardmore Airport and invested heavily in developing a base capable of handling two new world leading rescue helicopters and the crewing and support functions that these require. The new base became operational in July 2019 and in late 2019 the installation of a Helicopter Simulator costing circa \$1.5 million will also come on-stream. The two new AW169 helicopters are at the leading edge of clinical capability worldwide. This significant investment of \$30 million by the Trust was funded by 80% equity built up by many years of fundraising (including an Auckland Council grant of \$900,000) and only 20% debt. These helicopters future proof ARHT for the next 25 to 30 years.



We recently appointed Dr Lance O’Sullivan, a well-known advocate for improved Māori health, social and housing outcomes to our Board. The nature of our work means we respond to need as tasked by the emergency authorities, so no prioritisation of ethnic “groups” is appropriate. We do however have Māori staff members and our clinical teams are well-trained in appropriate cultural responses to the needs of ethnic communities. We have also commissioned a research project by a Māori medical student to explore whether our service is meeting the cultural needs of Māori and if not, what steps need to be taken to ensure ARHT’s cultural competency.

As an emergency response service, we are committed to working with our colleagues in Coastguard, NZ Police, search and rescue and water safety to provide a coordinated response to emergency incidents when needed. We create opportunities to train together, sharing knowledge and expertise so that we can provide the best possible care and assistance to a person in need. We assist with development and delivery of education and training programmes. We assist people from across the Auckland region without any consideration for their race, their financial circumstances, their contribution to their individual situation or any other reason. Our crew and staff further engage with our communities in several ways, including visits to schools, engaging the community in fundraising and helicopter-related physical challenges (e.g. chopper challenge, a community based physical health programme).

## Auckland Theatre Company Limited

Auckland Theatre Company's (ATC) strategic purpose is to tell big hearted stories that matter to the people of Tāmaki Makaurau. For us, big hearted stories mean stories with universal or engaging themes, which embrace or explore the human condition. They may be celebratory, entertaining or provoking — but above all else they will be imaginative and theatrical in their presentation.

ATC is recognised as a thriving contemporary theatre company and cultural powerhouse by audiences, artists, stakeholders and the public. Our brand is trusted and loved and associated with high quality productions and theatre going experiences. We are a leading voice for keeping the cultural flame alive and invest time and resources in supporting the broader sustainability of the arts sector in Auckland.

ATC engages the most exciting theatre artists to create high quality work. We create works of scale and ambition. We present diversity on stage, not just ethnically or culturally specific work but across the whole range of work produced. We are a place where the work and experiences of young people are valued. The principles of our Māori partnership strategy are embedded within the culture of the organisation and the processes by which we make and deliver theatre.

ATC adds value to the experience of coming to the ASB Waterfront Theatre; having instilled the meaning of manaakitanga into our engagement with audiences, clients and the communities we serve. The ASB Waterfront Theatre is accessible to people from all walks of life. Outstanding customer service is at the heart of all interactions at the ASB Waterfront Theatre.

ATC is an artistically led, audience-focused company. We:

1. Present a mainbill subscription season of seven works that underpins the ASB Waterfront Theatre programme. The works are a range of entertaining blockbusters, thought provoking new works, works that explore the diversity of Auckland's cultures, and everything in between.
2. Work with theatre companies to co-produce works for Auckland's diverse audiences. These works support the hard and soft arts infrastructure of Auckland as well as contribute to the growth of both companies involved in the partnership.
3. Deliver a comprehensive Creative Learning and Youth Arts programme of arts learning experiences by, with and for young people aged 5 - 25. The programme contributes to the broader development of the arts sector and infrastructure delivering experiences through primary, secondary and tertiary institutions, in the community, and in other settings. The programme creates opportunities and encourages creative thinking.
4. Deliver a year-round programme of high-quality performance and cultural events at ASB Waterfront Theatre. The programme includes theatre works of scale and ambition produced by ATC and works from a diverse range of arts genres presented by our arts partners.

5. Deliver an Open House programme to support the development of independent theatre through the provision of theatre making resources and supporting community engagement via access to complementary and participatory activities.
6. Deliver a New Works programme that supports emerging and established writers. The programme brings new New Zealand stories to the ATC mainstage and other smaller venues across Auckland, most notably the Basement Theatre.
7. Through our Arts Partner Programme offer a balanced programme of performing arts opportunities for audiences across Auckland, supporting the growth and sustainability of a diverse range of arts companies and community organisations.
8. ASB Waterfront Theatre is also our home for MICE and commercial performing arts activity. The venue has a well-deserved reputation for outstanding quality and service.

In 2017, ATC developed a Māori Engagement Strategy. The Strategy informs our strategic planning, programming and venue operations. The strategy was developed using Te Whare Tapa Whā model developed by Sir Mason Durie in 1982.

ATC acknowledges the unique richness Mana Whenua a Tāmaki Makaurau and Māori Whānui contribute to the arts, particularly the performing arts. ATC had developed a Māori Partnership Strategy and has adapted the Te Whare Tapa Whā model to inform our programming and decision making and measure our progress. While ATC is not a Māori theatre company, we are a New Zealand theatre company and as such Māori identity and culture are an important part of our fabric. ATC seeks to regularly engage with Nga Mana Whenua a Tāmaki Makaurau and Mātāwaka.

ATCs Māori Engagement goals are:

- Whakatau
  - Taha Tinana: we welcome visiting companies and productions to our Balmoral studios and ASB Waterfront Theatre. Tū kōtahitanga, Rangatiratanga, Manaakitanga. ATC staff support and lead whakatau through karanga, korero, waiata and kai.
  - Taha Heningaro: through these processes te reo Māori and tikanga Māori are understood by and lived experiences for ATC whānau.
  - Taha Wairua: supports the ATC value of manaakitanga and reminds ATC of Mana Whenua input to the ASB Waterfront Theatre. Mana Whenua have an open invitation to attend and perform whakatau of significance.
  - Taha Whānau: ATC recognises the Māori view of living theatre and we ensure staff feel safe and comfortable to participate.
- Mana Whenua Cultural Advisor
  - Taha Tinana: promote engagement with Mana Whenua communities of Tāmaki Makaurau, uphold manaakitanga, support theatre works with Māori content or contexts, support induction of new ATC staff.
  - Taha Heningaro: ensure te reo Māori and tikanga concepts and contexts are explained with clarity and maramatanga.
  - Taha Wairua: sustain ATC mana motuhake — unique characteristics are explained with clarity and maramatanga.
  - Taha Wairua: sustain ATC mana motuhake — unique characteristics represent ATC.
  - Taha Whānau: Ensure te ahi kā is tended and cared for. Invite Mana Whenua to key opening night events and other events of significance held at ASB Waterfront Theatre.

- Te Pou Whakamaumāharata nga mo Māui Tiktiki a Tāranga, commissioned work by Dr Robert Janke (Ngāti Porou) located in Logan Campbell Courtyard, ASB Waterfront Theatre.
  - Taha Tinana: ATC adopts Māui as the iconic figure to celebrate the art of transformative theatre. Weather permitting, all whakatau are held at the Pou. A visual and vocal point of difference to ATC and Māori partnership and Tiakitanga.
  - Taha Heningaro: reflecting the pou; a compilation of whakatau are developed for ATC use.
  - Taha Wairua: ATC maintains its history and relationships to the arts sector and visiting artists by referencing the narratives and significance of the pou.
  - Taha Whānau: ATC is always improving and creating new affiliations.
- Whakaaturanga / Akoranga
  - Taha Tinana: collaborations with presenting partners.
  - Taha Heningaro: annual New Works programme strand.
  - Taha Wairua: writers development programmer presentation of works and supporting the development of Māori narratives of Tāmaki Makaurau.
  - Taha Whānau: outreach programme for students and teachers, collaborations for delivering new works.

ATC continues to make progress against our Māori Engagement Strategy initiatives. Inclusion of Māori voices in our mainstage programme is now embedded.

The ATC has an extensive programme of activity scheduled for 2020 and 2021. Full details of these are available from the ATC and in its 2020 programme document.

## Coastguard Northern Region Incorporated

Coastguard Northern Region's (CNR) strategic objectives are to:

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

CNR provides search and rescue (SAR) capability through its 22 Rescue Vessel units, 2 Air Patrols and a dedicated communications team. These assets are co-ordinated from CNR's Operations Centre at Mechanics Bay, Auckland. Communications are provided through the provision of a Coastguard owned VHF and UHF communications network across the region that enables incident management coordination and boating safety services such as weather forecasting and Nowcasting information and trip and bar crossing services. In addition to these operational services, CNR delivers volunteer training services to the region's approximately 1,000 volunteers, to its members and the general public.

Coastguard provides these rescue services predominantly using a volunteer workforce who give their time for no financial reward.

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

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

We are pleased to report that CNR has recently been granted \$20,000 financial support by Foundation North to support activity aimed at improving Coastguard and Māori engagement. Coastguard has commenced discovery work with Iwi in Auckland and Northland and is working with emergency service and volunteer partners to transfer learning and experience to Coastguard. In the 12 months ahead

CNR aims to develop a Diversity and Inclusivity Strategy that will identify activities to increase engagement and accessibility and to increase the number of Māori employed as staff or volunteers.

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

In addition to our community-based units, Coastguard Northern Region's engages the region's communities through public education and safety awareness events. CNR has actively sought to make its safety messages and the upskilling of boat users more accessible through innovations such as the "Women Suddenly in Charge" course and its "Raising The Bar" (RTB) in-community programme, delivering events through a mixture of in-community and centrally delivered locations in the 2019-2020 period.

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.

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 is currently consulting on a proposal to merge the four Coastguard Regions and Coastguard New Zealand in order to increase organisational efficiency and effectiveness. This proposal is supported by the Board of CNR and by external stakeholders such as NZSAR. Implementation of the proposal is expected to improve the governance and management of the collective organisations and the new organisation's ability to deliver necessary change initiatives considered essential for the ongoing delivery of the organisation's Mission.

Consultation for the proposal will run until February 2020 and subject to approval by vote at a Special General Meeting in March, implementation of the proposal is planned for July 2020.

## **Drowning Prevention Auckland - Watersafe Auckland Inc**

Drowning Prevention Auckland's (DPA) mission is defined as "A water safe Auckland free from drowning" with a clearly stated vision of "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.

### **Strategic Objectives**

- 1) Leadership: To provide effective drowning prevention leadership
- 2) Research and Development: To provide leading-edge knowledge to inform evidenced based best practice
- 3) Education: To enable best practice water safety education
- 4) Advocacy: To champion water safety education and drowning prevention
- 5) Sustainability: To be a future proofed organisation.

### **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 and Informal Education Sector (Resources and professional learning and development for teachers working in early childhood through to tertiary institutions; access to learning water competence for students, teachers, our stakeholders, the community and workplace through our e-learning platform).
3. Research and Development (Developing and disseminating knowledge and expertise through research and evaluation to provide evidence for educational direction and for the development of new resources).
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).

In 2020-2021 DPA plans the following new operational projects:

- **Emergency Care Training (Previously named Red Zone Training):**

We offer real time emergency training for existing lifeguards and aquatic facility staff. Lifeguards are put into scenario situations using a submersible mannequin that will simulate a real-life emergency. A typical scenario will involve DPA team members hiding the mannequin somewhere within the facility whilst the team members involved in the training are hidden in a room. The team members will then be taken outside and made to run 600-800m to raise their heart rates before being let into the facility to find the “victim”. Highly qualified DPA team members then follow the facility team members through the scenario and detail the response for a comprehensive feedback session after the scenario is finished. We are now training at both Auckland Council and Belgravia Leisure operated facilities. This programme is self-sufficient; with all costs being covered by the participants.

- **Online Shop:** Providing aquatic safety equipment that supports the programmes we offer (lifejackets, throw rope, rescue tube, first aid kit). We make a small profit from the sale of these items which goes towards our non-council grant sourced income.

- **Auckland Plan:** In conjunction with Water Safety New Zealand (WSNZ); we are a part of a collaborative approach to provide education to Aucklanders to reduce the drowning toll. For instance; the Aspire2 polytechnic international students receive a presentation from Surf Life Saving Northern Region and Drowning Prevention Auckland. Within 48 hours of landing in Auckland; they attend a workshop that educates them to be safe in, on and around water environments. This initiative is primarily funded by WSNZ.

Drowning Prevention Auckland has an overall objective to respect and develop the special relationship with Māori under Te Tiriti o Waitangi. We have developed Māori Water Safety Matapono (Guiding Principles) which includes four pou (pillars) as follows:

1. **Kaitiakitanga Pou/Guardianship Pillar**

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

- a) Ownership of resources and environment

- b) Taking care of resources Tangata/Whenua/Moana

- working with local iwi and marae to establish their needs and adjust our programmes to suit
- developing local champions to in turn educate their whānau with the ultimate goal of the group being self-sufficient.

2. **Manaakitanga Pou**

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

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



### 3. **Whanaungatanga Pou/Relationship Building Pillar**

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

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

### 4. **Rangatiratanga Pou/Leadership Pillar**

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

- a) Self-determination – Whānau and Community determining what type of support is needed
  - demonstrating Te Tiriti o Waitangi within our practice
- b) Culturally appropriate strategies
  - learning our Pepeha, karakia, simple mihi/greetings and marae tikanga and protocol. Our continually upskilling of the team. Each having clear understanding of Te Tiriti o Waitangi.

“We will reach out to Hapu, Iwi and Whānau in decision making. We will encourage Whānau to take the lead”

- c) Whānau being the leaders of change
  - working with Hapu, Iwi and Whānau to identify and develop leaders through education
  - developing intergenerational sustainable leadership for whānau.

We are delivering on this matapono throughout the organisation from the board to all staff members by practicing and learning te reo Māori and living Te Tiriti o Waitangi. External examples are the inclusion of Te Reo on our eLearning platform; Kai Moana Gathering workshops; Waka Ama safety workshops; Wai Wise and Wai Turama programmes.

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

In addition to this we provide water safety activities and education at community events across the region 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 Opera Limited

New Zealand Opera delivers an extensive programme of mainscale (Aotea Centre, ASB Waterfront Theatre and Auckland Town Hall) and site-specific opera productions, professional development, schools and community outreach programmes and new work development.

In 2020-2021 we plan to present a mainscale site-specific opera project at the Holy Trinity Cathedral supported by our own Baroque orchestra; performances of a new work *Star Navigator* by Tim Finn in South Auckland and central Auckland; a mainscale collaboration with Black Grace Contemporary Dance (ASB Waterfront Theatre); an opera in concert in partnership with the Auckland Philharmonia Orchestra; and a new opera writing programme that seeks to find new voices in Aotearoa.

Supporting this is an extensive community, education and outreach programme that offers Aucklanders a range of opportunities to experience and participate in opera including: an opera in schools tour; free community performances; student workshops; free tickets for young Aucklanders; low-price tickets for school children to attend dress rehearsals; free pre-performance talks and a substantial ambassador and internship programme.

We are committed to nurturing the creative ecosystem of Auckland and provide employment opportunities for Aucklanders to create work in New Zealand, employment for technical staff and the Freemasons New Zealand Opera Chorus and a comprehensive programme for nurturing young and emerging artists and creatives, through our Artist Development Programme.

### Our Purpose

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

### Our Ambition

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

### Key Strategies

#### 1: Leading opera from Aotearoa

Collaborating with the arts community to co-create distinctive, innovative and exciting programmes that embrace the diversity and richness of our culture, build an international presence, and reimagine the experience of opera in New Zealand.

#### 2: Enabling and encouraging participation

Creating more opportunities for our socially and culturally diverse communities to experience opera in a way that empowers reflection on our human condition.

### 3: Building resilience and assuring sustainability

Strengthening our fiscal capacity and developing our organisational capacity and capability to enable and sustain a strong national and regional presence for opera in Aotearoa.

New Zealand Opera is a key professional pillar in the cultural platform that facilitates Auckland's growing reputation as a culturally rich and creative city. Grant funding ensures we are able to make Auckland the hub of the company, produce work here by and for Aucklanders that enables us to tell our stories and contributes hugely to sustaining a skilled creative and technical workforce in the city, nourish the wider arts ecosystem, and contribute to making Auckland a vibrant place to live in and visit. Our new Strategic Agenda places great emphasis on enabling and encouraging participation by extending our reach and engagement in the city, connecting people with programmes in the area of wellbeing and embracing diversity.

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

We aim to retain successful initiatives through sustainable programmes while expanding and diversifying our reach through collaborations that resonate with Auckland residents and audiences previously unknown to us.

A variety of community engagement and education programmes and initiatives are planned for 2020-2021, including:

Lullaby Project	Youth Opera
Opera in Schools tours	Accessibility Touch Tour and Studio Described Performance
'Pop-Up' Chorus for retirees	Pick and Mix Programme
School attendance at dress rehearsals	Pre-performance talks
The Opera Centre Open Day	Ambassador Programme
Design creative workshops	Explore Opera – Workshops for students
Opera masterclasses	Student Stage management intern
Community Engagement Talks	Community engagement tours / visits
	'Little Singer' workshop and concert with APO

A thriving entity is Auckland's point of difference in the world that advances prosperity for Māori and benefits all Aucklanders.

New Zealand Opera is committed to broadening its relationship with Te Ao Māori and tikanga and aims to ensure that Tangata Whenua are represented on stage and in NZ Opera activities. The power of the voice is something that connects us all, and through diversity we can reflect our unique position in the world, in the process discovering what this can contribute to the art form of opera.

Collaborations, commissions and a strategic organisational approach to this area starting with the development of a Māori Engagement Strategy, focusing on partnership with tangata whenua and

integration of Māori voices and decision-making within the programming and leadership of the organisation.

New Zealand Opera will celebrate Māori culture and support te reo Māori to flourish by:

- developing a programme of Māori local and regional events and activities throughout the year.
- providing more partnership opportunities across public and private sector with mana whenua and mātāwaka to advance Auckland-specific cultural events and initiatives.
- seek opportunities to develop and utilise the skillsets of rangatahi in the development and promotion of Māori arts, performance and te reo Māori.

New Zealand Opera is interested in partnering with Māori arts organisations to develop unique projects that explore the power of the human voice and performance to effect change.

New Zealand Opera is developing a Māori Engagement Strategy, focusing on partnership with tangata whenua and integration of Māori voices and decision-making within the programming and leadership of the organisation, starting with the contracting of a Māori cultural advisor in 2020 to expand this approach throughout the organisation and its work and communicating this to all stakeholders.

The new Strategic Agenda outlines the following measures and targets developed in relation to outcomes for Māori:

- The appointment of a Māori advisor to support NZ Māori welcome (pōwhiri) implemented for all major opera performances.
- Increase Māori artists and arts workers representation in New Zealand Opera activities and productions.
- Kaupapa defined.
- Mihi devised and initiated.
- Waiata composed and activated.

The Voices of Aotearoa 6:24 is a new opera writing project that will reflect the diversity of our culture and will include participation and representation from Māori artists.

Under its new Diversity Action Plan the company will identify targets for Māori artists and arts workers to be represented in New Zealand Opera activities, and address barriers that currently may exist for Māori singers to join the Chorus.

Other projects (such as 6:24) will seek to find new voices for opera connected to Māori musical and cultural heritage.

New Zealand Opera has an extensive programme of activity scheduled for 2020 and 2021. Full details of these are available from New Zealand Opera and in its 2020 programme document.



## Stardome - Auckland Observatory and Planetarium Trust

### **Stardome's Purpose:**

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

### **Its strategic objectives are:**

#### Customer Experience:

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

#### Sustainability:

- Ensure the ongoing sustainability of the organisation.

#### Culture:

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

#### Research:

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

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

Stardome operates a range of services including several 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 city's 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 recognises the importance of a thriving Māori identity for our organisation. As such we have partnered with the Tūpuna Maunga o Tāmaki Makaurau Authority (Maunga Authority) to assist us in our drive to provide an authentic experience to our visitors whilst being mindful of our Kaitiakitanga role.

We are hopeful that Stardome will be gifted a Māori name in 2020-2021, this will allow our organisation to highlight the importance of our culture through this significant event. There is a drive within our organisation to increase the level of te reo Māori spoken and seen throughout the facility. We have partnered with the Auckland War Memorial Museum to take part in their Māori immersion programme.

There are several outcomes that we are working to achieve which will promote a thriving Māori identity they are:

1. Work with the Maunga Authority and Iwi to extend our reach to Māori in an authentic and meaningful way.
2. Work with our unique location on Maungakiekie to connect with the Tupuna Maunga.
3. Ensure the stories of the people and the land are present and visible in our offering.
4. Enable manu whenua stories and narrative to be reflected through our programming, exhibits and signage.
5. Inspire all people of Tāmaki Makaurau to use our facility and learn about the wonders of space.
6. Thread the Treaty of Waitangi through our learning, with an understanding of its importance.

During 2020-2021 we hope to launch our Stardome Pop-ups which is an effort to access visitors that have not had the opportunity to visit us on site. Our rolling exhibition schedule is also intended to include members of various communities depending on the theme e.g. Chinese New Year, Matariki, Women in Science, Māori Astronomy, Pacific Navigation.

A focus area for our organisation is the development of local content that can be shown in our planetarium. These shows are intended to be collaborative projects which reach out to the wider community to assist in their production through storytelling.

We will continue to make the facility as accessible as possible through:

- Continuation of the low decile and southern initiative scheme
- Open evenings in line with astronomical events
- Open days for families
- Consistent and affordable pricing
- Community sessions.



**SURF LIFE SAVING**  
NORTHERN REGION

## Surf Life Saving Northern Region Incorporated

Surf Life Saving Northern Region (SLSNR) is the lead provider of lifesaving services, coastal aquatic rescue, and beach education services in the region from Raglan to Kaitaia. 10 of our 17 surf lifesaving clubs reside in and service the Auckland region, making up 80% of our Northern Region output and 40% of national lifesaving outputs. While this application is for the service provided by Auckland region clubs, for context we have also provided a holistic view of SLSNR activities and costs.

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

Our strategic objectives are:

1. To grow stronger clubs
2. Deliver lifesaving services
3. Increase operational capability
4. Provide accessible Community Education
5. To be a lead provider of sport and recreation outcomes
6. Increasing sector development and financial support
7. Providing opportunities for everyone.

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

Throughout the region SLSNR provides comprehensive lifeguard services, a 24 hr/7 day a week call out capability, search and rescue services and public education programmes. The work we do in drowning and injury prevention is instrumental in making our beaches a safe place for the wider community to enjoy and encourages participation in sport and exercise.

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

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

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

- Providing dedicated support and best practice tools for our member clubs to ensure sustainable growth, management of volunteers and to provide the resources necessary to deliver a safe and compliant lifeguard service.
- A dedicated full-time lifesaving delivery model, ranging from:
  - Patrolling services - delivered at fourteen locations.
  - Event safety services
  - Emergency response
- Community education programmes are provided on the beach, and in classrooms for school-age children, particularly low decile schools. Delivered at patrolled and unpatrolled locations and urban environments they provide access for the wider community.
- The provision of a volunteer-run sport and recreation programme, from junior surf carnivals to world-class high-performance events and competitions allow thousands in our community to partake in sport and recreation. These activities have proven to be instrumental in attracting and retaining members and encouraging younger members to progress to be qualified lifeguards.

### **Increasing Demands**

We are continuing to see growth in demand for lifeguards to respond 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. These numbers are doubling each year. This places two major demands on SLSNR:

- The need 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.
- 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 significantly on the West Coast where we are routinely expected to travel significant distances to critical incidents outside of Surf Life Saving's traditional area.

All of Auckland's diverse population has access to the services we provide. Surf Life Saving Northern Region's Clubs embrace and encourage all ethnicities to join as members. Our membership continues to be representative of the community we serve.

Surf Life Saving incorporates holistic cultural safety and welfare measures such as Rāhui into its patrol operations and delivery. SLSNR is currently engaging with Māori Land Trusts in possession of coastal lands to further support them in delivering coastal water safety outcomes and building resilience.

Community Education programmes teaching beach safety to children are particularly targeted at demographics with high Māori populations with funding specifically sought for low decile schools that might not otherwise be able to attend these courses.



SLSNR continues to target its education programmes across all schools and seeks funding to allow more at-risk groups within the Auckland area to attend programmes. We continually work to reach new areas and audiences and bring our educational opportunities to where it is most needed. Additionally, SLSNR runs pilot programmes with Drowning Prevention Auckland to target new immigrants to Auckland.

## Submissions Process for the Draft 2020-2021 Funding Plan

The Auckland Regional Amenities Funding Board welcomes your written comments on the Draft 2020-2021 Funding Plan.

Please complete the accompanying submission form for each submission you make and post or email it for arrival before **5.00pm, Monday 10 February 2020**.

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 Tuesday, 18 February 2020.** If you wish to be heard in person, please ensure you are available on that date. Personal submissions should be limited to 10 minutes. Organisations may have up to two speakers, each of 10 minutes duration.
- All submissions or requests to make oral submissions must be in writing or via email [arafb.info@gmail.com](mailto:arafb.info@gmail.com).
- The Funding Board reserves the right to group together submissions of closely similar intent.
- Members of the Funding Board will have read your submission before your submission is heard.
- You may email submissions to the Advisory Officer at the address below.

Enquiries:

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

Thank you for your submission.

**SUBMISSION ON THE  
AUCKLAND REGIONAL AMENITIES FUNDING BOARD'S  
DRAFT 2020-2021 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 2020-2021 FUNDING PLAN

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

- 1. The specific matter within the Draft 2020-2021 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 2020-2021 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, CC20374	www.coastguard.org.nz
Drowning Prevention Auckland - WaterSafe Auckland Incorporated	30 June	CC11454	www.dpanz.org.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](http://www.charities.govt.nz)

# Directory

## Auckland Regional Amenities Funding Board

P O Box 6969  
Wellesley Street  
Auckland 1141

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

[www.arafb.org.nz](http://www.arafb.org.nz)

<b>Chair:</b>	Anita Killeen
<b>Deputy Chair:</b>	Catherine Harland
<b>Directors:</b>	Paula Browning Victoria Carter Precious Clark Lyn Lim Megan McSweeney Bryan Mogridge Scott Pearson Vern Walsh
<b>Advisory Officer:</b>	Leigh Redshaw
<b>Bankers:</b>	ASB Bank Ltd
<b>Lawyers:</b>	Buddle Findlay, Auckland
<b>Auditors:</b>	Office of the Auditor-General/Audit New Zealand
<b>Charities Number:</b>	CC38181
<b>Legislation:</b>	Auckland Regional Amenities Funding Act 2008

January 2020